Microsoft's New Mix
Gates Puts Emphasis On Interoperability

BY SCOTT BANNERJE

LOS ANGELES—Software giant Microsoft is casting its sights on the digital media marketplace by positioning itself as pro-consumer-choice. The company unveiled its MSN Music Service and its PlaysForSure logo, which indicates interoperability among portable devices, digital music stores and PCs that run Windows Media software.

"Obviously, the digital music scenario is exploding," said Bill Gates,

(Continued on page 62)

Solís' Pop Appeal
Quiet Superstar Spreads His Base

BY LEILA COBO

In the last 30 years, Marco Antonio Solís has sold millions of albums as a leading Mexican grupero artist.

Now, with the Nov. 2 release of "Razón de Sobra," he hopes to further build on the mainstream pop success he started with 1999's "Trozos de Mi Alma," as well as expand his international following.

The new Fonovisa release is full-fledged Latin pop. The music is adorned with strings, whimsical accordion and Solís' trademark, emotive vocals.

When the title debuts on the Billboard

(Continued on page 77)

Getting Over The Shock

BY PAUL HEINE

One week after Howard Stern's headline-grabbing Sirius Satellite Radio announcement, terrestrial broadcasters were looking for the upside to the shock jock's latest bombshell.

While Pollack Media Group chairman Jeff Pollack believes "the implications for radio are not good when talent would rather switch than fight," the veteran consultant says the move could open a door to greater emphasis on talent development.

"It's going to force terrestrial radio to find and develop talent in a big way," the veteran consultant says the move could open a door to greater emphasis on talent development.

"It's going to force terrestrial radio to find and develop talent in a big way,"

(Continued on page 76)
“...THE BEST THING TO HAPPEN TO NASHVILLE IN A LONG, LONG TIME.” — THE WASHINGTON POST

GRETCHEN WILSON
HERE FOR THE PARTY

5 CMA NOMINATIONS
Album, Single, Song and Video Of The Year and the Horizon Award!

“The year’s best country album”
- BLENDER

“A breath of fresh country air”
- USA TODAY

“Excellent… a fat-free disc”
- NEW YORK TIMES

“The buzz of Nashville”
- LA TIMES

“Redneck Woman has grabbed the country music industry by the throat”
- ST. LOUIS POST-DISPATCH

“Clean-living country is about to get a kick in the ass”
- ENTERTAINMENT WEEKLY

Approaching 3x Platinum

First country female debut artist to debut at #1 on Top Country Albums and #2 on The Billboard 200.

Fastest Platinum country debut in Soundscan history.

“Redneck Woman” #1 for 5 weeks on Hot Country Singles & Tracks. Longest running debut country female debut single in Nielsen Broadcast Data Systems history.

“Here For The Party” best opening Nielsen SoundScan week by a debut female country artist.

Co-headlining ‘Chevy Presents... An American Revolution Tour’ through December.

CMT In The Moment through October
Radio Music Awards - 10/25, CMT Outlaws - 10/29
60 Minutes - 11/7, CMA Awards - 11/9
American Music Awards - 11/14
Billboard Music Awards - 12/8

Produced by Mark Wright and Joe Scaife
Management: Morris Management Group, Inc. — Contact Marc Oswald
www.gretchenwilson.com www.sonymusicnashville.com

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BMG are trademarks of and are used under license from, Sony Corporation.
Top of the News
5. Lincoln Center’s new Frederick P. Rose Hall offers opportunities to expand the jazz community.
6. Adult top 40 is finding new stars in younger artists.

Music
13. The Beat: Matador’s smart marketing plan gives Interpol’s “Antics” room to grow.

Top Albums

Top Singles

Videos

Unpublished

ARTIST & COMPANY INDEX
(SIGNIFICANT MENTIONS IN THE NEWS)

Global
57. Warner Music Italy has high expectations for Laura Pausini’s “Resta in Ascolto.”
59. Global Pulse: The Frames debut at No. 1 on Ireland’s RMA/ChartTrack album chart with its fifth set, “Burn the Maps.”

Programming
63. Tuned In: Radio: Howard Stern’s Sirius Satellite Radio deal creates a buzz at the National Assn. of Broadcasters Radio Show.

Features

19. Boxscore
46. Billboard Picks
48. The Billboard BackBeat
48. Executive Turntable
58. Hits of the World
61. Classifieds
65. Charts
65. Chart Beat
65. Market Watch
78. The Last Word

QUOTE OF THE WEEK
“The DOJ is prepared to build the strongest, most aggressive legal assault against intellectual property crime in our nation’s history.”

JOHN ASHCROFT

ARTIST PAGE S

Andy Kim 60
Bryan Adams 57
Danna Paola 24
Donnas 13
Frames 59
George Strait 65, 72
Interpol 13
Jay-Z 14
Jimmy Eat World 13
Laura Pausini 57
Madelin Zero 48
Mavis Staples 17
Obie Bermúdez 24
R.E.M. 5, 18
Slayer 19
Sugarland 43
Trent Willmon 43
Way Out West 41
Wu-Tang Clan 22
Ying Yang Twins 22

Company Page S

Apple Computer Inc. 51
Asylum Records 53
DreamWorks Records 13
Electronic Arts Inc. 51
EMI Recorded Music 6
Madison Square Garden L.P. 14, 19
Matador Records 13
MTV Networks 13, 57
Professional Audio Design Inc. 50
Seea Music 52
Sirius Satellite Radio Inc. 63
Sony BMG Music Entertainment 6, 51
Starbucks Corp. 6
Ticketmaster 18, 19
UMVD 20, 41, 43, 51
Universal Music International 6
Vivendi Universal Games Inc. 54
Walters-Storhyk Design Group Inc. 50
Warner Music Group 53

EVENTS CALENDAR

Information: 888-536-8536

Billboard Digital Entertainment Conference & Awards. Nov. 4-5 at the Tom Bradley International Center, UCLA, Los Angeles.
Information: 646-654-6534

Information: 646-654-4660

The Hollywood Reporter/Billboard Film & TV Music Conference. Nov. 16-17 at the Renaissance Hollywood Hotel, Los Angeles.
Information: 646-654-4660

Billboard Music Awards: Dec. 8 at the MGM Grand Arena, Las Vegas.
Information: 646-654-4600
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- Innovators’ Roundtable: Evolving Content Strategies
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- How Technology is Changing Film & TV
- The Impact of Politics on Digital Entertainment
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FOR REGISTRATIONS AND MORE INFORMATION


Early bird conference registration $395 by October 22nd. Awards ceremony tickets $175.
NYC Jazz Mecca Ready For Debut

Genre At Home In $128M Arts Center

BY DAN OUELLETTE

NEW YORK—Wynton Marsalis is a man with a mission.
As artistic director of Jazz at Lincoln Center, Marsalis has been a driving force behind the construction of JALC's new $128 million performing arts center, Frederick P. Rose Hall.

Opening Oct. 18, Rose Hall—named for the late builder and philanthropist—can boast of being the first large-scale facility built specifically for jazz.

"I want people to be aware of jazz, to make the music available through recordings and broadcasts and to produce more jazz musicians," Marsalis says. "Rose Hall will be a place to address all aspects of our music."

Many close to the project agree that Rose Hall—referred to by Marsalis as "The House of Swing"—has the potential to be a mecca for the worldwide jazz community as well as the nexus of the New York jazz scene in the near future.

(Continued on page 75)

Wycliff Marsalis and the Lincoln Center Jazz Orchestra will perform at Rose Hall on Oct. 18, the new venue's opening night.

'Change' Tour Voted A Success

Outing Staged 37 Shows In 11 Days

BY RAY WADDELL

The Vote for Change tour concluded Oct. 11 in Washington, D.C., in a blaze of glory, with organizers confessing they accomplished their goals.

One of the missions was to stage compelling musical performances, and the D.C. finale, which featured Bruce Springsteen & the E Street Band, John Fogerty, Dave Matthews Band, R.E.M., Pearl Jam, Dixie Chicks, John Mellencamp, Jackson Browne, Bonnie Raitt, James Taylor, Jurassic 5 and others, certainly qualified.

"This [tour] was a highlight for everyone who participated: bands, managers, crews, agents, you name it," says Jon Landau, Springsteen's long-time manager. "It was an incredibly joyful experience from beginning to end."

Landau was still basking in the afterglow of the tour when he talked to Billboard.

"Watching the Dixie Chicks singing 'What's So Funny 'Bout' Peace, Love and Understanding' with ear-to-ear grins, John Mellencamp taking a verse on 'People Have the Power' with Dave Matthews and Bruce looking over his shoulder ..."

Landau pauses. "It was a night of magic moments."

Vote for Change, presented by MoveOn PAC and benefiting America Coming Together, was organized by a group of high-profile managers and artists with the ultimate objective of motivating voters in 11 key "swing states" to vote President Bush out of office (Billboard, Aug. 14).

Whether they accomplished that particular goal will become clear soon enough, but regardless, organizers feel the tour was a success.

A final gross on Vote for Change was unavailable, although some published reports have estimated it as high as $15 million. The only date reported to Billboard Boxscore was the Oct. 1 Springsteen/R.E.M. date at the Wachovia Center in Philadelphia, which grossed $1.15 million from a 19,353-seat sellout.

The key managers involved in putting together the tour were Landau, (Continued on page 77)

Young Artists Define Today's Adult Top 40

BY CHUCK TAYLOR

Radio's adult top 40 format traditionally maintains a stable of artists whose age range is roughly the same as its 25-44 listeners. But this year the format has been indulging in an edgy breed of artists half the age of its norm.

The format that Sarah McLachlan, Alanis Morissette and Matchbox Twenty built now features Ashlee Simpson, Avril Lavigne, Kelly Clarkson and Ryan Cabrera.

Even JLo, who at 13 is the youngest artist to ever score a No. 1 at mainstream top 40, is gaining a presence at adult top 40 radio with her debut hit "Leave (Get Out)."

For the most part, programmers insist that a hit is a hit, no matter who sings it or how old they are. And many believe that the age gap is bringing mothers and daughters together at a destination on the dial besides Radio Disney or mainstream top 40, which has increasingly alienated the upper end of its demo.

"The new crop of young artists has given us better music, increased the overall tempo of the station and frankly, with Ashlee and Kelly, increased our star appeal," says Patt Marshall, PD of WRQQ (Q102) Cincinnati.

The trend is being seen in the lower end of the station's female demographic and shows no signs of turning off the upper end.

"We've seen an increase in our female 25-44 numbers in the last two books," Marshall says. "During that time we've played Jessica Simpson, Ashlee, JoJo and Avril in heavy rotation."

Rob Lucas, music director of adult top 40 WTSS (Star 102.7) Buffalo, N.Y., says, "Adult listeners recognize a good song, a good lyric and a singer with a good voice. While media hype and marketing do affect things, adults are much less inclined to be sucked in by [the] flavor of the month."

(Continued on page 76)
Copy Control A Major Thorn
CD Protections Irk Consumers; Euro Labels Seek Tech Solutions

BY JULIANA KORANTENG

LONDON—Despite doubts about the technology and a series of lawsuits filed by unhappy consumers, copy-protected CDs will continue to be released around the world, including the United States.

Three of the big four major music companies surveyed by Billboard—EMI, Warner Recorded Music, Universal Music International and Sony BMG Music Entertainment—say they are continuing to invest in copy-control technology. Warner Music International declined to comment for this article.

“We have a worldwide policy to review this technology and will consider deployment where appropriate,” says Barney Wrang, London-based VP of Universal Music Group’s eLabs division.

“We’re looking at a number of technologies, which are in development with a number of vendors. We would never deploy a technology that prevents people from using discs on their computers. We’re primarily concerned about users making an unreasonable number of copies.”

An EMI representative adds, “Copy control and other technologies are one way to help protect our rights and our artists’ music. We have been working with these technologies for a while, and they are improving all the time. Our goal is to move to even more consumer-friendly and enriched versions.”

The anti-piracy technology was pioneered by, among others, Midbar, an Israeli company that was acquired by U.S. technology company Macrovision in 2002.

Tim Heath, director of sales at Macrovision’s music division in Europe, says the copy-control system—which is embedded into a CD’s fabric at the mastering stage—allows labels “to determine what the consumer can do with the content” because it can prevent consumers from making and sharing unlimited copies of CDs.

While there are ways to circumvent the technology, copy-protected CDs are in theory more difficult to rip and burn or offer for downloads than a normal CD.

Copy-protection systems, though a young technology, can be found on billions of CD tracks. Macrovision alone says more than 350 million CDs, which amount to more than 2 billion tracks, have its CDs (Cactus Data Shield) system, mostly in Europe and Japan.

The company’s key clients include pre-emergent BMG Entertainment and EMI.

Independent label organizations, like the Assois. of Independent Music in the United Kingdom, leave it up to individual members to decide whether or not they will copy-protect their releases.

EMI and BMG have used the technology enthusiastically in Europe, where CD-burning has reached epidemic proportions. By the start of 2004, more than 80 million EMI CDs internationally were copy-controlled.

Consumers’ groups in France, Belgium and the Netherlands rebelled against the technology by filing a series of lawsuits against record companies and retailers (Billboard, June 12). Consumers argued that they have the right to make private copies of CDs. The courts, however, have largely sided with the music industry.

Additionally, consumers have griped to record labels about copy-controlled CDs that could not be played on home computers or car stereos.

UMG’s Wrang, however, feels copy-protection’s negative reputation is unjust. “The playability issue is often overemphasized. From the tests we’ve done, the hype surrounding complaints is greater than the reality. We’ve put out several million discs across our territories, and received only 25 to 25 consumer calls.”

Yet some labels are showing sensitivity to consumer complaints. Earlier this month, Sony Music Entertainment (Japan) and leading Japan independent Avex announced they were scaling down the number of titles released with copy-protection (Billboard, Oct. 16). These decisions remain limited to the two companies for the moment and have not extended to other territories.

Such technology companies as Macrovision, SunComm and Sony Corp. say they continue to improve their systems. For example, limits on the types of devices on which copy- controlled CDs can be played are being eliminated, and, they say, the music-listening experience is becoming compatible with unprotected disks.

“With previous incarnations of our CDs, consumers felt restricted,” Macrovision’s Heath says. “There was inadequate labeling on the CD, although this was quickly dealt with by the [International Federation of the Phonographic Industry] logo.

Now there is a direct correlation between the high level of security and...” (Continued on page 76)

The British Aversion: U.K. Acts Disappear From U.S.

BY JILL KIPNIS

LOS ANGELES—British acts are making sales gains lately in the United States. Yet many acts continue to face immense challenges when trying to tour here or get a single played on the radio.

Participants at the “London Calling” panel—which took place Oct. 8 at the Virgin Megastore on Sunset Boulevard—said that while a number of acts including Muse, Joss Stone, Keane and the Darkness are selling well, it is unlikely that British groups will dominate the album charts any time soon.

The last notable album sales statistic occurred in 1996, when 32% of the year-end top 100 albums were British acts (Billboard, Sept. 9, 2000).

“I don’t think we can get there again,” Radiohead and Supergrass manager Chris Hufford said.

British acts “don’t get on radio. They don’t fit into the modern rock format,” Hufford added. “Touring is also just so expensive, and you pretty much have to keep on the coasts. It is great to go into secondary and tertiary markets, but it is not that Anglophilic there.”

Despite the obstacles, British acts are getting some help here. Retailers like Virgin and nonmusic companies like the fashion house Ben Sherman are committed to British-oriented promotions that can help spread the word about developing acts.

CHANGING TASTES

Members of the panel, which was moderated by Billboard West Coast bureau chief Melinda Newman, said... (Continued on page 62)
MUSIC LOVES COFFEE.

For the past five years, Starbucks and Hear Music have been dedicated
to helping people discover great music from every genre. Innovative projects like Artist's Choice
have featured the favorite songs from over 70 artists, including the Rolling Stones and Willie Nelson. The final recording
from Ray Charles, Genius Loves Company, was released with incredible success, selling more copies at Starbucks than at any other music retailer.

In Santa Monica, the first Starbucks Hear Music Coffeehouse is burning original CDs for customers while they wait for their drinks.
And now with the launch of the Hear Music media bar and XM 75, the new Starbucks Hear Music channel on
XM Satellite Radio, it becomes clear that Starbucks is committed to providing the best music
experience for all tastes, Stay tuned. There's a lot more on the way.
Victoria Adding ‘Posh’ Touch To Hot Denim Line

BY MICHAEL PAOLETTA

She is David Beckham’s wife and was formerly known as Posh Spice of the Spice Girls. Now, Victoria Beckham is adding “clothing designer” to her personal profile as she enters the lucrative premium-denim marketplace.

In a partnership with über-hot denim brand Rock & Republic, Beckham and R&R chief designer/CEO Michael Ball are collaborating on a new line, Victoria Beckham for Rock & Republic.

“For the first time, I’m actually doing something that I’m good at,” Beckham tells Billboard. “I mean, I was never the best singer.”

The first co-design partnership for R&R, Beckham’s line debuts Oct. 29 at the R&R fashion show during Fashion Week in Los Angeles. Launces in Europe and Asia will follow.

“We’ve been approached by celebrities in the past to sell their name on a line for the obvious reasons: ‘They look good,’ ‘They’re sexy.’ But it never made sense for us. It’s not just a matter of having another denim line—there must be integrity and a lifestyle behind it. With Victoria Beckham, this clicked.”

To illustrate, Ball points to Beckham’s international exposure, consumers’ interest in her as a fashion icon and trendsetter and her musical roots.

“She’s a rock star,” Ball notes. “She understands what rock is all about.”

Perhaps, but others in the fashion community wonder if Beckham’s name holds enough clout to carry a clothing line. “She was the face of Rocawear last season and hardly anyone noticed,” says David Wolfe, creative director of Doniger Creative Services, the trend-and-color forecasting and analysis division of the Doniger Group.

Indeed, Beckham and her husband maintain a high profile—and public interest in the couple remains intense—around the world. “Everywhere except here in the United States,” Wolfe notes.

SELLING A NEW NAME

Ball acknowledges that there will be much “cross-pollination” in the partnership. “She’ll be making more people aware of the R&R brand overseas,” he explains. “And we’ll be helping her achieve superstar exposure in the United States.”

For the Beckham line to work, worldwide, Wolfe says the clothes must be incredibly special to stand out in a premium-denim market that is exploding. “In essence, they are selling a new celebrity—a new name,” he says. “So, the clothing will need to speak for itself, as it will be up against Dolce & Gabbana’s red-hot denims and the soon-to-launch CK39 by Calvin Klein.”

This is not lost on a very pregnant Beckham, who, says she is going for something different.

“My own line, I didn’t want to be the one who took all the attention. I wanted them to be flattening—while also having a rocky edge.”

The first Beckham collection will spotlight five styles, encompassing jeans, skirts and knits—as well as a maternity jean or two. Retail price points will be $180-$300, which is more expensive than the original R&R line.

The R&R brand is sold in more than 700 stores worldwide, including Selfridges, Mitsukoshi and Harvey Nichols. Victoria Beckham for Rock & Republic, which will be available in February 2005, will be sold at R&R’s exclusive, high-end accounts.

Dave Stewart, John Debney, ‘Simpsons’ Added To Film & TV Confab Marquee

LOS ANGELES—Songwriter/producer Dave Stewart, composer John Debney, director Garry Marshall and the music supervisors of “The Simpsons” have joined the lineup for the third annual Hollywood Reporter/Billboard Film & TV Music Conference, to be held Nov. 16-17 at the Renaissance Hollywood Hotel here.

Marshall and Debney will take part in a candid session titled “The Director/Composer Conversation,” in which they will discuss collaboration on the films “The Princess Diaries,” “The First Wives Club: Royal Engagement” and “Runway Bride.”

Debney has also composed the music for such films as “The Passion of the Christ,” “Elf” and “Bruce Almighty” and has won Emmy Awards for his work on TV series “The Cape,” “SeaQuest DSV” and “The Young Riders.” His upcoming film includes “Christmas With the Kranks,” “Chicken Little” and “The Pacifier.”

Stewart, co-founder of Eurythmics, will give the conference’s Vanguard Address, in which he will discuss his work on the upcoming remake of “Alfie” (Billboard, Oct. 16). He has also penned original music for the features “Around the World in 80 Days,” “Cookie’s Fortune” and “Ruthless People.”

The Nov. 16 panel “Simply Simpsons Music” will look behind the scenes at the music of animated series “The Simpsons.” Participants leading the discussion will be composer/songwriter/conductor Alf Clausen, music supervisor/musical director Chris Lee and scoring mixer Rick Ricco.

Previously announced speakers at the conference include Academy Award-winning composer Brian Grazer, who will give the event’s keynote speech, and composer and Devo co-founder Mark Mothersbaugh, who will be the focus of the Billboard Q&A session.

To register or for more information, call 646-654-4660 or visit billboardevents.com.

THE WEEK IN BRIEF

Barbra Streisand and Neil Diamond are said to be considering a co-headlining tour in 2005. If the pair does hit the road, their ticket prices could set an industry record. One source says the guarantee would be approximately $3.5 million per show; for the show to break even, low-end tickets would go for $300-$400 each. Some observers predict VIP ticket packages could cost $3,000 or more. Calls to Streisand and Diamond’s representatives were not returned.

The U.S. Supreme Court refused on Oct. 12 to consider the Recording Industry Assn. of America’s argument that Internet service providers should disclose, without formal court proceedings, names of their users who share unauthorized music files.

The RIAA began serving Verizon Internet Services and other ISPs with “information subpoenas in 2002 under the Digital Millennium Copyright Act. The lobby group sought the identities of subscribers suspected of sharing unauthorized music files. Verizon challenged the subpoenas in court.

The high court’s refusal to review the case effectively prevents copyright owners from obtaining the names of peer-to-peer users to possibly settle potential lawsuits before resorting to litigation in the Washington, D.C., Circuit. Courts in the other 11 circuits may or may not follow the court’s decision.”

SUSAN BUTLER

The first four Beatles albums released in the United States will be reissued Nov. 16: 1962’s debut set “Meet the Beatles” and “The Beatles’ Second Album,” “Something New” and “Beatles ’65” will be available for the first time on CD.

The U.S. versions of “Meet the Beatles,” “The Beatles’ Second Album,” “Something New” and “Beatles ’65” will be available for the first time on CD.

The set will list for $69.95 and include a 48-page booklet and scrapbook of photos and clippings from 1964. The remastered discs will include two versions of each song—one in mono and one in stereo—and a duophonic—Capitol’s approximation of stereo using two channels of mono with added reverb.

CHRISTOPHER WALSH

Apple Corps, which handles the Beatles’ business endeavors, Cirque du Soleil and the Mirage Hotel and Casino in Las Vegas announced Oct. 14 a new theatrical production, set to open in 2006, that will celebrate the Fab Four’s musical legacy. It marks the first time that Apple Corps has agreed to a major theatrical partnership. Beatles producer George Martin will oversee the show’s musical elements.

MELINDA NEWMAN

Attorney General John Ashcroft has approved the recommendations of the Department of Justice’s Intellectual Property Task Force, which was formed last March to examine intellectual-property issues.

“The department is prepared to build the strongest, most aggressive legal assault against intellectual property crime in our nation’s history,” Ashcroft said.

The report recommends enforcement procedures like increasing the number of prosecutors and enhancing their training, principles to adopt in pending and future legislation and educational programs for victims of IP theft, as well as members of the public.

Details of the report will appear in the Legal Matters column in the next issue of Billboard.”

SUSAN BUTLER and BILL HOLLAND

Online video-on-demand service CinemaNow announced Oct. 12 that high-definition files will be available for download on its Web site, cinemnow.com. CinemaNow claims its move marks the first time an online VOD service has broadly adopted HD movies. Users with Windows XP-based PCs can download the HD titles in the Windows Media High Definition format.

JILL KPNIS

Jones Media Networks has agreed to sell its cable network, Great American Country, to the E.W. Scripps Co. for $140 million in cash.

E.W. Scripps is the parent company of Scripps Networks, which owns such lifestyle-oriented cable outlets as the Food Network, Home & Garden Television, Fine Living and the DIY—Do It Yourself Network.

PHYLIS STARK

Zomba Label Group has purchased GospoCentric Records, which comprises the GospoCentric and B-Rite Music labels.


She will remain with the company as president and will report directly to Zomba Label Group GM/Senior VP of sales and marketing Tom Carrabba.

Zomba, which is based in New York, is also the parent company of 10-year-old gospel label Verity Records.

DEBORAH EVANS PRICE

For the latest breaking news, go to billboard.biz.
Chapter Three of an Unprecedented Musical Phenomenon!

ROD STEWART

Stardust... THE GREAT AMERICAN SONGBOOK Volume III

The exciting next chapter of his spectacular trilogy of albums.

Includes the classic songs
"Embraceable You"
"What A Wonderful World" (featuring STEVIE WONDER)
"For Sentimental Reasons"
"Stardust"
"Manhattan" (duet with BETTE MIDLER)
"Isn't It Romantic"
"Blue Moon" (featuring ERIC CLAPTON)
"Baby It's Cold Outside" (duet with DOLLY PARTON)
and many more!

IN STORES OCTOBER
On Oct. 14, Starbucks announced the national launch of an in-store CD-selling service, the Starbucks Hear Music media bar. With the advent of the stores in Seattle and Austin and their rollout in more markets set for mid-2005, Starbucks chairman Howard Schultz shares his perception of the state of the music industry and how its nontraditional entrants will change the dynamic of experiencing and purchasing music.

I think what you’re thinking: What does a coffee company know about music? Starbucks is about more than great coffee. It’s about an experience—a unique “third place” between home and work. Its inviting ambiance invites people into the store to drink and be entertained, people are drawn to it every day. Music has always been an essential component of this experience. For years, customers have asked us for the barista to name a particular song or play a particular CD. We’ve learned a lot about our customers and the music consumer through the years.

First, mass merchants expanded their music departments as loss leaders to bring young consumers into their stores, sharing discounting CDs to price or even below. Music became a commodity, and as a result, it lost much of its value. We also experienced the loss of the experience around purchasing music. There is no richness associated with purchasing music at the same location where you buy toiletries, furniture, clothing and greeting cards. The romance is gone.

Radio Consolidation

The diminishing breadth of radio station ownership has led to homogenized music programming. Traditional radio no longer serves as a primary source for discovering new artists and songs through local DJs. In many cases, consumers are limited to hearing top 40 songs over and over. By contrast, Ray Charles’ “Genius Loves Company” is shown on Starbucks’ in-store TV. It is a click of the remote control, and it is available at other retailers.

In the album’s first week, Starbucks accounted for 22% of units sold, significantly outpacing sales by any other individual music retailer, including mass merchants, according to Nielsen SoundScan. That share jumped to 27% last week.

DOWNLOADS AND PIRACY

Now digital technologies have added another dimension of complexity. While some legal downloading sites thrive, most online music consumers bypass traditional sales mechanisms and use illegal downloading services. Artists and labels continue to feel the impact of customers accessing music without paying for it.

We’ve also felt a dramatic change in the dynamic of the music industry, with the birth of a unique “third place,” a musical retail store, where you buy music, purchase music, and experience the music.

We’ve created a compelling experience for the customer. It is a result of the merging of the record store and the coffee bar, creating a compelling new experience. It is a place where consumers come to hear music. It is a place where they can hear music, and they can buy music.

Customers know that the songs on their CDs represent the best of a genre or showcase emerging or classic artists. They probably won’t hear these songs on traditional radio stations, and that’s where we’re changing the dynamic of discovery. The music industry has always been slow to recognize that the rules of engagement have changed. It’s time to embrace a different economic model and to re-invent the approach to the consumer. I began by asking, What does a coffee company know about music? Perhaps a more appropriate question is, Why would a company expand its music presence when so many traditional players are scrambling for shelter?

The answer is simple. If traditional music industry leaders discard old patterns of thinking, embrace innovative ways to respond to consumer needs and restore the art of discovering music, we have a historic opportunity to re-create an industry. This is not a time to embrace the status quo—it’s a time for reinvention.

I couldn’t agree more with Leila Cobo’s assessment (“Billboard,” Sept. 18) of the Latin Grammy Awards. Something is wrong when you have the dynamic, two-time Grammy nominee Alejandra Guzman just sitting in the audience! Whoever it was—the Latin Recording Academy, CBS or both—dropped the ball by not taking advantage of her being one of the stars to attend. If she had performed her Grammy-nominated song “Lipstick,” it would have gotten more publicity than the appearances of Jessica Simpson and Lindsay Lohan. I’m still puzzled by why they were there. I know, ratings, but it didn’t work.

The powers that be must have been aware of Guzman’s reputation for risky performances, and if so, she may just have one of those Janet Jackson wardrobe malfunctions.

If the producers want something to improve viewership, interest and ratings, all they have to do is put Guzman on-stage. Whenever, wherever she performs, Guzman causes a lot of talk. Isn’t this what the Latin Recording Academy wants for their Latin Grammy Awards?
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Jimmy Eat World Plans Its ‘Futures’

BY CAROLYN HORWITZ

Just as Jimmy Eat World was recording “Futures,” the follow-up to its hit 2001 self-titled set, the band’s future was thrown into doubt.

The Mesa, Ariz., rock act should have been sitting pretty for the first time in its career. Dropped by Capitol after the 1999 release of “Clarity,” its major-label debut, the band paid for the recording of “Jimmy Eat World” (aka “Bleed American”).

The set was picked up by DreamWorks Records and, bolstered by the hit “The Middle,” sold 1.3 million units, according to Nielsen SoundScan.

But as the foursome began work on “Futures,” word came down in November 2003 that Universal Music Group had acquired DreamWorks, and most of the roster was being shifted to Interscope.

“We found out through our A&R guy, Luke Wood, and it was a scary thing,” guitarist/vocalist Tom Linton says. “We weren’t sure what was going to happen, like if we were going to get dropped. It seems like every record we’ve done we go through this stuff.”

Fortunately, their fears were unfounded. “Futures” is a “huge” priority heading into the fourth quarter, says Steve Berman, head of sales and marketing for Interscope Geffen A&M.

(Continued on page 14)

The Donnas Go For The ‘Gold’

Atlantic Gives Act Mainstream Push

NEW YORK—To get a sense of the creative ambitions and commercial expectations surrounding the second Atlantic Records release from the Donnas, look no further than the title of their latest effort: “Gold Medal.”

The San Francisco Bay Area-based female rock quartet—which had not seen an album sell more than 40,000 units during the course of its long-running indie-label career—is now hoping to eclipse the half-million sales mark with its new set, due Oct. 26.

The Donnas’ major-label debut, 2002’s “Spend the Night,” has sold just shy of 400,000 copies, according to Nielsen SoundScan.

This time out, the band—Brett Anderson (vocals), Allison Robertson (guitars), Maya Ford (bass) and Tony Castellano (drums)—hopes to expand beyond its core Joan Jett-meets-Kiss formula. They’re showing a more varied sound and occasionally a softer side, without resorting to writing ballads.

“The possibilities of this record are endless,” Atlantic Music Group president Julie Greenwald says. “They are more than qualified to sell more than a million records.”

NOT A NOVELTY ACT

The Donnas’ Robertson says they don’t necessarily need to reach platinum sales, but the band does desire increased exposure and greater commercial success.

She says it is part of the group’s larger aspiration to elevate female rock bands above novelty status with the average consumer.

(Continued on page 16)

Matador’s Setup For Interpol Attracts Attention

When Interpol’s “Antics” entered The Billboard 200 at No. 15 last issue, it marked the highest debut ever not only for the band but also for 15-year-old Matador Records.

The album sold 62,500 copies its first week of release, according to Nielsen SoundScan. Interpol’s previous one-week high for 2002’s “Turn On the Bright Lights” was 6,000 units, according to the label.

So how does such a breakthrough happen? Lots of luck and a really smart setup.

Indeed, Matador, along with Beggars Group—which owns 50% of Matador—and distributor ADA devised a marketing plan that served indie and mainstream audiences.

Key were Interpol store fronts, called Spaces, that were set up in London, Los Angeles and New York weeks before the album’s Sept. 28 release (Billboard, Oct. 16). In addition to viewing winning selections from a short-film contest inspired by Interpol’s music, the make-shift galleries also served as an access point for a series of 7-inch singles from the album that were doled out weekly. Upcoming Spaces are set for Berlin and Paris.

“The group reached mainstream exposure through airplay—first single “Slow Hands” is bulleted at No. 29 on the Modern Rock chart—and MTV play. The channel streamed the album the week before release through its online program “The Leak” and has placed the “Slow Hands” video in rotation on MTV2 and MiTV.

Interpol also played a number of late-night TV shows. “The band is willing to work, they’ll do radio station Christmas shows,” Matador GM Patrick Amory says. “In the past, Matador has been stymied by people who aren’t that happy to do that.”

For his part, Interpol guitarist Daniel Kessler says that the band is open to anything “as long as we feel like ourselves while we’re doing it. If we feel like little monkeys just trying to get something out of it, Matador knows we won’t do that.”

Matador hopes this success is enough to convince the band to stay on the indie. “Antics” marks the end of Matador’s deal with Interpol, and
Jay-Z Concert Joins Parade Of Documentaries

There once was a time when the term “documentary” was a bad word in the film business because of the perception that such projects were box-office poison. But the blockbuster success of Michael Moore’s “Fahrenheit 9/11” has helped turn nonfiction films into hot business ventures. That trend is now affecting the music industry, as artist documentaries, which are usually released straight to home video/DVD or are made for TV, are landing more distribution deals in theaters.

Music-themed documentaries that have had theatrical releases this year include such critically acclaimed films as Palm Pictures’ “DIGI,” IFC Films “Metallica: Some Kind of Monster,” THEKN Film’s “Festival Express” and First Look Films’ “Mayor of the Sunset Strip.”

Now Jay-Z is headed to the big screen with the Paramount Classics documentary “Fade to Black,” which opens Nov. 5 in U.S. theaters. The rapper is the star, narrator and an executive producer of the film, which centers on his all-star concert in November 2003 at New York’s Madison Square Garden.

Other artists who appear in the concert footage include Beyoncé, Mary J. Blige, R. Kelly, Missy Elliott, Pharrell Williams, Foxy Brown, the Illadelph qlonics and Aminé “Fusedloa” Thompson of the Roots. Sean “P. Diddy” Combs, Slick Rick, Damon Dash and producer Rick Rubin are also featured in the movie, which will include behind-the-scenes footage.

“I was on the biggest stage in the world, with some of the biggest stars in music, and we pulled off the perfect night,” Jay-Z says in a statement. Pat Paulson and Michael John Warren directed the film. Jay-Z’s Marcy Projects Productions produced “Fade to Black” along with production company @radical.media.

Jay-Z, whose real name is Shawn Carter, has previously appeared in the 2005 movie “State Property” and “Paper Soldiers.” His big-screen debut was in the 2000 documentary “Backstage,” which chronicled the 1999 Hard Knock Life tour that featured headliners Jay-Z and DMX.

Meanwhile, Palm Pictures has signed a North American distribution deal for the documentary “Be Here to Love Me: A Film About Townes Van Zandt.” Country musician Townes Van Zandt, who died in 1997, released several critically acclaimed albums throughout his career. The film, directed by Margaret Brown, should arrive in theaters in 2005.

MOVIES & MUSICALS: The big-screen version of “Rent” has changed movie stage musical “Hairspray” have come onboard for New Line Cinema’s movie adaptation of the musical. Director Jack O’Brien and choreographer Jerry Mitchell will reprise their roles for the film version, due in 2006. They join screenwriters Thomas Meehan and Mark O’Donnell and composers Marc Shaiman and Scott Wittman, who were also behind the Tony Award-winning musical (Movies & Music, April 10).

“Fairsay” was originally a 1988 comedy film directed by John Waters.

IN BRIEF: Island Records/Palm Pictures founder Chris Blackwell has co-founded the first Goldeneyke Film Festival, set to take place Dec. 8-13 at Blackwell’s estate in Oracabessa Bay, Jamaica. The invitation-only event will have some music-related films. Avril Lavigne will perform the theme to Paramount Pictures’ “SpongeBob SquarePants” movie, which opens Nov. 19 in U.S. theaters. The movie’s soundtrack, which Warner Bros. Records will release Nov. 9, includes songs from Motorhead, Ween and the Shins . . . Justin Timberlake has landed a starring role with Emile Hirsch in New Line Cinema’s “Alpha Dog.” . . . Method Man will co-star in Dimension Films’ horror movie “Backwater.”

The 2004 World Soundtracks Awards—held Oct. 9 at the Flanders International Film Festival in Ghent, Belgium—named “Cold Mountain” best soundtrack and “Cold Mountain” composer Gabriel Yared composer of the year. Songwriters Alan & Marilyn Bergman received the lifetime achievement award.
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The Donnas

Continued from page 13

"It's still so unconventional for a girl to play rock. You feel like a freak," Roberts says. "Being indie isn't enough right now. You need to reach people that would never go into an indie record store or read a [zanine]. You need to reach all those younger girls and reach people who only know MTV and mainstream radio."

The marketplace has not been particularly kind to modern-rock-leaning female acts this year. Major-label releases from Courtney Love, Melissa Auf Der Maur, P.J. Harvey and Sahara Hotnights have all experienced modest sales.

Greenwald isn't concerned. "You can put them in a room and see them rock just as hard as four or five dudes. At the end of the day, they've made great songs," she says.

Greenwald adds that more important than the question of the commercial appetite for female-fronted rock is the overall willingness of modern rock radio to experiment with new sounds.

"It's a great climate in terms of modern rock radio," she says. "They're taking shots on all different types of records, from Death Cab for Cutie to Modest Mouse to Jet to Shinedown."

Early radio response to the first single, "Fall Behind Me," has been positive. The track was the most-added song at modern rock radio outlets during the week of Sept. 15. It is No. 34 on the Modern Rock chart this week. The video is in rotation at MTV2 and VH1 and has received "Owen Fresh" status on Fuse.

That said, Atlantic isn't planning an all-out corporate blitz to launch "Gold Medal" at first.

Instead, the early focus will be on mobilizing the band's longtime fans through Web promotions and online listening opportunities.

The album will also be offered in a limited-edition dual-disc format, making it one of the first releases in the new single CD/DVD configuration.

The aim initially is to build on the momentum of the last album, "Spend the Night," which peaked at No. 1 on the Billboard Top 200 in March.
**Mavis Staples Prevails With A Little ‘Faith’**

The gospel market has been flooded with music by newer acts this year, but one of the most intriguing releases is by a veteran artist who remains in peak form...

Mavis Staples’ Alligator Records release, “Have a Little Faith,” is filled with the kind of gutsy, emotional performances that have defined her stellar career.

“My happiest moments are when I’m singing,” says Staples, who began performing with her family at age 10. “I can’t imagine retiring.”

Her family’s group, the Staples Singers, began their career performing in churches and emerged in 1956 with the hit “Uncloudy Day.” They became known for their uplifting music as well as their social conscience and involvement with friend Dr. Martin Luther King during the civil rights movement.

In addition to their spiritual repertory, the group found major crossover success with such hits as “Let’s Do It Again” and “I’ll Take You There.” The Staples Singers were inducted into the Rock ‘n’ Roll Hall of Fame in 1999.

Over the years, the Chicago-based Staples has recorded several solo projects, including 1970’s “Only for the Lonely” on Stax’s Volt imprint, and 1989’s “Time Waits For No One” and 1993’s “The Voice,” recorded for Prince’s Paisley Park label.

Staples took some time off in 2001 to care for her sister, Gussie, who suffers from Alzheimer’s disease, but returned to the stage in 2002. “My sister, Yvonne, and I are doing what pops taught us to do,” she says of family patriarch Roebuck “Pops” Staples, who died in 2000. “I know he’s smiling on us.”

The seeds for “Have a Little Faith,” her first solo release in more than a decade, were planted when Mavis was in the studio recording her father during what would become his final recording sessions. After Mavis recorded a couple of songs herself, Yvonne encouraged her to make another solo album.

At the same time, producer Jim Tullio was looking for someone to sing a song he wrote as a tribute to friends he lost in the Sept. 11, 2001 tragedy. Tullio and Staples hit it off and decided to work together on her new project.

The album includes the Sept. 11-inspired tune, “In Times Like These.” There’s also “Will the Circle Be Unbroken,” the first song her father taught his children.

Staples also sings a funky homage to her dad, “Pops Recipe,” which she co-wrote with Tullio and Lehman Winslow.

Staples says “Have a Little Faith” seemed like an obvious choice for the album’s title “because that’s all we need is a little faith, just about the size of a mustard seed. Everything will be alright if you just have faith.”

When she finished the album, Staples’ booking agent, Mike Kappus, shopped the record to several labels.

But it was the enthusiasm of Alligator president Bruce Iglauer that prompted her to sign there. Iglauer left her a glowing voice-mail message and says that is when she knew the Chicago-based blues label was her new home. She also plans to let the label release Pops’ last album.

Staples’ goal for her new project is to encourage people, “I wanted to shed a ray of light on our world,” she says. “We’re living in such troubled times. I wanted it to be healing. I know how healing music is, and I felt certain we could put an album together that would be uplifting.”

Staples has a busy schedule this fall, including dates with Al Green at the Orpheum in Boston (Oct. 19) and in New York at the Apollo Theater (Oct. 21) and the Beacon Theater (Oct. 23). She will also perform Oct. 20 on “Late Night With Conan O’Brien.”

**IDOL WANDERINGS:** “American Idol” finalist George Huff has signed with Word/Carver Bros. His label debut will be a Christmas EP, due in November.

Huff was one of the final five contestants on the third season of “American Idol.” A 22-year-old chef from New Orleans, Huff has been on the 50-city American Idols Live tour, and plans to enter the studio to work on his debut when the tour wraps.

In related news, “American Idol” winner Ruben Studdard has recorded an inspirational album, due Nov. 2 on J Records. The lead single, “I Need An Angel,” was written and produced by R. Kelly. Also serving as producers on the project were Eric Dawkins and Warryn Campbell.

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**The Donnas**


“We’re realistic,” Greenwald says. “We want to work this record. We’re going to the stations that are the champions, we’re building the story and we’re getting [the band] into the market place behind the record so we can be successful at radio.”

Next up for the group—which is booked by Evolution Talent Agency—is an 18-date tour in November.

SO LONG, ‘DONNA’

Creatively, “Cold Medal” represents a step forward for the Donnas. While there’s no shortage of the hard rock they are known for, the band scales back the bratty swagger of its earlier work and experiments with more midtempo jangle pop on such songs as “Is That All You’ve Got For Me” and the title track.

“When the last record, we made a conscious decision to limit ourselves. We wanted to band in something that was really aggressive and was 100% rock’n’roll the whole time,” Robertson says. “We wanted there to be anything that could be misconceived as being a ballad. We were so scared that the label would choose it as a single.”

In another sign of maturity, the bandmates have shed their Donna aliases. “They’ve always been sort of a joke,” Robertson says. “The fact that they’ve lasted so long is hilarious.”

“If you find your niche too early and you stick with it, you’ve sealed your fate for the rest of your career as a band,” Robertson adds. “I don’t think we’ve found what we want to be for the rest of our career.”

**Music**

**The Beat**

Continued from page 13

the majors are lurking.

“They’re a band who has never shied away from wanting to get a bigger audience,” Amory says. “At the same time, they’ve put their trust in us to sell more records for them without compromising their artistry.”

The question prior to the album’s release, Amory says, was if Matador could maintain Interpol’s credibility, market the release in a creative manner and still “get them a top 20 debut. And we did that,” he says.

And Amory stresses that Matador can slather attention on the band in ways that a major cannot. “Intropol is the only record we’re working this fall,” he says. Beggars Group U.S. CEO Lesley Bleakley loves the indie success story. “You always hear the majors saying, ‘You can’t get radio, you can’t do this, you can’t do that.’ But the landscape has changed.”

Kessler says the band is focused on its tour, which kicked off Oct. 11. “We haven’t really thought beyond that.”

The band is signed to EMI for Continental Europe. EMI did not respond by press time on whether it was pursuing Interpol for a worldwide deal.

A BIG MOVE: After many years with Columbia Records, Dallas-based A&R rep Teresa LaBarbera-Whites, who helped bring Destiny’s Child and Jessica Simpson to the Sony label, has moved to Jive Records. LaBarbera-Whites, whose new title is VP of A&R, reports to Zomba Label Group senior VP Peter Tho.

... AND A SLURPPEE TOO: Speaking of Jessica Simpson, 7-Eleven convenience stores are selling her limited-edition Christmas CD for $7.99. The deal, which was made with Sony Music Entertainment, includes a contest to win a trip to an invitation-only concert by Simpson. The set includes a duet with Simpson’s sister Ashlee and is available in 5,800 stores.

**Best Wishes:** Melissa Etheridge, who has been diagnosed with breast cancer, has canceled her full tour to undergo treatment.

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OCTOBER 23, 2004 www.billboard.com • www.billboard.biz 17
R.E.M. Thinking Small For Headlining Tour

BY JILL KIPNIS

LOS ANGELES—R.E.M. hopes to get up close and personal with fans by staging its most intimate North American tour in 15 years.

The 29-city trek, which began Oct. 13 at Los Angeles’ Greek Theatre and ends Nov. 27 at the Fillmore Auditorium in Denver, is stopping mostly at smaller theaters.

“I think ’85 or ’87 was when R.E.M. last toured smaller venues [in North America],” says Buck Williams, the band’s longtime agent and president of Progressive Global Artists. “We thought this would be a great way to play fan-friendly, intimate settings.”

Though R.E.M.’s schedule includes Boston’s Fleet Center (Oct. 29) and New York’s Madison Square Garden (Nov. 4), the average seating capacity for each date is 3,500-4,000, according to Williams.

Some early sellouts indicate fan support of the tour, which employs tiered pricing that does not exceed $75 per ticket.

Tour organizers believe that interest in the band’s latest single, “Leaving New York,” will help sell even more tickets, particularly to those who could not catch R.E.M. on this fall’s Vote for Change tour.

SMALL IS NOT FOR EVERYONE

Tour organizers say a small-venue trek is possible because the band is more interested in connecting with fans than generating huge revenue.

R.E.M. generated $6.8 million on a 20-date tour last fall, according to Billboard Boxscore.

In 1999, an 18-date tour with eight sellouts grossed $6.3 million. Additionally, a larger tour in 1995, featuring 75 dates and 45 sellouts, grossed $47.4 million, according to Billboard Boxscore.

R.E.M. is “in a position where they can afford to do a theater tour,” Jam Productions VP of concerts Andy Cirzan says. The Chicago-based company is one of the promoters for the new tour, which includes opening act Five Eight. Now It’s Overhead, Trent Dabbs, Angela McCluskey, Joseph Arthur and Charlie Mars.

“When you have a machine and you tour with staff,” Cirzan says, “you’ve got a lot of expenses even if you sell out every show. You’re not making anything like the kind of money you make with arena tours. It involved some financial consideration of something like this. Fortunately for [R.E.M.], they can pull it off, because they’ve been major stars for 25 years.”

The band’s Oct. 22 Nashville stop at the Ryman Auditorium sold out in about 10 minutes, according to Williams. Promoters for the date are Ted Mankin, director of Clear Channel Entertainment’s Washington, D.C., office, and Jason Wright from CCE in Nashville.

“It will be a once-in-a-lifetime experience for anyone who gets to see them,” Cirzan says. “R.E.M. are the kind where you can afford to do a theater tour.”

Rob Thomas, GM for Denver’s Fillmore Auditorium, says tickets went fast after an Oct. 2 on-sale.

Fans have been calling from as far away as Wyoming and New Mexico, he says. “People will travel to come and see them. They are really excited to be playing close to the band. It’s also the last show on the tour, so it’s the last chance to see them.”

PRICE AND PUBLICITY

Tour organizers say the decision to offer tiered prices of $55 to $75 should help attract fans.

“They actually underpriced it,” says Jam’s Cirzan, who is promoting the Oct. 25-26 stops at the Auditorium Theatre in Chicago. “It was a discussion. A lot of bands figure out what they want to make and then base their prices on that. [R.E.M.] weren’t going to go with a high price.”

Williams says the price was determined before this summer’s disappointing tour season.

“The cost of fuel is through the ceiling, the cost of lodging and personnel,” he notes. “When you are playing small venues, you have to do the best you can. We are trying to consider everyone and trying not to lose too much. We are really trying to think of the fans.”

The band’s participation in the high-profile Vote for Change tour, which supported progressive political organizations MoveOn and America Coming Together, is expected to help increase ticket sales. The band played six Vote for Change dates in swing states including Ohio and Pennsylvania. Its last Vote for Change date was Oct. 11.

“This is going to raise awareness for the band,” Williams says. “There is no doubt about it.”

Thomas, however, thinks the Vote for Change dates raised R.E.M.’s profile only in the eastern United States. He attributes the band’s large consumer draw somewhere else to “Leaving New York.” The new single, he says, “sounds like old-school R.E.M. I really love it.”

Cirzan agrees that the single’s success is affecting sales. He attributes the Chicago show’s sellout to radio airplay on local station WXRT.

“We ended up not even using half the marketing budget to knock these tickets out,” he says. “Airplay has been rocking. We went out with ads in the Chicago Reader and in the Chicago Tribune—that, partnered with radio, was it.”

“When you talk about the way the industry has been lately,” he adds, “you don’t take anything for granted. It makes it kind of easy when you set it up and, bang, there it goes.”

Ticketmaster Still Rules Ticket Domain

BY RAY WADDELL

Competition in the computerized ticketing market has heated up considerably, but industry giant Ticketmaster continues to dominate.

A bevy of recent multiyear contract renewals with high-profile arenas illustrates the point: ARCO Arena in Sacramento, Calif.; Savvis Center in St. Louis; Air Canada Centre in Toronto; and Madison Square Garden in New York all have re-upped with Ticketmaster, and other major arenas are pending.

So how does Ticketmaster maintain its market share? John Pleasants, president/CEO of Ticketmaster, says his company offers services such as data management, upselling, presales and auctions that combined can maximize ticket sales.

And even just a few more dollars in a venue model that includes such ancillaries as concessions, parking and venue branding.

“In almost every case,” Pleasants says, “if a building is able to sell a single-digit percentage point more to an event, the holistic value of the building itself exceeds any gap in the actual face-value deal.”

another company might offer.

That said, Pleasants is quick to acknowledge that competition is tough even, mostly because technology and the Internet have allowed more companies to enter the electronic distribution space that Ticketmaster once owned. “The times are competitive, and that has made Ticketmaster a more nimble and better company,” he says. “We provide services to our clients that preserve valuable revenue streams that might be difficult for the client to do if they’re handling their own ticketing.”

THE NEW TICKET WORLD

Ticketmaster’s competition was very visible at a session during the recent Arena Management Conference in Snowbird, Utah. Representatives from TicketsWest, Patron Solutions, tickets.com and Paciolan joined Ticketmaster VP Calvin Lui on the panel, which discussed ticketing in the digital age.

“Most of us would agree that the basic digital ticketing functions—print-at-home, ticket forwarding, etc.—are old hat,” tickets.com director of service Cole Gahagan said. “For us, the definition of digital ticketing is the ability to manage your ticketing inventory online.”

Gahagan cited secondary ticket markets and kiosks as two growth areas. “The biggest benefit of the secondary market is that it reduces no-shows,” he said. “One of our clients, the San Francisco Giants, sold 110,000 tickets on the secondary market, and 44% of those people said they would not have gone otherwise.”

Lui said ticket auctions represent a “phenomenal opportunity.” He says the average purchase price in Ticketmaster auctions is 120% over the starting bid.

Paciolan president Bill Stern said this is an incredibly fun and exciting time to be in our business. We’ve moved in a very short time from ‘admit one’ on a piece of paper to digital ticketing and ‘smart’ ticketing, where the people who sit in our seats aren’t strangers anymore.”

For Ticketmaster to maintain its dominance, the company must continue to evolve, and Pleasants believes it will.

“If [a client] had a conversation with Ticketmaster five to seven years ago, the conversation would have been much more about ‘what is my rebate, put the system in place, you know?’” Pleasants says. “Today it’s much more about their business and what we’re doing to help drive that business.”
Judge OKs Fan’s Can’t-See Suit

Dana Gross may get her refund yet for those allegedly lousy seats. New York Supreme Court Judge Herman Cahn ruled Oct. 6 that a suit could proceed against Ticketmaster and Madison Square Garden for allegedly selling obstructed-view seats to concertgoers without the customers’ knowledge. Gross is seeking damages against Ticketmaster and MSG for selling her six $96.50 tickets to Michael Jackson's 30th anniversary show in September 2001 without notifying her that the view was obstructed. She initially filed suit in February 2002.

Cahn also granted a motion for class certification for the case. As a class action, the suit potentially covers 7,840 ticket buyers at two concerts who, Cahn says, "received no advance notice that their seats were inadequate for viewing purposes," satisfying the numbers factor for class certification. Cahn has allowed the case to go forward on complaints that include deceptive business practices and breach of contract. A trial date has not been set.

Hangman Productions developed the effect for the Slayer/Slipknot Unholy Alliance U.K. tour earlier this fall. Using exclusive pump technology, the company has created an effect that rains more than 150 liters of theatrical blood onto the set in a wall more than 25 feet high and 40 feet wide.

Designed by Hangman founder Alan Chernis and mechanical engineer Chris Bridges, the Wall of Blood can be struck every night and fit into the next venue without rebuilding sections of the stage. A dedicated trust and sprinkler system were developed from which the blood could be pumped up and "drenched." At stage level, a structure of trays filled with extra-absorbent materials and covered with mesh catches the blood.

Bet the Shrine Mosque has never seen anything like this before.
UMVH Holds At No. 1

BY GAIL MITCHELL

Though its market share drops slightly from this last time year, Universal Music & Video Distribution still earns stripes as top distributor of R&B and rap albums.

For the nine months ending Oct. 3, UMVH posts a 49.8% market share in R&B and a 48.4% share in rap, dipping from 49.6% and 48.9%, respectively. (Rap album sales are included in the R&B total.)

UMVH's commanding lead over its R&B and rap competitors can be tracked to strong-selling albums by Akon, Lil' Wayne and Young Buck and Lloyd Banks, among others. Additionally, given the platinum sales of Ray Charles' posthumous set, "Genius + Soul = Power," and the late-September one-two punch of Nelly's "Suit" and "Sweat"—plus fourth-quarter releases from Eminem, Ludacris and Cash Money's resident producer, Mannie Fresh—UMVH is likely to continue its dominance.

BMG repeats its second-place R&B finish at 20.7%, with sales volleyed by Alicia Keys and Usher and Anthony Hamilton. BMG gained nearly four points from last year's 16.5%. R. Kelly's double-CD also factors into the BMG mix. Its fourth-quarter cappers will reflect Usher's special edition of "Confessions," released Oct. 5.

BMG added almost three points to its rap share, claiming third place with 12.1%. Ill Scott's return, coupled with continuing success for albums by Lil' Flip, Prince and Beyoncé, helped Sony maintain its third-place R&B posting. Despite losing two points—12.1% from 14.3%—the company remains ahead of the independent contingent.

Dropping two points to 6% of the rap share, Sony is looking for an overall four-quarter boost from the return of Destiny's Child. It will be interesting to see how things shake out as Sony wraps its merger with BMG.

Independent distributors picked up a point to place fifth in R&B. They also added two points on the rap side to finish with 15.5% and a tighter hold on second place. Contributing to these figures were releases from 213, B.G. and Pitbull. Holy anticipatory year-end indie releases include crank kings Lil Jon & The East Side Boys and Jack-O. Rounding out R&B are WEA (9.2%), and EMI Music Marketing (8.8%).

WEA, still fresh from merger adjustments, loses nearly three points in R&B and almost four points in rap (8.7% from 12.3%). The company's third-quarter releases include sets from Brandy, Kevin Lyttle and Boney James' R&B-flavored project.

Atlantic is gearing up for its fourth-quarter Joint Chiefs campaign, which features Trick Daddy, Twista, T.I., Fabolous and Fat Joe. Still hanging tough at Warner Bros. are Lil Scrappy/Trillville and Crime Mob from Lil Jon's BME label.

EMM, which scored on the R&B front with Anita Baker's recent comeback album Blue Note, jumps nearly two points in rap (8.9% from 7.2%) to edge past WEA. Chief among its rap offerings is Houston's debut album.

Capital's platinum-selling rapper Chingy returns Nov. 16 with his follow-up to "Jackpot," and labelmate J-20 bowed Oct. 5. Additionally, Virgin acts Guerilla Black, whose debut entered The Billboard 200 at No. 20, and Federation will factor into EMM's fourth-quarter performance.

"You're going to be standing up a whole lot tonight," actor/comedian Foxx told the audience at the tribute "Genius: A Night for Ray Charles," held Oct. 8 at the Staples Center in Los Angeles. Starting with the range elicited by Elton John and Mary J. Blige's performance, Foxx's prophecy came true.

The John Blige duet was one in a string of emotional highs during the event, which Foxx hosted. The actor is sparking Academy Award buzz with his performance as the R&B pioneer in director Taylor Hackford's biopic "Ray," which opens Oct. 29. Against a backdrop of clips from the film, as well as videoclips and photos culled from Charles' storied career, a parade of artists paid tribute to the musician, who died in June.

Longtime friend Quincy Jones advised, "Don't think about having a pity party for Ray." And his words were taken to heart. There was no generation gap. There were no color lines. The night was about one thing: just plain good music.

Blige wailed new life into "(Night Time Is) The Right Time" with John. The Rev. Al Green convened church and anointed the audience his choir on "What'd I Say." Usher lifted spirits with his version of "Georgia On My Mind," while Reba McEntire underscored Charles' unorthodox bent on the country classic "I Can't Stop Loving You."

Also performing were Stevie Wonder, R.B.K. Jones and Billy Preston. Film stars providing special introductions included Morgan Free-

Music R&B/Hip-Hop

Singing It For Brother Ray

RHYTHM & BLUES

By GAIL MITCHELL

gmitcheIIl@billboard.com

MANANA

TOM CRUISE AND BRUCE WILLIS. Making the evening even more poignant, the R'n'B Minoo-led band played from Charles' original charts. But you can experience some of the flavor yourself in a one-hour TV special airing Oct. 22 at 9 p.m. ET on CBS. It was produced by Ken Ehrlich Productions in association with AEG Live and Bayview Productions. The Concord release "Genius Loves Company" recently earned Ray his first platinum award.


MORE TUBE VIBES: Vibe magazine presents the second annual "Vibe Awards" show Nov. 16 at 8 p.m. ET/PT on UPN. Usher and Alicia Keys lead the pack with five and four nominations, respectively. Queen Latifah returns as executive producer. Taping is Nov. 15 at the Barker Hangar in the Santa Monica (Calif.) Airport.

SPREAD THE LOVE: New radio stations WQCD (CD 101.9) and WRRS (Kiss-FM) will co-sponsor the Luther Vandross salute "A Concert for Love." The Oct. 27 event at New York's Madison Square Garden will feature 11 acts, including Luther Vandross, Chaka Khan, George Benson and others from GRP's tribute album, "Forever, For Always, For Luther," plus Patti LaBelle and other special guests. Proceeds benefit the American Diabetes Assn.

31W was honored for its commitment to youth during the recent Health & Fitness Expo for Children in New York. The trio, signed to Jermaine Dupri's So So Def, plans to release a new album in 2005.

CLARATION: Sanctuary Urban Records Group is resuing "Do You Know" by Destiny's Child member Michelle Williams (Billboard, Oct. 16).
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**Ying Yang Twins Expand To DVD**

This week’s column was written by Atlanta-based author Rhonda Barah.

Atlanta crack duo Ying Yang Twins will return to record stores Nov. 2, when TVT releases the CD/DVD combo “My Brother & Me.” The 10-song set follows the duo’s 2003 platinum CD, “Me & My Brother,” which spawned hit singles “Salt Shaker” and “What’s Happenin’.”

First single “Hallelujah (Stand & Get Crunk)” features fellow Collipark Records artist Homeboy and a full-blow marching band. The CD will also include an extended remix of “Salt Shaker” featuring Juvenile, Murphy Lee, Fat Joe, BG, Fat Man Scoop, Pitbull and Jack-O, as well as Juvenile’s “Slow Motion (Remix)” featuring Wyclef Jean and UTP.

The bonus DVD features various Ying Yang Twins performances.

Ying Yang Twin producers and Collipark owner Michael “DJ Smurf” Cross says “My Brother & Me” paves the way for a new Ying Yang Twins album next year that will reveal another facet of the duo.

“Hallelujah” is an introduction to the creative side of the guys that people haven’t seen yet, and they’ll be exposed to it a little more on the next album,” Cross says. “The other single is more of the street side of what we’ve been doing—an underground strip club record just to keep the streets buzzing.

**In The MIX:** Organizers of the seventh annual Mixshow Power Summit, held Sept. 28-29 in Puerto Rico, are declaring the event a hit.

Rene McLean, founder of RPM, the New York-based company that organizes the summit, says some 3,000 people turned out, along with a record-breaking 400 DJs and celebrities including Queen Latifah, Nick Cannon, Mannie Fresh, Snoop Dogg, Mos Def, Common, Talib Kweli, Xhibit, Grandmaster Flash, Lil Jon, Lil Flip, Ying Yang Twins, Nelly, Chingy and Fat Joe.

"It was an amazing success," McLean says. "But that’s not to say there isn’t room for improvement. It gets bigger and better every year.

"What made this year different was that it was the first time we incorporated the MPS 50K Fight Klu Battle," he adds. "We also took things to the next level in terms of production at the awards show. We had a record-breaking turnout with extensive MTV and press coverage.

Having spent the last three years in Puerto Rico, the summit will take place next year in a "new, exciting location," according to McLean. "Every three years we move the location. We always want one step ahead.

McLean thinks the Mixshow Power Summit is becoming more important to the music industry. "It is where people launch their new initiatives," he says, "whether they are music-, product- or brand-based."
Bermúdez’s Pop Growth

BY LEILA COBO

MIAMI—Nearly two years ago, a relatively unknown singer/songwriter visited the offices of EMI Latin USA, armed with a guitar and an arsenal of songs. He walked out with a record deal and the promise of a new beginning.

That singer/songwriter is Obie Bermúdez, who had already had a contract with BMG that led to a little-noticed tropical album in 1996. Today, as he prepares for the Nov. 2 release of “Todo El Año,” his second EMI album, Bermúdez is seen as an up-and-coming star, and one of very few male balladeers to successfully break into the Latin market in recent years.

His shifts—from BMG to EMI, from tropical music to pop, from has-been to newcomer—show what can be done with the right artist at the right time.

“It was a match made in heaven,” says Jorge Pino, president/CEO of EMI Latin USA. “EMI needed a male balladeer. And Obie had all the requirements we needed.”

The fact that Bermúdez’s previous stab at a recording career had failed didn’t bother Pino.

“He has talent that is very superior to any previous action,” he says.

Pino plans to heavily push “Todo El Año” through radio, as he did with Bermúdez’s previous release, “Confesiones.”

That album spawned three singles thatcharted in the top 10 of the Billboard Hot Latin Tracks chart. They include “Antes” and “Me Cansé de Ti,” which topped the chart for four weeks and two weeks, respectively. At one point, both songs were in the top five simultaneously.

Bermúdez’s new single, the title track, will be sent to radio this week. It is a month-by-month chronicle of one man’s longing for a lost love. A salsa version of the song, which will be sent to radio but will not appear on the CD, was produced by Sergio George.

Bermúdez wrote the song with Elsten Torres, lead singer of rock band Fulano de Tal. The track is one of several collaborations on the album, with writers as varied as Gian Marco, Mickey Perfecto and Juan Carlos Pérez.

“Some of the songs have been written for years,” Bermúdez says. “Others I wrote this year. It takes me time to write them. I write them in little pieces at a time, and I don’t try to accelerate the process. There are songs that take me two months to write.”

ROMANCE WITH EMOTION

However long they take to write, they’re all romantic songs—Bermúdez’s forte—but arranged with tropical and rock flavors and performed with great emotion.

“We have a versatile artist who writes what he feels and sings with great passion,” says David Gleason, executive VP of programming information for Univision Radio, explaining Bermúdez’s appeal to listeners. “It’s all in the emotional level of Obie’s songs. The music gets you between the ears, and the lyrics go straight to the heart.”

Bermúdez worked on “Todo El Año” with producers Sebastian Krys and Joel Somellian, the same duo that produced “Confesiones.” As with his past album, the new set was recorded in a matter of weeks, and the final album was titled with a concept in mind—Bermúdez’s experiences during the past year—more than a title song.

“It has been an intense year, both professionally and personally, and the best way to express it was through my songs,” says Bermúdez, who was working at a New York laundromat when he signed with EMI.

On the agenda for 2004-2005 is an accelerated schedule of concerts—Bermúdez just signed with the William Morris Agency—and broader exposure.

“What happened with Obie is, he came out with these monster hits, and a new artist that comes out like that, the hits get ahead of the artist, and the artist has to play catch-up,” manager David Maldonado says. “We want to give him exposure so people can identify the face with the hits.”

Among the planned campaigns is a deal with Burger King that launches in February. It will include performances in primary and secondary markets, as well as on Spanish-language TV and radio spots.

“Between now and the end of the year,” Pino says, “people are going to see and breathe Obie Bermúdez.”

Young Soap Star Carries Soundtrack To The Charts

At 9 years old, Mexican singer/actress Danna Paola is the youngest entry on the current Billboard Top Latin Albums chart.

The first volume of the soundtrack to soap opera “Amy, La Niña de la Mochila Azul” (Amy, The Girl With The Blue Bag), which features Danna Paola singing the theme song “La de la Mochila Azul,” debuted at No. 25 last week.

The showing caught many by surprise—there are few child artists in the Latin world, and even fewer reach the charts. Even her label was surprised: “Amy” dropped to No. 85 this week’s list mainly because product ran out. Universal Music Latino expects sales to rise again next week as stores restock the CD.

In the meantime, those in the States still not familiar with Danna Paola should get to know her—she will appear on two more albums in quick succession in the coming weeks.


“It’s a golden girl,” Universal Music Latino president John Echevarría says. “Whatever she touches turns to gold. Of course, the soap opera helps, but she has been able to defend her solo album as well.”

A star since the age of 5, Danna Paola is now a major force thanks to “Amy.” The soap, which finished airing in Mexico in July, is a remake of “La de la Mochila Azul,” the film that launched the career of singer Pedro Fernandez 25 years ago. The familiar theme and title track, coupled with Danna Paola’s undeniable appeal, made the soap a hit, and propelled sales of both volumes of its soundtrack in Mexico. According to TV shows, merchandising plans are also being drawn up with Danna Paola’s father, who represents her. A blue bag is reportedly in the works.

In the meantime, Danna Paola’s promotion schedule includes two major concerts in Puerto Rico, including a coliseum show Oct. 21. While the shows have an “Amy” component, they’re not a replica of the soap in any way.

“I have eight dancers, explosions, games and different outfits,” Danna Paola says. Yahir’s Monopoly: Warmer singer Yahir, who, like Danna Paola, is also a Mexican TV star, will be the Latin face of a new McDonald’s promotion. The artist, a former winner of TV reality show “La Academia,” helped launch McDonald’s Monopoly Best Chance Game 2.0 at a press conference Oct. 12 in Los Angeles.

This marks the first time the fast food chain has promoted its Monopoly game with a “significant Latino artist,” says Rick Marroquin, marketing director for McDonald’s USA. Past famous names who have been part of the promotion have included reality show contestants, Marroquin says. “We felt that he fit what we were after.”

Although Yahir’s music is not part of the campaign, the singer hopes the exposure will steer new fans to his albums.

“The most important thing for me is to have my music played,” says, “I love that audiences of ‘La Academia’ know us for our music.”

Yahir is already making plans for his upcoming album, which he says will go beyond Latin pop to include “a bit of salsa, a bit of ballads and a bit of funk.”

For more coverage of new Latin artists, see page 27.

ACADEMIA TOURS: In other “La Academia” news, several of its fledging stars will take part in the Estrellas de la Academia tour, which kicks off Oct. 22 at Houston’s Reliant Arena. The four-stop trek is organized by Mexican TV network Azteca America and by Los Angeles-based promotion company Luna Management. Participating acts include Toilet, Raúl Estrella, Nadia, Eríka, Suzette and Ricardo.
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**Slow Rise**

New Acts Require Money And Time

**BY LEILA COBO**

One of the most enduring and serious problems in Latin music is the time it takes to develop new acts.

Compared with the pop field, where marketing budgets allow high-profile launches of debut acts, the development of new Latin acts tends to be slow and to span several albums.

With more limited financial resources, Latin labels have fewer opportunities to break an artist for a national audience. They must think long and hard about which new acts they want to develop, and how.

Yet in the past year or so, almost every U.S. Latin label has enjoyed at least one success story by a debut act.

Promising new names on the Latin landscape include urban/regional group Akwid (Univision), singer/songwriter Obie Bermúdez (EMI), Mexican crooner Yahir (Warner), Spanish duo Andy & Lucas (BMG), banda singer Yolanda Pérez ( Fonovisa), Mexican sister act Ha’ash (Sony), Mexican pop singer Belinda (BMG) and Texas-based DJ Kane (EMI).

In addition, several indies are pushing new acts, including chart-toppers Grupo Climax (Balboa), duranguense band Horoscopos de Durango (Disa) and bachata singer Dominique Marte (J&N).

Universal is beginning to see success with Serralde (Continued on page 32)

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**MTVLA Boosts New Acts**

**BY LEILA COBO**

MIAMI—For new Latin artists outside the United States, MTV Latin America can offer the path to a breakthrough.

Serving a widespread region with three distinct and individually programmed feeds, MTV Latin America is often the promotional vehicle for acts that would otherwise get little attention.

While major artists obviously have a dominant position on MTV, new acts with a video and single that appeal to the MTV demographic can also get strong play.

The third annual MTV Video Music Awards Latin America, taking place Oct. 21 at the Jackie Gleason Theater in Miami Beach and hosted by Paulina Rubio, reflect that mix of old and new.

Established acts Julieta Venegas and Café Tacuba, both from Mexico, are this year’s top nominees.

But among the show’s 18 award categories are three for new acts—one for each of MTV Latin America’s feeds: Central, South (Argentina) and North (Mexico).

There’s also a best independent artist category, giving a boost to acts that audiences (Continued on page 38)
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BY JILL KIPNIS

The market for Latin tours is hot, hot, hot.

Major Latin acts this year have generated tens of millions of dollars in ticket sales touring the United States. Mexico's Luis Miguel grossed $15.2 million from 31 shows through mid-September, according to Billboard Boxscore.

Spanish singer/songwriter Alejandro Sanz and regional Mexican artist Joan Sebastian have each earned between $5.8 million and $22 million for 24 shows and $4.6 million for nine shows, respectively, according to Billboard Boxscore.

Upcoming dates from the likes of Vicente Fernandez, "king of the rancheros," and vocalist Joan Gabriel are expected to be just as lucrative.

While strong box-office reports from Latin tours are nothing new, the increasing success of the Latin concert business is affecting how these tours are routed and promoted in the United States.

As more national promoters are presenting Latin artists, independent promoters—who have been working these acts for years in the United States—are increasingly forced to co-promote shows with the majors.

Big-name corporate sponsors are also getting more heavily involved, and agents are booking Latin acts in a wider range of U.S. cities than ever.

Like their pop counterparts, however, Latin artists face pressures to keep ticket prices down. Promoters are concerned that resistance from artists and their agents to lower prices may hurt overall box-office results in the long run. They also warn that the increasing number of promotional concerts for radio stations, for which tickets are given away or sold at a nominal price, may also hurt the market.

WORKING TOGETHER

Independent promoters say that while they are encouraged by the influx of national promoters working with Latin acts, they are concerned about the majors' lack of knowledge of the Latin industry.

"To be honest, competition is healthy," says Arie Kaduri, president of indie NYYR Production, based in Miami. But while he has welcomed joint promotions, he has experienced that lack of knowledge firsthand.

"I cannot mention names, but some of these companies are just in there for the money," he says. "In the end, they are losing so much money. Some just don't know what they are doing."

For their part, national promoters say that they are bringing more funds and more exposure to Latin acts. While some have just started becoming more heavily involved in Latin tours, others have been steadily building their Latin business for years.

Susan Rosenbluth, AEG Live's Western region VP, says, "What you are seeing is people who worked for regional promoters or had their own companies are becoming employees of the larger companies. It is a happy marriage when someone that can bring the clout of a large entertainment company combines with someone who has intimate knowledge of the marketplace."

House of Blues has been working with independent promoters for years. Emily Simonitsch, senior VP of special markets for HOB, says that Latin acts have made up 25% of HOB's touring promotion business during the last 15 years.

"For years, a lot of Latin acts were not represented by mainstream promoters," Simonitsch notes. "I work with independent promoters always on a guarantee or percentage, similar to what we would do with mainstream acts. They are definitely opening up, because the census shows that the Hispanic population in the U.S. is growing."

SUPPORT GROWING

As the Latin touring business gains strength, corporate sponsors are also jumping on board in growing numbers.

An upcoming Alejandro Fernandez tour is a prime example. McDonald's is sponsoring the Mexican balladeer's 14-city tour. Fernandez is also promoting Ronald McDonald House Charities as part of the deal.

"A lot of companies are waking up to the fact that the Hispanic market is very important," says Ivan Fernandez, president of independent promotion/product firm Aragon Entertainment, which is based in Chicago. "We are getting calls now from people who were never involved in sponsorship [with Latin acts] before."

Though such positive trends are injecting new life into Latin tours, many say that the industrywide downturn in ticket sales could have a particularly harsh effect on this market.

Despite a growing handful of top grossers, NYYR's Kaduri calls the Latin touring market "very tight and difficult" right now.

"The business is difficult because of the economy and what is going on in the world," Kaduri continues. "I now have my hand in different things, such as theater. I'm trying to be careful. The [Latin] projects cost so much money with the production and travel costs, and the price of tickets is going higher and higher and is hurting sales."

Travel costs are a particular bane because so many artists are coming to United States from other countries in the Latin world.

Fernandez attributes much of this downturn to the increasing use of radio station concerts featuring Latin acts across the country that are not charging an admittance fee or are only charging a low fee.

"That's one of the biggest concerns of the industry," Fernandez says. "You are trying to do a tour with a group and maybe three months ago, they were in a free or low-cost festival. People find it hard to come back for the artist and pay $30 or $60. In the Latin market, there are a lot of radio stations doing a lot of shows."

Promoters and agents say shows are increasing, but so are the number of like-minded acts playing the same market, says John Sepulveda, head of Spanish Broadcasting System's concert division.

SBS is the largest Hispanic radio broadcasting company in the United States. It owns or operates 19 radio stations in major markets.

"Before you used to see one big artist coming into your market per month," Sepulveda says. "Now, you see two or three artists per month. This is especially the case in the last quarter of the year, when you have six or seven headliners coming out on tour. Combined with high ticket prices, these are two big problems facing this industry."

He says that radio support is particularly beneficial to artists "starting to move out of the underground. We work with all the promoters on getting corporate sponsorship and promotional support. Never artists need radio support to move into bigger venues."
Retail Needs To Boost Latin Promotions

Labels, Chains Should Invest More Money And Muscle

BY LEILA COBO

While breaking new acts is increasingly important for Latin labels, few ongoing programs exist at Latin music retail to aid that effort.

Instead, many retailers work on a case-by-case basis with specific labels on marketing certain artists.

“Our one of focuses is to develop new acts, but there isn’t a formal artist-development program,” says David Massry, president of Ritmo Latino, one of the nation’s largest Latin music retailers.

IN-STORE SHOWS KEY

At Ritmo Latino’s annual convention, which was held in Los Angeles in September, most performers were debut acts. They included JD Natasha (EMI), Serralde (Universal), Zayra (Sony), La Sinfonía (Sony) and Pueblo Café (Balboa).

Ritmo Latino has typically supported such acts by arranging in-store appearances, in-store airplay and listening stations, as well as encouraging lower pricing to attract new buyers.

At Trans World, lower pricing is the main criteria for its new and developing-artist program.

The program is available “whenever the label proposes a new and breaking artist that is the right price for us,” says Inés Cortés, regional marketing manager for Trans World Entertainment, which includes the Specs and FYE chains. The “right price,” Cortés adds, is one that is very attractive to consumers.

In exchange, Trans World brings to the table such promotional tools as listening and viewing stations, in-store play and displays, which can include window banners and posters.

“We’ll accommodate everybody,” Cortés says. “It really is about the music.”

Trans World has been known to organize mall tours, school tours and bounce-back coupons. Micro-marketing is also available to help artists break in a specific region.

Cortés says that labels take advantage of the programs. But, she adds, “we look forward to having more of a holistic approach to the marketing of a record. All the departments of a label [and not just sales] should go to the table when we have a new and developing artist. I’m not saying it doesn’t happen, but I would like to see it much, much more.”

At Tower Records, the best promotional tools for new acts are “overhead play and listening stations,” says Monica Ricardez, U.S.-Latin market coordinator and audio buyer for the chain.

She says that a major issue for Latin labels is that their budgets do not allow them to have strong programs at retail for developing acts.

Labels, in turn, complain that the cost of price- and positioning for Latin acts is usually the same as for mainstream ones, despite the lower marketing budgets for those artists.

But if the marketing budgets and sales for Latin acts lag behind those of mainstream acts, what is the solution? It’s a push from the record company, Ricardez says. When a new act is a priority, the label must make a concerted effort to accomplish goals and create imaginative alternatives. Sometimes, according to Ricardez, an act is a priority but the label doesn’t want to offer the album at a developing-artist price, choosing instead to spend its money elsewhere.

At Universal Music & Video Distribution, the Latin department has instituted an artist-development program called Futuro. Albums by Futuro acts are sold to retailers for $5, and the suggested retail price is $8.99.

Although an increasing number of mass merchants are selling Latin music, the best place to break new acts remains independent retailers and specialty music chains.

Individual stores take a personal interest in particular acts and provide a means of exposure throughout the store. In-store presentations and performances are becoming increasingly popular, especially for artists who may not be getting heavy airplay.

Web Moves To Latin Beat

BY LEILA COBO

With rack space and promotional opportunities for Latin artists limited at brick-and-mortar retailers, new acts in the genre are going online to find fans.

Some Web sites offering Latin music are extensions of physical retail chains. Most major retailers, notably Tower, FYE, Specs, Virgin and Wal-Mart, offer extensive Latin sections on their Web sites. And some exclusively online retailers are active supporters of new talent.

Here are some noteworthy online retailers for Latin music:

• Launched this spring, emuscilatino.com is a Web site and a record company that sells its product exclusively through the Internet. Although the company does not sign artists directly, it licenses specific catalog for sale, promotion and distribution. This includes previously unreleased albums by established acts who may now be on other labels.

Emuscilatino.com sells complete albums as well as individual downloadable tracks. The download and purchase of tracks is handled through a deal with Liquid Digital Media, while purchase and shipment for physical CDs is processed by amazon.com.

Emuscilatino.com also offers indie and unsigned musicians online promotion and distribution services. For $250 per year, emuscilatino.com will exhibit album covers on its Web page and will play up to 30 seconds of select tracks. The site also offers the opportunity for Internet airplay, streaming of videos and electronic press kits and distribution through various online music distributors.

• Museo del Disco (museodeldisco.com) boasts one of the most complete and unique collections of Latin music in the world, including a wide array of imports that may never make it to U.S. stores. Need to find an album from a Venezuelan act with a local following in that country? This is the place. Interested in out-of-print albums or collectors’ items from vintage names or boutique labels? You’ll find that here, too.

Museodeldisco.com is the online companion to the Miami music store and distributor of the same name. Museo del Disco is about deep, deep catalog, and owner Himul Lazo is up to the challenge of finding any album you may require. The site ships to customers around the world.

• Based in Brooklyn, N.Y., Descarga (descarga.com) began as a reference site about Afro-Latin music. Today it sells thousands of titles in the genre, including rare and out-of-print releases and records by Afro-Latin groups outside the United States. The site also sells DVDs and books.

• The online arm of the Ritmo Latino chain, ritolatinolatino.com is big on developing acts. September’s artist of the month, for example, was Universal’s Serralde, featured prominently on Ritmo Latino’s home page, with the album offered at a developing-artist price ($9.98) and with a link to Serralde’s home page.

• Although AOL is not a music retailer, its AOL Latino site is a major proponent of new talent through its Caras Nuevas program. Launched about a year ago, the program features up-and-coming acts. Popularity is measured by click-through rates and stream counts. AOL provides links to buy albums and download tracks.

• Like emuscilatino.com, emepe3.com allows customers to download tracks and buy full albums. Emepe3.com is in the process of expanding its offerings, which are now mostly independent Latin acts.
Los artistas más destacados...junto a nosotros

Christian Castro
Nuevo Álbum y Gira 2005 de su nuevo CD "Hay que soñar"

Diego Torres
Gira 2004/05 presentando su CD "MTV Unplugged"

Contrataciones
management@fenix.com.ar
Av.Figueroa Alcorta 3221
(C1425 CKL) Tel: (54 11) 4807 2882
Buenos Aires Argentina
New Acts
Continued from page 27

banda/rap song in which Perez and her “dad” argue about cultural differences. Unlike Akwid, Perez went beyond Que Buena and received airplay at other stations, reaching No. 3 on the Billboard Regional Mexican Airplay chart.

“It’s the only (urban/regional) song that has been strongly played on radio,” Fonovisa VP of operations José Luís Mogollón says. “It struck a chord with a younger generation.”

Banking on that formula, Perez’s new album again includes banda and hip-hop tracks that are poised for radio play.

“Having a radio hit is the key ingre-

of the most influential Latin markets like Puerto Rico and Mexico.

Singer Yahir got a deal with Warner through a reality music TV show in Mexico, “La Academia.” Propelled by those appearances, Yahir’s debut was a smash. For his sophomore album, Warner is vying seriously to break him in the United States with heavy airplay and a series of in-stores across the country.

In the regional Mexican arena, the most fertile ground for new acts is indie label Disa, which typically breaks two to three acts each year. Last year, it had great success with Grupo Montez de Durango. Now, the label is pushing another duranguense group, Los Horoscopos de Durango, through a combination of radio, retail and TV.

“We had the right song and it hit on radio,” Disa executive VP of marketing Jeff Young says. “It became a priority for us at retail.”

Although none of Disa’s developing acts are tied to sponsorship deals, Young says the label is starting to look into that arena in a “very serious way.”

While many labels worked new acts earlier in the year, Universal Music Latino is just now starting the push for Serralde, whose album was released in

(Continued on page 39)

Top New Artists

This recap of top new Latin artists is based on year-to-date charts from the Dec. 3, 2003, issue (the beginning of the 2004 chart year) through the Sept. 25, 2004, issue.

The recap is culled from a combination of sales from Top Latin Albums and airplay from Hot Latin Tracks. The formula that Billboard uses employs a ratio that gives relatively equal weight to unit sales and gross audience impressions. Top Latin Albums is based on sales compiled by Nielsen SoundScan, and Hot Latin Tracks is based on airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay accumulated during each week they appear on the pertinent chart.

For this recap, acts are considered to be new artists if they had not charted an album prior to August 2003, regardless of the number of songs that may have charted on our radio charts.

Rock charts manager Anthony Colombo compiled this recap with assistance from Latin charts manager Ricardo Companioni.

Latin New Artists

Pos. TITLE—Artist—Imprint/label
1 ORE BERMUDEZ (EMI Latin
2 ADAN CHALINO SANCHEZ (3)
Moon/CostaRica/Sony Discos
(3) Universal
3 ALEX UBAGO (3) Warner Latino
4 LOS HOROSCOPOS DE DURANGO (3)
5 GRUPO CLIMAX (3) Musart/ Bol-
6 K-PAZ DE LA SIERRA (5) Procan/ Disa
7 CONJUNTO ATARDECER (3)
8 KALIMBA (1) Sony Discos
9 LUNYTUNES (2) Mas Flow/ Univer-
10 VICTORIA (3) MegaMusic/ Uni-

Cuco Valoy

and Roberto Torres

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GRANDES SONEROS

KALIMBA: CHART-TOPPER

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32 www.billboard.com • www.billboard.biz BILLBOARD OCTOBER 23, 2004
Nueva Generación 2005
EN CONCIERTO

POR PRIMERA VEZ JUNTOS EN LOS ESTADOS UNIDOS

American Airlines
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Joan Sebastian
Pablo Montero
Alicia Villarreal
Kumbia Kings
Mariana Sepúlveda
Rogelio Martínez
Sponsorships Make Headway In Spain

BY HOWELL LLEWELLYN

MADRID—Marketing alliances between music companies and consumer products, increasingly common in the United States, have not been widespread in Spain. But that has begun to change.

Some 20 years ago, the likes of Pepsi and Coca-Cola began sponsoring concerts and tours by domestic artists in Spain and by Latin artists in the market.

These days, such mobile-phone operators as Movistar—which is part of Spain's biggest telecom company, Telefonica—are taking the lead in music sponsorships.

FEW ACTS GET DEALS

According to Hugo Argomáñiz, president of leading promotion/tour company Get In Producciones and manager of La Oreja de Van Gogh and Alex Ubago, it's hard for individual acts to get a consumer brand sponsorship. One notable exception among new artists is David Bisbal.

Bisbal's career launched through Spanish reality talent show "Operación Triunfo." His independent label, Vale, struck a deal with necklace and watch maker Viceroy for TV spots that began in March and included sponsorship of the 4 p.m. weather report on public TV station TVE1.

The spots advertised a necklace in Viceroy's new Bisbal line of products, says Dani Molina, Vale international exploitation director.

"The deal was extended through Bisbal's 80-concert Spain Bulería 2004 tour and has worked very well for all involved," Molina says.

The tour is named after Bisbal's current album, "Bulería," which has sold more than 900,000 units in Spain, according to Vale. The album is the follow-up to his 2002 debut, "Corazón Latino," which moved 1.2 million units in Spain.

During each concert, the singer hands a Viceroy Bisbal necklace to a fortunate fan seated near the stage. At a sold-out concert Sept. 10 at Madrid's 15,000-capacity Las Ventas bullring, fans spent up to six days in line in attempt to get a first-row seat and a chance at receiving the necklace.

Viceroy has previously signed separate consumer product deals—also promoting watches—with Alejandro Sanz, Enrique Iglesias and Julio Iglesias. But Viceroy does not limit itself to music stars. It has similar sponsorships with top Spanish sports stars, such as 250CC motorcycle champion Fonsi Nieto.

"The U.S. is light years ahead on this type of consumer brand association, and it is bound to change here," Molina says. "We all need help selling product, and such unions [as Bisbal and Viceroy] are very good, because everybody gains."

Bisbal has numerous tours scheduled for Mexico, the United States and Europe starting in November, but sponsors for those shows have not been announced.

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Thanks to the luminaries who made "Las Lunas del Auditorio" third award ceremony a magnificent success!

Carlos Viyes, Yahir, Chucho Valdes & Diego "El Cigala", Julieta Venegas, Air Supply, Miguel Bosé and Angélique Kidjo.

El Premio Awards On Tap

'Tis the season of Latin music awards.
And that's good news for new artists in the genre, who get an extra chance at exposure and recognition.

On Oct. 21, the same date as the MTV Video Music Awards Latin America, a different kind of awards show will spotlight different kinds of acts.

The sixth annual El Premio de la Gente Latin Music Fan Awards will take place at the Universal Amphitheatre in Los Angeles, honoring acts in 14 categories.

The awards—whose finalists are determined by Nielsen SoundScan sales numbers and whose winners are voted upon exclusively by fans—have long focused on new trends. In fact, El Premio includes a category called artista nueva generación (new-generation artist).

But more notably, the awards show, which is televised on the Tele-mundo network, typically focuses on a musical movement that is gaining steam. This year, it's urban/regional music, highlighted via a special sponsorship with Target and a segment that will feature Akwid, Jael, Yolanda Perez and Crooked Stylo, all of which are new acts.

In 2002, El Premio highlighted the rising sonidero movement, and in 2001, Latin Christian music, which now has its own awards category.

"We try to highlight new things, but there has to be a marketing effort, a label commitment to take a new act to the show," says Luis Medina, executive producer for El Premio.

However, next year, Medina says, the show will inaugurate a new segment, artista del futuro (future artist). Four unsigned acts will be chosen through a national promotion and will perform a medley together on the show.

LEILA COBO
Spanish Broadcasting System, Inc. is the largest Hispanic-controlled radio broadcasting company in the United States. SBS currently owns and operates 19 stations in five of the top U.S. Hispanic markets, including New York, Los Angeles, Miami, Chicago and Puerto Rico.

The Company also operates LaMusica.com, a bilingual Spanish-English internet web site providing content related to Latin music, entertainment, news and culture.
The new pop revelation
Album in stores now...

MTVLA
Continued from page 27

might not discover otherwise.

Pushing new acts "is something we always look to do," says José Tillán, VP of music and talent for MTV Networks Latin America. "We feel it's a fabric of what MTV does, which is embrace young artists from the get-go. The best independent artist category was created specifically for that reason," he adds.

MTV Latin America, as part of MTV Networks International, has been instrumental in ushering numerous new artists into the mainstream.

They include Kinky, which performed last year at the awards with Paulina Rubio, and Juanes. The network has also supported pop-oriented acts, notably Belinda, Kalimba and La 5a Estación, all nominated for best new artist in Mexico. But as far as performances go, Kinky has been the exception more than the rule. Although new acts have taken part in events and performances surrounding the VMALAs, very few have performed during the actual show.

Tillán says the network is considering having appearances by one or two new acts "who we feel are cool and hip and can have a trajectory."

However, the VMALAs are supporting debut acts in other ways.

PROMO TOUR SET
This year the network organized a five-stop tour—with concerts in Panama and Mexico, among others—in conjunction with the awards. The booking mandate, according to Tillán, was that each stop include one nominated act and one "Alerta" act.

"Alerta" is a new program MTV Latin America developed to flag new acts in all genres.

"It's music that we believe in that many not necessarily be the most commercial, but that we take chances with," Tillán says.

Coincidentally, many of the "Alerta" acts chosen for the tour were also VMALA nominees, including Mexico's María Barracuda and Telefunka. Artists on the tour are supported by spots on the channel.

And last year, the channel invited a host of new acts to perform at the preshow red-carpet area. They included Argentina's Kevin Johansen, on Sony, who was subsequently nominated for several Latin Grammy Awards, including best music video.

Johansen, who had been recording independently before landing his Sony deal, managed to get his videos on MTV without major-label support.

"We were playing Kevin Johansen way, way before Sony was in the picture," Tillán says. "We get a bunch of independent videos every week, and some of them get rotation."

Such is the case with Colombia's Pornomotora, for example, which doesn't have a label deal or a full-length album, but does have two

(Continued on page 13)
MTVLA
Continued from page 38

VMALA nominations.
"MTV gives us a lot of credibility," says Gabriella Martínez, VP of marketing for Warner Music International. "If something is on MTV, young kids pay attention."

Moreover, she adds, even though MTV Latin America is not the only video channel in the region, it’s the one with the widest reach.

"They were extremely helpful [in developing] Alex Ubago," Martínez says, referring to the best-selling Spanish singer/songwriter nominated for best vocalist and best pop artist.

Martínez also expects to get mileage out of the best new artist nomination for Mexican duo Lu. She says, "It gives us a story to tell."

New Acts
Continued from page 32

September, and Alih Jey, whose sophomore album came out Oct. 5.

"With Serralde, given the state of the market, we don’t want to launch with a national campaign," says Walter Kolm, senior VP of marketing/A&R at Universal Music Latino. "We’re going to go market by market, focusing first on the West Coast, where we’ve done very well and where he’s playing strongly on radio."

With Alih Jey—whose song "It’s OK," from her debut album, did well at radio—the strategy is to have her play live in as many markets as possible.

Kolm says a joint tour with Serralde is planned to kick off in November with support from local radio stations.

Another new act set for a big push this fall is Fonovisa’s Betzaida. The pop singer was widely heard performing the theme song for the popular Copa América soccer tournament on the Univision network last spring.

Independent J&N Records, which has long specialized in tropical music, is putting its muscle behind young bachata singer Domenic Marte, who blends Dominican rhythms with touches of R&B.

Signed to J&N for recording and management, Marte released his self-titled debut album this fall, and tropical stations are playing his single, "Ven Tu."

Because of the particulars of his deal—Marte is also booked through J&N—the label has a vested interest in his success.

"It’s a total package," J&N president Juan Hidalgo says. "We’re also working him at a street level in New York and Puerto Rico and trying to get him played in the clubs. That, to me, is as important as radio."

Half Dominican and half Puerto Rican, Marte was raised in Boston and is promoting his album in major Latin markets and in such mainstream markets as Boston, Philadelphia and Washington, D.C.
Argentina Rock Fest Grows In Popularity

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The Quilmes Rock festival, which wraps up here Oct. 17, is shaping up to be Argentina's biggest annual music fest.

Sponsored by Quilmes, the country's best-known beer, the 2-year-old festival features nearly 200 mainstream and alternative bands playing on three stages for nine days spaced over three weekends.

Through the second weekend, the festival, held at the Ferrocarril Oeste soccer stadium, had already drawn more than 100,000 people. Organizers were expecting to hit the 200,000 mark by close of the event.

This is in addition to those who attended Quilmes' earlier tour package, which featured three-day festivals in several smaller cities prior to the Buenos Aires event.

Last year's inaugural edition of the festival drew 150,000.

"It has clearly become the most important concert event of the year, due to its sheer magnitude, amount of artists involved and attendance," says concert promoter Roberto Costa, whose company Pop Art produced the festival.

An interesting detail, Costa adds, is that most tickets sold last year were daily passes, while this year more than 60% of the ticket sales were multiday passes, reflecting increased enthusiasm for the festival's lineup.

The fest's goal is to become a must-play event for local rock artists. This is already almost a given, as the 2004 lineup boasts such marquee names as Charly Garcia, Fito Paez, Los Piojos, Bersuit Vergarabat, Divididos, Leon Gieco and Las Pelotas. (Garcia, Paez and Piojos did not play last year's event.)

International acts are also key to the festival. This year they include Cafe Tacuba, Molotov, Robi Rosa, Ciro, Janiva Parra and Elly Guerra, as well as Brazilian group Paralamas, American band the Offspring and Jamaican legends the Wailers.

Martin Tincea, marketing manager for Quilmes, declined to reveal how much the brewer paid for sponsorship. However, he says, Quilmes invested $12 million dollars in an intensive, three-month publicity campaign.

Ironically, despite its title sponsorship, Quilmes does not sell alcoholic beverages inside the festival premises.

"We have strict self-imposed regulations, and we encourage responsible drinking," Tincea says.

Other event sponsors include Levi's, record store chain Musimundo, cell phone manufacturer CTI, Mastercard and Rolling Stone magazine.

Quilmes Rock aired live on leading Buenos Aires FM radio stations Rock & Pop and Mega. The festival will also air on cable TV later this month.

Internet provider Fibertel offered a live feed for subscribers at its Web site. Beyond the sponsorship opportunities, the artistic diversity of Quilmes Rock serves as a who's who in the local rock scene and as a barometer of what Argentines are listening to.

Last year's biggest success, for example, belonged to local act Bersuit Vergarabat, whose current release, "La Argentinidad al Pal," has been one of the year's strongest-selling albums in Argentina.

"There are more important acts of enormous popularity [this year]," Costa says. "Everything indicates that this festival will become important for the whole region."
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<td>Jermaine Dupri feat. Ludacris</td>
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**SAND IN MY SHOES**

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**TOP ELECTRONIC ALBUMS**

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<td>LOVE ME</td>
<td>Black Coffee feat. Prince</td>
<td>Warner</td>
<td>Warner Music</td>
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<tr>
<td>5</td>
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<td>Straight</td>
<td>BMG</td>
<td>Warner Music</td>
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<tr>
<td>6</td>
<td>EIGHT DAYS</td>
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<td>BMG</td>
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<tr>
<td>7</td>
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<td>DJ Earlam</td>
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<tr>
<td>8</td>
<td>TRIBAL MADNESS</td>
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<td>PERSONAL JESUS</td>
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**HOT DANCE SINGLES SALES**

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<th>LABEL</th>
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<td>2</td>
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</tr>
<tr>
<td>3</td>
<td>THE DISTRICT SLEEPS ALONE</td>
<td>The Postal Service</td>
<td>Atlantic</td>
<td>Atlantic Music</td>
</tr>
<tr>
<td>4</td>
<td>YOU MOVE</td>
<td>Kam</td>
<td>BMG</td>
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</tr>
<tr>
<td>5</td>
<td>HOW YOU FEEL</td>
<td>Ode</td>
<td>Rhino</td>
<td>Universal</td>
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<tr>
<td>6</td>
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<td>Mariah Carey</td>
<td>Epic</td>
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</tr>
<tr>
<td>7</td>
<td>TROPICAL</td>
<td>DJ Jazzy Jeff &amp; The Fresh</td>
<td>Warner</td>
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</tr>
<tr>
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<td>YOUR MOVE</td>
<td>Kam</td>
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<td>The Postal Service</td>
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<td>Atlantic Music</td>
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<tr>
<td>10</td>
<td>BEAUTIFUL DAY</td>
<td>Deftones</td>
<td>Warner</td>
<td>Warner Music</td>
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<tr>
<td>11</td>
<td>PHILIPS</td>
<td>Paul Van Dyk</td>
<td>BMG</td>
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<tr>
<td>12</td>
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**HOT DANCE RADIO Airplay**

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<tr>
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<td>SHAKE THAT BODY</td>
<td>Jermaine Dupri feat. Ludacris</td>
<td>J Records</td>
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</tbody>
</table>
BY JIM BESSMAN

NEW YORK—Sugarland has two key assets for a baby band. First, its three principals—a lead singer Jennifer Nettles, guitarist Kristin Hall and former Billy Pilgrim mandolinist Kristian Bush—are all "seasoned" performers, says Universal Music Group Nashville co-chairman Luke Lewis, who signed them to his Mercury label. Second, he says they enjoy a "rarebird" following in their Atlanta hometown.

The group's debut album, "Twice the Speed of Life," is due Oct. 26. Sugarland's broad fan base results from its background. Nettles had been an Atlanta music scenester for 10 years, playing what she calls a "schizophrenic" Americanana style that featured jazz-influenced pop and some country songs. Like her two new bandmates, she was a veteran singer-songwriter.

"Kristen was out in L.A. songwriting a while and came back to Atlanta and got together with Kristian, who was in the Atlanta circle," Nettles recalls. "They wanted to start a country band and needed a singer, and Kristen knew who I was." Nettles was "in transition" from her long-running band and open to new opportunities.

"We're all singer/songwriters," she continues, "and it was very important to make sure before moving forward that we could write with each other. It was the first time for me in a co-writing situation, but it clicked. I got ideas that were fun to write about, and I really enjoyed it."

Songs like first single "Baby Girl," she explains, ring true on a personal level. The tag-a-long-stories is about a musician, "but it could apply to anyone out there making it but needs a little help from mom and dad."

"Baby Girl" is the first country song featured in the AOL Music Breakers program. It's No. 31 on the Billboard Hot Country Singles & Tracks chart this issue.

Willmon Cooks Up Some Fun

Columbia Records artist Trent Willmon may have come up with the longest song title in country history. It's his second single, and it serves as a good introduction to both his humor and his storytelling ability. Its title: "Dixie Rose Deluxe's Honky Tonk, Feed Store, Gun Shop, Used Car, Beer, Bait, BBQ, Barber Shop,Laundromat."

The tongue twister title has been shortened to "Dixie Rose Deluxe's" for chart purposes, and it resides at No. 36 on the Billboard Hot Country Singles & Tracks chart this issue.

The track is from Willmon's self-titled debut, which hits stores Oct. 12. The set, one of the most consistently entertaining albums of the year, was produced by Frank Rogers.

Willmon and Rogers have a long history. Three years after moving to Nashville to pursue a music career, Willmon became the first songwriter signed to Sea Gayle Music when Rogers, Brad Paisley and Chris DuBois launched it in 1998.

Willmon says that as a producer, Rogers "had a lot of confidence in me and would really push me to do things I thought I couldn't do ... I was scared to death, literally." But with Rogers, he says, "there was a comfort level.

In the studio, Willmon says he "wanted to make an album that reflects what we do live . . . We didn't really polish it up too much. It's more raw than the average Nashville album."

Willmon wrote eight of the album's 11 songs, including the first single, "Beer Man," as well as "Dixie Rose Deluxe's," and likely third single "Home Sweet Holiday Inn," which features background vocals from Alison Krauss.

After showcasing for labels, Willmon says he had three or four offers but signed with Sony Music Nashville after meeting with president John Grady. Willmon says Grady "has a different view on music than the Nashville norm. He's really passionate about music, and he didn't have the same old spiel as the other labels."

A self-described "complex hick," Willmon is the real deal. He grew up on a cattle ranch in West Texas. He enjoys team roping on weekends in Nashville and occasionally hunts rattlesnakes when he's home in Texas. His homemade guitar strap is a rattlesnake skin. (While he says he's never been bitten, Willmon admits, "I've had my boots chewed on a few times.")

Among the many jobs Willmon had prior to getting his music career off the ground was running a small catering business in which he and a partner cooked barbeque and fixin's for ropings, rodeos and parties.

Willmon has taken those cooking skills on the road to introduce himself to radio. At each station on his Smokin' Guns tour, he cooks brisket for the station staff on his homemade, gun-shaped smoker, offering people their choice of his homemade sauces labeled "hoss" and "veus." He then performs for the staffers, or at least for those who weren't overcome by the hoss sauce.

Among Willmon's media appearances to promote the album is a monthly cooking show "Emeril Live," which will air on the Food Network Nov. 15. He will perform "Beer Man" on the show, whose theme is "cooking with spirits." While he hasn't been asked to cook, Willmon's fans may harbor hopes that the singer might get to demonstrate for "Emeril Lagasse's preparation of his famous "beer butt chicken" which, as one might expect, includes the bird with an open can of beer balanced in its posterior. Now that's country.

FOR THE RECORD: Actor John Corbett was incorrectly identified as John Corbin in last issue's column.

U.S. Market Share By Distributor: Country Albums

<table>
<thead>
<tr>
<th>Distributor</th>
<th>2004 Share</th>
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<tbody>
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<td>Universal</td>
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<tr>
<td>BMG</td>
<td>30.8%</td>
</tr>
<tr>
<td>WEA</td>
<td>20.8%</td>
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<tr>
<td>Sony</td>
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<tr>
<td>EMI</td>
<td>16.1%</td>
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<tr>
<td>EMM</td>
<td>16.2%</td>
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<tr>
<td>Jan.-Sept. 2004</td>
<td>7.6%</td>
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<tr>
<td>Jan.-Sept. 2003</td>
<td>8.5%</td>
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<tr>
<td>Source: Nielsen SoundScan</td>
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### Billboard Hot Country Singles & Tracks

#### Top 40

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<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>No. of Sales</th>
<th>Distributing Label</th>
<th>Sales Data</th>
<th>Nielsen SoundScan</th>
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<td>George Strait</td>
<td>32,929</td>
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<td>Suids in the Bucket</td>
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<td>31,335</td>
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<td>I Am Real Love</td>
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<td>That's What It's All About</td>
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<td>Feels Like Today</td>
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<td>14</td>
<td>Rough &amp; Ready</td>
<td>Trace Adkins</td>
<td>43,488</td>
<td>1 Week</td>
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<td>How Am I Doin'</td>
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<td>24</td>
<td>Try Me</td>
<td>Jimmy Buffett with Martisa McBride</td>
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<td>25</td>
<td>What Say You</td>
<td>Travis Tritt with John Mellencamp</td>
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<td>26</td>
<td>Mud On The Tires</td>
<td>Brad Paisley</td>
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<td>The Bride</td>
<td>Trick Pony</td>
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<td>28</td>
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<td>Big &amp; Rich</td>
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<td>30</td>
<td>It's All About</td>
<td>Blue</td>
<td>43,548</td>
<td>1 Week</td>
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### Billboard Hot Country Singles Sales

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<tr>
<th>Week</th>
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<td>2</td>
<td>Dixie Rose Deluxe's Beer Man</td>
<td>Columbia / Trisha Yearwood</td>
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<td>3</td>
<td>Break Down Here</td>
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<td>Nashville</td>
<td>Sugarland</td>
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<td>6</td>
<td>Just One Of The Boys</td>
<td>Warners Bros. / Brooks &amp; Dunn</td>
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<td>1 Week</td>
<td>Nielsen SoundScan</td>
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<td>7</td>
<td>Wild West Show</td>
<td>Warner Bros. / Brooks &amp; Dunn</td>
<td>10,000</td>
<td>1 Week</td>
<td>Nielsen SoundScan</td>
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</table>

**Notes:**
- Nielsen SoundScan data is based on actual sales reported via SoundScan, a sales monitoring service.
- Sales are compiled from sales data reported by retailers in the United States and are converted to standard units of 78 RPM vinyl singles, 45 RPM singles, compact discs, tapes, and Downloadable Audio Files.

**Additional Notes:**
- Nielsen SoundScan data is updated weekly and reflects the latest in sales data for the country music genre.
- The chart focuses on the top 40 country music singles and tracks, providing a snapshot of the most popular singles in the genre.
ALBUMS
Edited by Michael Paolletta

NEW & NOTEWORTHY

UTADA
Excerpts
PRODUCERS: Utada, Teruzane singing U, Timbaland
Island B0003185
RELEASE DATE: Oct. 5
Known as Hikki back home, 21-year-old J-pop superstar Utada Hikaru has opted to go the one-name route for her major-label debut album, “Exodus.” But the all-English entry is a far cry from her four huge hit Japanese albums—not to mention attempts by other Japanese artists to break domestically: She was born in New York and attended Columbia, so her English is by-and-large flawless. Same with her mastery of high-tech club music like the Madonna-evoking title track, one of two Timbaland co-productions (the rest are solely Utada’s.) Obvious musical comparisons with Britney Spears, then, don’t do her justice, especially in light of lamy lyrics that speak of born-again Christians and the tomb of Tutankhamen (“The Workout”) and the BBC sessions of Led Zeppelin (“Animato”). —JB

POP

▶ R.E.M.
Around the Sun
PRODUCERS: R.E.M., Pat McCarthy
Warner Bros. 488594
RELEASE DATE: Oct. 5
Venerable pop-rockers R.E.M. display little artistic progress on “Around the Sun,” the group’s 13th studio album and third as a trio. The set’s 13 lush, multi-track rockers track back to 1991 set “Reveal” but fail to offer as diverse a spectrum of songwriting as can be found on that record and throughout the band’s storied career. Frontman Michael Stipe summons a handful of memorable chorus hooks, notably on first single “Leaving New York.” “The Game” and “Burning Down the World” have “I Wanted to Be Wrong.” But the band’s writing stagnates, rendering the majority of this album in a midtempo formula that Stipe’s increasingly trite lyrics can’t always save. Standouts include the Blur-aning “Wanderlust” and the octave-straddling chorus of “The Ascent of Man.” Sadly, “The Worst Joke Ever” nearly leaps up to it’s full potential thanks to the least essential R.E.M. release to date.—TC

▶ KENNY WAYNE SHEPHERD
The Place You’re In
PRODUCER: Marti Fredericks
Reprise 488588
RELEASE DATE: Oct. 5
Kenny Wayne Shepherd takes a detour from the blues to follow a scenic rock-n-roll route through “The Place You’re In,” his first studio album in five years. In fact, on the instrumental “Little Bit More,” he skids right into metal. First cut “Alive” sets a moody tone while the album actually contains lots of sentimental, good-time singer (“Be Mine,” “Ain’t Selling Out”). Shepherd isn’t afraid to throw a cautionary tale into the fun, like the Southern-fried “Spanked” (featuring Kid Rock, whose love of music from that region makes him a good match.) Vocally, the project is Shepherd’s first as lead singer, and he possesses enough growl and soul to make a promising frontman frontman Noah Hunt still makes an appearance on “Believe” and “Burdens.” The latter contains cool moments that read like a soulful Ray Vaughan meets ”While My Guitar Gently Weeps.” —CL

▶ LOW MILLENNIUM Ex-Girlfriends
PRODUCERS: various
Manhattan 587665
RELEASE DATE: Oct. 5
It’s easy to see why Los Angeles-based Low Millions called its debut album “Ex- Girlfriends.” You’ll meet a number of them, in such songs as “Nikki Don’t Stop,” “Hey Jane,” “Julia” and “Eleanor.” It’s a measure of the maturity of primary songwriter Adam Cogan that he can handle some of these songs—just a wise acceptance of the cycle realities often take. —TC

CONTRIBUTORS:
Jim Bassman, Troy Carpenter, Keith Caulfield, Lella Cobo, Deborah Evan Price, Katie Hasty, Jackie McCarthy, Gail Mitchell, Michael Paolletta, Wayne Robbins, Chuck Taylor, Bram Tellerman, Christa L. Titus, Phillip van Vlack, Ray Waddell. ESSENTIALS: Records deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VIDEOS: Released albums of special artists, archival and commercial interest and outstanding collections of works by or for more artists. PICKS: New releases predicted to hit the top ten in the chart in the accompanying format. OFFERS/COLLABS: New releases, regardless of chart potential, highly recommended because of their artistic merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paolletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Music

BILLBOARD OCTOBER 23, 2004

www.billboard.com ▪ www.billboard.biz 46
(Continued from preceding page)

COUNTRY

► HOLLY WILLIAMS
The Ones We Never Knew
PRODUCERS: Monroe Jones, Holly Williams
Universal South R9000259
RELEASE DATE: Oct. 5

Country pedigree notwithstanding, one is still taken aback by the depth of this captivating debut. Holly Williams is true to her genetics, displaying the straightforward honesty of her grandmother and the maverick qualities of her father. Still, this is about Holly Williams’ own intriguing worldview. On the introspective “Sometimes,” she sings, “I wish I knew a fine wine/ I wish I was a good drug/And if I were Jesus maybe I could heal all of us.”
On the insightful “Between Your Lines,” she offers, “I don’t know why you fold in the arms of reality/Why do you break with every wave in your stormy sea/Production is underestimated and atmospheric, relying mostly on Williams’ own guitar or piano or an artful blending of acoustic, orchestral and rock gitalia (‘Would You Still Have Fallen?’). Her wounded vocal mesmerizes on “Til Only Break Your Heart,” and she’s a keenly perceptive songwriter (“Mem in the Making,” “Memory of Me”). A moody, occasionally stunning debut that only gets better with repeated listenings. — RW

LATIN

► A.B. QUINTANILLA III PRESENTS KUMBIA KINGS
PRODUCERS: A.B. Quintanilla, Cruz Martinez
EMI Latin 2743 5 90955
RELEASE DATE: Oct. 5

A.B. Quintanilla and his Kumbia Kings have been steadily evolving with every album. Its latest, “Fuego,” includes the Kings’ trademark cumbia, but their R&B-influenced material is limited to two tracks (“If You Leave,” “Perdóname”). What we find instead is pop, in collaborations with Belinda (the lovely “Quién”) and Noel Schajris of Sin Ban- dera (“Parte de Mi Corazón”). The pairings exemplify further development for the Kings, who also include an English cover of “Pass the Dutchie” and a Spanish version of Steely Dan’s “Do It Again.” The end result is a highly eclectic and daring album. Still, though engaging, it is also cluttered. There’s too much going on, and the go-go Na (Dulce Niña). “Quién” and title track — get drowned in the din. But if you’re patient, good things will come. — LC

DOMINIC M
Infinitamente
PRODUCERS: G & Martíres de León
J&N/Sony Discos INK5180
RELEASE DATE: Sept. 28

J & N Records has long been at the forefront of the tropical genre. In newcomer Dominic M, the label is hoping to have a new generation of listeners tuned in to music from the region. While the band’s debut, “Infinitamente,” is romantic fare that mixes traditional tropical beats and percussion with doses of electric and acoustic guitar and touches of flamenco. At a vocal level, he also imparts R&B sensibility to his readings, widely evident in tracks like “Ay Que Soledad,” which works well, and “Sin Ti Moriría,” which is trite. This musical mix results in a more palatable bachata, with its pop undertones giving it broader appeal. More important, though, is that most of the songs here are invariably catchy and that Dominic M is a persuasive, emotional singer. — LC

JAZZ

► BRENDA RUSSELL
Between the Sun and the Moon
PRODUCERS: various
Dorothy Norada Jazz 70876-18916
RELEASE DATE: Oct. 5

Best-known for the R&B hits “So Good, So Right” and “In the Dark”—and for penning Otis Davis’ crossover anthem, “Get Here”—singer/songwriter Brenda Russell has never been content to stick to one genre. On her first album outside the 2000 release “Paris Rain,” Russell melds a cornucopia of influences, from R&B and soul to rock, pop, clas- sical and Latin. Whereas “Rain” was more moody, “Between the Sun and the Moon” reflects a freer, more rhythmically diverse style that allows such production-writing collaborators as Lee Ritenour, Patt Austin and Ingrid Jensen to “play” in their own ways. Russell, Russell has an interesting afflection to her voice, as if she’s try- ing to juggle fly a few of the lyrics. With her track record at radio and Jagger’s legendary status, the song should be a “reason for a non-contempo- rary and three-A stations. — KC

VITAL REISSUES

ELIZABETH COTTON
Shake Sugar
PRODUCER: Mike Seeger
Smithsonian Folkways 40147
RELEASE DATE: Sept. 20

A National Heritage Award recipient in 1984, Elizabeth Cotton was one of the inspirational figures of the folk revival of the ‘50s and ‘60s. Mike Seeger, producer of this Smithsonian Folkways collection, refers to Cot- ten’s music as “parlor ragtime,” as opposed to blues, and his distinction is well-informed. Cotton’s intricate guitar style — captured here on 26 tracks — bears some relation to the Piedmont blues style of artists like Reverend Gary Davis, but it’s evident in listening to this recording that her influences came largely from outside the blues tradition. Cotton gained fame during the folk revival as the author of the now-classic tune “Freight Train,” a song she wrote in 1906 when she was 11 years old. Oddly, this song is not included, but the one that are provided a faithful sonic portrait of Cotton, a woman who, by any measure, a mighty fine guitar picker. — P.V.

Billboard.com

► The Arcade Fire, “Funeral” (Merge)
► Sarah Fimm, “Nexux” (Sarah Fimm)
► Earlhart, “Treble and Tremble” (Palm)

SINGLES

Edited by Michael Paolotta

AC

► MICK JAGGER & DAVE STEVATE FEATURING SHERYL CROW OLD HABITS
PRODUCERS: Nick Pinos, David Lowery
RELEASE DATE: Oct. 5

For the upcoming remake of 1966 movie “Alfie,” Mick Jagger and Dave Stewart composed and performed the score and soundtrack, including the lead single, “Old Habits Die Hard.” The midtempo track is available in two ver- sions: the long original with Jagger on vocals and a short edit where he duets with Sheryl Crow. The radio-friendly pairing of Crow and Jagger is a com- forting one on his new work, blend together nicely on the jangly guitars. At times, Crow has an interesting afflection to her voice, as if she’s try- ing to juggle fly a few of the lyrics. With her track record at radio and Jagger’s legendary status, the song should be a “reason for a non-contempo- rary and three-A stations. — KC

POP

► SCISSOR SISTERS: Laura (3:49) SCISSOR SISTERS: Scissors
PUBLISHERS: Scissors
PRODUCERS: Steven St. John, John van Meter
WRITERS: Scissor Sisters: Laura (3:49)
SINGLES: Scissors, “Paradise,” 142340 (CD promo)
In concert, Scissor frontman Jake Shears has been known to say, prior to launching into “Laura,” that the song is about the current first love. But bandmate Ana Matronic always corrects him. Either way, this song, with its straight-up piano work and song-along chorus, immediately reel listeners in. Here, Shears is simply asking for Laura’s love (in the first verse) and Scissor member Baby Daddy’s (in the second) in the mid- dle of this love dancing. Shears asks another woman for a dime: “I give myself one more chance/To ring the band that I know I’m in.” By the end of the song, Shears is declaring, “This’ll be the last time/ I do your hair.” Confused? Don’t be. Simply consider it a day in the life of the Scissor Sisters. — MP

MODERN ROCK

► PITY SING Radio (4:36)
PRODUCER: Nick Seeley
WRITERS: Nick Seeley, Ryan Dusick, Davis Benke, Xi Chen, Blackbird
PUBLISHERS: Joe Casella Music/Neither Nor Music (ASCAP)
Or Music 804062 (CD EP) With the release of “Radio,” Pity Sing joins acts like Franz Ferdinand, the Killers, Interpol and Action Action that are not afraid to bridge the gap between rock and dance. One of the tracks on the quartet’s “Demon.” “You Are the Stars in Cars Tilt I Die,” “Radio” is a masterful, lyrically potent. Played alongside U2’s new “Vertigo,” the Simple Minds-shaded “Radio” ably holds its own. Because in August, with four new tracks. Anyone who has witnessed Skindred live will attest that its stage performance backs up the “music of” chart that is repeated throughout “Nothing,” it is hard to resist the multitude of beats — vocal and percussive alike—that drive the tune, or the bombast that proliferates. Those who aren’t reggae lovers will still groove on Benji Webbe’s ability to wend between staccato word bursts and ripping screams. Drummer Dirty Arva, gui- tarist Mikey Dee and bassist/pro- grammer Daniel Pugsley display the same manic energy. — CLT

COUNTRY

► ALAN JACKSON Monday Morning Church (3:17)
PRODUCER: Keith Stegall
WRITERS: B. Baxter, Enderlin Enderlin
PUBLISHERS: Cowboy Church Music, World House of Hits (ASCAP)
Arista R28576-65205 (CD promo)
“You left your Bible on the dresser so I put it in the drawer. Cause I can’t seem to talk to God without yelling anymore.” Starting with these powerful opening lines, Jackson’s heartbreak baritone vividly conveys the emotional angst a man feels as he wrestles with his faith following his wife’s death. Jackson turns in a poignant performance, infusing each line with an honesty and integrity that makes the hurt, confusion and loss painfully palpable. The song, written by Brent Blazer and Erin Enderlin, is the fledgling songwriters’ very first cut. Jackson has signed on with Sony a three-day master- piece that is already drawing comparisons to George Jones’ heartbreak classic “He Stopped Loving Her Today.” Patty Loveless con- tributes beautiful harmonies that add to the chill factor. This is one of the most memorable hits, making one more defining moment in an already impressive career. — DEP
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony BMG appoints New York-based Ron Wilcox executive VP/chief business and legal affairs officer and Mexico City-based Roberto Lopez to manage Latin America managing director. Wilcox was vice president of business affairs and new technology at Sony Music Entertainment, while Lopez was managing director at BMG Mexico.

Universal Music Chile in Santiago, Chile, names Gonzalo Ramirez GM. He was marketing director of international product at Universal Music Brazil.

Koch Records in New York names Rick Nuenser senior VP of business and legal affairs/general counsel. He was VP of legal and business affairs at Eagle Rock Entertainment.

Vivaton Records in Nashville appoints Dave Weigand executive VP of sales and marketing. He was senior VP of marketing at RCA Nashville Records.

Universal Motown Records Group promotes New York-based Billy Zarro to regional associate director of sales and Los Angeles-based Frank Arigo to West Coast sales manager. Zarro was East Coast sales manager and Arigo was artist development representative.

DISTRIBUTION: Universal Music & Video Distribution/Visual Entertainment in Universal City, Calif., appoints Mary Escobedo director of Latin sales. She was sales director at Urban Vision Entertainment.

RETAIL: Virgin Entertainment Group North America in Los Angeles promotes Dave Alder to chief marketing officer. He was senior VP of marketing and strategic development.

Hastings Entertainment in Amarillo, Texas, promotes Robert Orm to director of interactive gaming and Keith Haberstroh and Tiffany Cartwright to area leaders. Orm was district leader and Haberstroh and Cartwright were store leaders.

RADIO: Clear Channel Radio promotes Atlanta-based Jim Cook to VP of creative services; Tony Matteo to assistant operations manager of its Springfield, Mo., operations/PD of AC KGKX Springfield; Larry Miner to manager of its Yakima, Wash., operations; and names Ron Stone GM of its Duluth, Minn., operations. Cook was VP of creative services, Matteo remains PD at Clear Channel's adult top 40 KTOZ Springfield, Miner was director of sales in Centralia, Wash., and Stone was VP of affiliate sales/Midwest regional manager at Traffic Pulse Networks.

Zoo Radio Networks in Denver promotes Rico Garcia to VP of operations. He was affiliate relations director.

Rhythmic top 40 KBTB in San Francisco names Chris Shebel PD. He was PD of AC WRMF West Palm Beach, Fla.

Country KREL in Sacramento, Calif., names Jim Dorman PD. He was PD at country KTOM in Monterey, Calif.

Mainstream R&B KMJ in Shreveport, La., appoints Al Weeden PD/afternoon host. He was afternoon host at mainstream R&B WDLX Mobile, Ala.

Country WPCV in Lakeland, Fla., taps Mike James PD. He was PD at country KMDL in Lafayette, La.

MUSIC VIDEO: Gospel Music Channel in Los Angeles names Sonny Uzore director of affiliate sales for the Western region. She was director of affiliates sales for the Southeast region at BET Entertainment Television.

RELATED FIELDS: DVD Audio Council in Los Angeles names Bradford Auerbach executive director. He was a consultant.

Reach Media in Dallas names Marty Raab senior VP of marketing. He was VP of marketing/chief strategy officer at Premiere Radio Networks.

Iconic Cure: The Cure performed an exclusive concert Sept. 17 in London as part of the "MTV Icon" series. The Cure played many of its hits, as did performers who paid tribute to the band, such as AFI, Blink-182, Deftones and Razorlight. Marilyn Manson was the host. Pictured, from left, are Interscope Gffen A&M head of international Martin Kierszenbaum, Polydor U.K. joint managing director David Joseph, the Cure lead singer Robert Smith, Manson and Polydor U.K. director of promotions Neil Hughes.

Now, Hear This ... MADELIN ZERO

Artists to Watch

Madelin Zero's voice has graced a handful of dancefloor jams in the past couple of years, including Circ's "So Tell Me" by John "Doe" She Said. "Zero, a Florida native who lives in New York, is now prepared for her very own closeup. The artist's debut album, "Dirty Purple," arrived Oct. 5 via Warner-distributed Indecent Media, the alternative/rock imprint of dance-music independent label Radikal. Despite pop, with electro leanings, "Dirty Purple" finds Zero—who penned the lyrics for all 14 tracks—mining a rich '80s-influenced musical field. Tracks like "Your Mouth is an Arcade," "Lost in Your Eyes," "Got a Hold of Me," "I Saw Your Video" and lead single "Gold Star" recall vintage recordings by Madonna, Berlin, Vanity 6 and Cyndi Lauper, as well as contemporary Kylie Minogue. The beautifully chilled "Perfect Day to Lose" was produced by German DJ-producer André "ATP" Tanneberger, who collaborated with Zero on three tracks on ATB's recently issued fifth album, "No Silence." That "Perfect Day to Lose" marks the first outside production for Tanneberger is not lost on Zero. "I would've never asked André to produce a track for me," Zero tells Billboard. "But after we finished the tracks for his album, he asked me if I could do something for my own album. I consider myself very lucky."

MICHAEL PAOLETTA

Jamaican House Party

India.Arie was among the acts who performed at the Heineken House Party 3 event, held Aug. 19-22 at Red Star Beach in Ocho Rios, Jamaica. Jermaine Dupri hosted the shindig, whose other performers included Ying Yang Twins, the Roots, Kevin Lyttle, Pitbull and Spraggga Benz.
Gospel According To Kyla

Kyla Rowland received the 2004 master composer award at the annual Phil Cross Songwriters Showcase, held Sept. 18 at the Kentucky Fair and Expo Center in Louisville, Ky., as part of the National Quartet Convention. The award recognizes a songwriter who has contributed major compositions to Southern gospel. Pictured, from left, are Daywind Music Publishing director of publishing Brian Copeland, Rowland, Phil Cross and Daywind president Ed Leonard.

‘Confessions’ Reissued

Usher, center, receives a multiplatinum plaque from Zomba Label Group president/CEO Barry Weiss, left, and Zomba Label Group senior VP of sales and marketing Tom Carrabba to commemorate 6 million U.S. shipments of Usher’s “Confessions” album. The award was presented Oct. 4 at the “Confessions” special-edition release party at the New York nightclub Butter. (Photo: Frank Micelotta/Getty Images)

Duran Duran Gets Sirius With Elvis

Duran Duran and Elvis Costello stopped by Sirius Satellite Radio’s New York headquarters Sept. 22 to promote their respective new albums. Duran Duran taped a show that aired Oct. 12 in which the band played tracks from its current album, “Astronaut.” Costello taped two one-hour specials that aired Sept. 30 and Oct. 1 featuring songs from his new album, “Il Sogno” and “The Delivery Man.” Pictured, from left, are Duran Duran’s John Taylor, Roger Taylor and Simon LeBon; Costello; Sirius president of entertainment and sports Scott Greenstein; and Duran Duran’s Andy Taylor and Nick Rhodes.

Van’s The Man

Van Morrison received the BMI Icon Award at the 2004 BMI London Awards, held Oct. 5 at London’s Dorchester Hotel. The event honors the songs that, during the past year, were most-performed on U.S. radio and TV and written by members of BMI’s European sister societies. Pictured, from left, are BMI president emeritus Frances Preston, Morrison and BMI president/CEO Del Bryant.

Nichols Gets ‘Girls’ Award

BMI songwriter Tim Nichols, who co-wrote Terri Clark’s “Girls Lie Too,” received a certificate to commemorate the song reaching No. 1 on the Billboard Hot Country Singles & Tracks chart. Nichols was given the award at a party held Sept. 22 at BMI’s Nashville offices, where Warner-Tamerlane Publishing and producer Byron Gallimore were also honored. Pictured, from left, are BMI senior director of writer/publisher relations Thomas Cain, Universal Music Group Nashville senior VP of promotion and artist development Scott Borchetta, Clark, Nichols and Country Music Assn. senior manager of membership and industry relations Hank Adam Locklin. (Photo: Kay Williams)
"It came out of just hanging out with my dog, trying to express what he might be thinking or sniffing," says keyboardist Weinstock, a member of Kenny Vance & the Planotones, who has also worked with Manhattan Transfer, Esther Phillips, Richie Havens, Don Covay and Buddy Miles. For 15 years, Weinstock walked the streets of New York with the dearly departed Sparky, who passed away in 2002.

He adds, "The idea was to capture in words and music the unconditional love we get from dogs by using all my different influences and styles."

Weinstock has also written and produced commercials for clients including Toyota, KFC and Wendy’s through his Lovenotes Music jingle company. (Havens sang his Grammy-nominated CBS Network theme “We’ve Got the Touch.”)

“I thought of all the people I’ve worked with over the years, and what a coup it would be to have them singing the part of a dog,” he continues. Among the renowned instrumentalists appearing on the album is Johnny Farina of Santo & Johnny, the 1950s instrumental duo of “Slop Walk” fame, who had done shows with the Planotones and whose steel guitar solo graces “Big Kahuna,” a depiction of a laid-back Hawaiian dog’s life.

Also meriting special mention is Turner, who sings on doggie dance tune “Dog About Town” — and brought his yorke Lola to the session. “All of a sudden you hear Sparky in the background serenading Lola,” Weinstock says.

Both dogs are listed in the song’s credits.

Weinstock likens “Tails” to the waxy 1933 movie “International House” starring W.C. Fields, Cab Calloway, Bela Lugosi and Baby Rose Marie. “It’s a melting pot of different people,” he adds, acknowledging, too, its affinity with Maupin’s San Francisco stories. In fact, Weinstock sent Maupin an advance CD, and received this testimonial in return: “Your humane, free-wheeling, feel-good sound, along with the life-enhancing honesty of dogs themselves, has helped me survive the Republican Convention. I’ve been playing ‘Tails of the City’ every morning, bouncing around the house with Sophie, my Australian shepherd mix, who identifies with your work completely. And thanks for paying tribute to my own work this way.”

"Tails of the City" was also used at the Newseum on Life Annual Rescue “Who’s Your Doggie” benefit last month in Los Angeles, which starred Lily Tomlin and Martin Lewis. “I’d love to get meet people (through the album) the same as when I was walking Sparky,” says the Furry Murray Music (ASCAP) writer, who is now considering a comparable feel-good CD project, so “cat owners won’t feel left out.”

HARRICK — A TRUE FRIEND: "Fiddler on the Roof" lyricist Sheldon Harnick says that the show Town Hall Friend of the Arts Award Oct. 24 at the Princeton Club in New York as part of the 83rd annual Town Hall Benefit Gala.

The award is presented in recognition and appreciation of abiding interest in the development, enrichment and support of the arts. Past winners have included Tony Bennett, Dizzy Gillespie, Jane Alexander, Beverly Sills and Joseph Papp.

“We’re honoring Sheldon Harnick as a friend of the arts, because of his outstanding contributions to the theater, the opera, the film and television industries — and for the great person he is,” Town Hall president Marvin L. Chomsky.

Harnick, of course, collaborated with composer Jerry Bock in creating the scores for such hit musicals became John F. Kennedy’s presidential campaign theme.

The original version of “High Hopes” was an Academy Award winner after bowing in Sinatra’s Frank Capra-directed 1959 comedy drama “A Hole in the Head.” But author Richard Havers notes that the song was a bigger hit in England than America — though Sinatra did sing it to Eleanor Roosevelt on his 1960 TV special “Here’s to the Ladies,” also featuring Lena Horne and Juliet Prowse.

Havers recounts how later that year Sinatra recorded a revised version of “High Hopes” featured on new Kennedy lyrics by Cahn ("Everyone is voting for Jack/Because he has what all the rest lack.") But it must be noted — and Havers does — that Sinatra, whose friendship with JFK was ill-fated, would later sing another revised song for a president. A major supporter of Ronald Reagan’s candidacy, he performed several songs at a 1980 inaugural gala, including “Nancy (With the Reagan Face),” a slight rewrite of “Nancy (With the Laughing Face).”

The song was written by Van Heusen and Phil Silvers for Nancy Sinatra’s fourth birthday.

Six years earlier, Havers also notes — Sinatra sang a Cahn parody of his Rodgers & Hart classic “The Lady Is a Tramp” on behalf of Richard Nixon’s comeback campaign. At a Chicago rally, he performed “The Gentleman Is a Champ” for VP Spiro Agnew.

BRILLIANT! Thanks, John, for nailing your fab two-CD set “Words & Music: John Mellencamp’s Greatest Hits” after this column!

The collaboration represented by the firms’ “recommendation” is already manifested in a number of high-profile projects, including the 9,000-square-foot Walking House in San Francisco, which will serve multiple producers working in individual control rooms built around a common tracking space.

WSDG and PAD are also collaborating on a private New Orleans facility for producer David Fortman and the private Long Island, N.Y., studio of Alicia Keys.

“The real benefit in working with clients with both design and equipment in mind from the beginning is that it puts both design-making processes in the right time frame,” Malekpour says. “Client decisions, instead of being made independently, are made as part of the design process. That’s a unique offering.”

“Together,” Storyk adds, “we feel that one and one is bigger than two.”
‘Madden 2005’ Scores iTunes Promotion

BY STEVE TRAIMAN

Established vehicles for exposing new music, videogames are also connecting players with online music retailers.

Electronic Arts took the plunge in August with Apple Computer’s iTunes Music Store. The game company created a playlist with 11 “Madden NFL 2005” tracks that it had culled from previously released albums. Other tracks will be added as albums are shipped, adding bounce to both music and game sales.

The “Madden” Web site/soundtrack page links directly to the iTunes “Madden” playlist page to facilitate purchases, with audioclips available on both sites. Each track is 99 cents, or $1.09 for an 11-song “album.”

EA chose to work with Apple for the “Madden” deal because of “the quality of their consumer experience and their unique market position,” an EA representative tells Billboard. “We’re currently exploring opportunities with other digital music companies as well.”

On the iTunes side, “it has been a great partnership,” VP of applications Eddy Cue says. “When EA came to us, we realized we share a lot of common interests in our respective work with artists and labels.”

Other major game publishers with multi-

artist tracks in their games—including Midway, Eidos and ESPN Videogames—are reportedly discussing similar deals with iTunes as well as other download services Real and Napster.

SOURCE OF DISCOVERY

“It has been proved that people discover new music through repeat play of videogames; EA music and audio executive Steve Schnur says. “We promised to bring music to the consumer in two ways, through our console games and [by facilitating] its purchase in a convenient format.

“For ‘Madden,’ iTunes is the answer,” Schnur adds. “[You] discover your music in an EA game and take it with you on an iPod.”

Brandon Barber, music marketing manager at EA, set up the deal with Apple. “We’ve been working for several years on leveraging musical assets from our games with labels and other outlets,” Barber says. “This ‘Madden’ playlist is a good test to explore the marketability of soundtracks outside of games.’

EA launched a similar iTunes playlist with already released album tracks from “NBA Live 2005” when that game shipped Oct. 5.

While movie soundtrack collections are a sales staple, Barber points out that videogames

SONY BMG LOOKING FOR NO. 1

The four majors will also test the strength of UMD’s U.S. market share. Since Universal acquired PolyGram in 1998, UMD has been the uncontested leader.

But with the merger of Sony Music Entertainment and BMG, Nielsen SoundScan will combine the market shares of the two majors under their new distribution moniker, Sony BMG Sales Enterprise, beginning with the fourth quarter. Although Nielsen SoundScan counted both companies separately through Oct. 3, Sony and BMG’s combined nine-month market share of 29.2% is larger than UMD’s.

Amid the merger into Sony BMG Music Entertainment, both companies lost market share in the third quarter. BMG’s share for the first nine months was 15.8%, down from 16.4% during the first half. But that total is better than the 14% BMG had in the first nine months of 2003 and good enough to allow the company to retain third place.

Similarily, Sony Music Distribution suffered a slight market-share decline, finishing the first nine months with a 13.6% share, down from the 13.8% it garnered in the first half. Sony placed fifth.

WEA ranked fourth with a 14.6% share, a considerable drop from the 17% the company had in the first nine months of 2003, when it was still owned by Time Warner.

While Sony, BMG and WEA suffered market-share decline (Continued on page 52)
U.K.'s Seeca Bows As Download-Focused Label

This is the fourth in a series of columns on indie music from our London bureau. This week's installment was written by bureau chief Emmanuel Legrand.

With the growing importance of the Internet in delivering music, it is not surprising that indie labels are exploring the potential of the online world.

Seeca Music, established in April, will launch next month in the United Kingdom with the aim of being a download-only record company.

Well, not quite. Seeca's founders say that is their ultimate goal, but because 98% of all record sales involve physical goods, Seeca will continue to sell music on sound carriers for a while.

"We won't release singles," co-founder Louise Martins says. "For us, the key value of online distribution is that people tend to download tracks, rarely albums. It will probably take 10 years before we migrate [completely] from album sales to full downloads. Meanwhile, we'll continue to release albums."

Seeca will sell tracks on its Web site (seeca.co.uk) and license them to such platforms as iTunes Music Store and Napster.

Martins serves as the company's A&R director. She was previously at U.K. indie One Little Indian Records (home of Björk) and before that at Warner/Chappell Music Publishing U.K. Aside from signing recording acts, Martins will sign songwriters and songs and run the company's day-to-day operations.

Two other partners round out Seeca's management team: IT director Chris Blair and finance director Michael Scott. Blair, who was IT manager at Telstar Records, will look after the label Web site and its business process and systems.

Martins says an important part of the business will be advertising placement and synchronization. She has secured the services of Irish composer/musicianproducer Oisin Luane. An influential figure in the Irish dance scene, Luane has experience with movie soundtracks ("The Nephew") and music for TV. He is the son of Irish music legend Donal Lunney.

The first recording acts Seeca has signed are the Lights—whose single "Raise Your Hand" is the label's first download—and alternative band the Most Terrifying Thing from Liverpool, England. Both acts will perform at the label's launch Nov. 11 in London.

"I'd like to sign three to five new acts each year," Martins says. "There is some very interesting talent in the U.K. right now."

FROM CATS TO KITE: A new challenge awaits sound designer Martin Levan, who made a name working on such musicals as "Phantom of the Opera" and "Starlight Express" with his company, Martin Levan Sound Design. In his native Wales, Levan has opened a recording studio, Red Kite Studio, and an affiliated label, Red Kite Records (redkiterecords.co.uk). The label has inked a deal with British distributor Proper Music and will put out its first release Nov. 20. The compilation album "Live at the Talbot" was recorded in 2003-2004 at the roots venue of that name in Tregaron, Wales.

Levan says, "We're looking for recording artists working primarily in the fields of jazz, roots, folk and classical music."

Market Share

Continued from page 51

shrinking, independent labels managed to increase their collective market share to 17.8%. This rise from the 17.5% they had in the first half earned them second place.

In sixth place, EMI Music Marketing also eked out a slight uptick. The company finished with a 10.1% share, compared with the 10% it garnered in the first nine months of 2003.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores.

The accounts providing the information generate 85% of U.S. music sales. Based on their data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales within the first 18 months of an album's release (12 months for classical and jazz titles), except for titles that remain in the top half of The Billboard 200.

CURRENT SHARE HEATS UP UVMD

For current albums, Universal was hot during the third quarter, resulting in a 30.3% market share for the first nine months of this year, an increase from its 29.6% share in the first half. UVMD's total for the first three quarters also marks an improvement from its 29.6% share for the corresponding period in 2003.

BMG placed second in current-album market share with 18.6%, up from 16.5% in the same period in 2003. The company also claims its year's best-selling album as of Oct. 3, Usher's "Confections," which has racked up 5.7 million scans. Independent labels and distributors finished third with a collective share of 16.1%, up from 15% in the corresponding period last year.

WEA placed fourth with 12.7%, down significantly from the 16.2% it garnered in the first nine months of 2003. Sony's 12.5% "ranked fifth, the same position the company had at the end of the first three quarters of 2003, when its current-album share was 13%.

EMM held steady at 9.8% to finish sixth, the same share and ranking it had at the end of the first nine months of 2003. Although last in the rankings, EMM can claim the second-best-selling album of the year so far in Norah Jones' "Feels Like Home," which has 3.5 million scans.

ADDING IN INDIES

Looking at market share by corporate parent, Warner Music Group ranks second if Alternative Distribution Alliance is added to WEA; that would give the company a 16.1% piece of the pie.

Similarly, Sony Music Entertainment scores a 15% share when RED's numbers are added, while EMI's slice grows to 11.3% with the inclusion of Caroline.

Madden

Continued from page 51

have even greater potential. A videogame "has a much longer shelf life than a movie," he says. "A game like 'Madden' will sell for 12 months until the next edition comes out. So far [the playlist] has sold very well compared to other soundtracks Apple has done."

Barber says EA is working on a range of promotions—not exclusively with Apple. "We're interested in talking to a range of partners," he says, "and in the future might 'window' a soundtrack with an initial release and then expand to other services."

Cue emphasizes that iTunes is expanding the market for music by making game tracks available when the game ships, rather than having the consumer wait for a companion CD that might come out months later.

"For the first time," he says, "a player can listen to a new song on a game and have the opportunity to immediately buy it—legally. It's a perfect match for all of us [consumers, artists, labels, game publishers], and we're happy with the results we've seen to date since the 'Madden' game launch."

Barber admits that EA learned "a ton" about getting clearances in a timely manner, so the 'Madden' playlist would be available when the game shipped.

Cue adds, "This first project was a great combination of the No. 1 sports game publisher and the No. 1 download music service. We think there's a great opportunity to leverage this offer to other game publishers."

SOME REMAIN AGNOSTIC

Tim Rosa, marketing/promotions director at ESPN Videogames, has been speaking to Apple and other online services about offering soundtrack downloads from such multi-artist games as "NBA 2K5" (Billboard, Sept. 25).

"We are still in discussion to take it a step further with Apple and integrate links from our online games," Rosa says. "But [we have] decided to remain somewhat 'agnostic' so we can work with everyone."

At Eidos, marketing VP Paul Butler and marketing director Chip Blundell indicate interest in such an opportunity, but the company has no plans yet to release special game track playlists on iTunes, Napster or other services. A prime Eidos candidate would be "Get On Da Mic," released Oct. 12 for PlayStation 2 and later Xbox Live with more than 40 hip-hop classics by 2Pac, the Notorious B.I.G., Snoop Dogg, Busta Rhymes and Black Eyed Peas, among others.

At Midway Games, marketing VP Mona Hamilton says, "We don't have any confirmed plans for offering our videogame soundtracks for download. However, we do know that this is a growing area and a good tactic for promoting our titles.

Schnur says EA will continue the relationship with multiple download services to ensure that game players have access to the music they enjoy. "Gamers rely on us to discover new, cool musical things," he says. "That begins with this 'Madden' iTunes playlist."

Counting those three distributors with their corporate parents reduces the indies sector's share to 13.7%.

While Universal Music Group will soon face competition for the first time as the U.S. market-share leader, its move into independent distribution—with the creation and continued staffing of Fontana—looks like it may help UMG rise to the challenge (Billboard, Aug. 28).

If Fontana eventually has the same impact as RED, ADA and Caroline, it could put UMG back on top, at least in terms of U.S. corporate market share.

52
Majors Set Stage For Indie Distribution Fight

The majors' space in the independent distribution sector is getting crowded, what with Universal ramping up Fontana and the Warner Music Group launching its incubator system, which will work in part with Alternative Distribution Alliance.

Before I look at the ramifications of these moves, here is a little more information on the WMG initiative.

The company's two incubator labels—one for urban and one for rock—will share Ron Spaulding, although he will be much more involved with Asylum, the urban incubator. Asylum, you might remember, will be helmed by Todd Moscowitz, formerly of Island Def Jam, whose Triple Crown Records head Fred Feldman will oversee the as-yet-unnamed rock incubator.

WEA will distribute Asylum, while ADA will handle the rock label. WME obviously created Asylum to help correct a longstanding hiphop hole in its genre portfolio. Since the days when Time Warner caved in to public pressure over Ice-T's "Cop Killer," WME has been weak in hiphop. Sure, it has had the occasional hit—look at Twista's "Kamikaze"—but the company's rap market share stands at 8.7% and its R&B share is 9.2%, according to Nielsen SoundScan.

It's apparent that Edgar Bronfman Jr., in leading the group that acquired WME, aimed not only to build market share—but also to build market share—particularly by bolstering the company's urban presence. Lyor Cohen and the executives he brought with him from Island Def Jam look good for a couple of additional percentage points in R&B & market share. Cohen also expects to contribute on the rock side.

It's Cohen who tapped Moscowitz to oversee Asylum and then brought in Spaulding as GM. Spaulding's vast experience in the urban genre includes helping to build Priority Records into a powerhouse when he was VP of sales there. He joined WME in 2000 as head of sales at Elektra.

"Spaulding will be essentially the GM of the [Asylum] staff, managing the day-to-day operations," WEA president John Esposito says. In addition to using his sales and marketing experience, Spaulding will be involved in Asylum's artist and manager relations as well as A&R, Esposito adds.

Spaulding, who reports to Moscowitz and Esposito, will also advise Feldman, helping as needed at the rock incubator and overseeing its sales efforts.

Atlantic senior VP of sales Rick Froio will replace Spaulding at WEA. Froio began his career in 1976 at WEA's Philadelphia warehouse and became Cleveland branch manager in 1991. He moved to the label side in 1996 as VP of sales at Atlantic, and became head of sales three years later.

Starting phase two of his WEA career, Froio will report to executive VP John Madison and will oversee the catalog, video, Latin, urban and lifestyle sales departments.

Froio's return to distribution sends a big message about WEA's culture, Esposito says. In the music industry, "labels are supposed to be the sexy place to work, and yet Froio raised his hand on his own" to move back to distribution.

After nine years as a label sales head, Froio undoubtedly will help WEA become more effective in working with its label partners. Atlantic will not replace Froio. Instead, director of sales Adam Abramson and senior director of sales Jack McMorrow will step up to oversee rock and R&B, respectively.

Returning to the crowded field of major-owned indies, Fontana is staffing up and looking to cut deals, while the others—ADA, RED and Caroline—are doing well.

But with the majors' increased focus on the indie sector, Caroline GM Rick Williams says it's doubtful "there is as much room as everyone thinks there is here. It's one thing to start a new business to be creative and find emerging labels and talent, Williams adds, "but if the new efforts are about stealing business from other distributors, that is not healthy. If someone starts throwing stupid money around, it could really price things out of the marketplace."

MAKING TRACKS: Trans World Entertainment announced that Dean Adler has resigned from the company's board of directors to pursue other interests. No word yet on a replacement.

AND THE ENVELOPE, PLEASE: For the second year in a row, RCA Label Group Nashville was named label of the year by Handleman Co.'s west and central units, according to the label.

The award criteria include artist roster, sales performance, customer service and marketing tools.

CORRECTION: Contrary to what I reported in the Oct. 16 cover story on relaunches, the new version of Usher's "Confessions" album does not come with a DVD.
Promos Pair Game, DVD
BY STEVE TRAUMAN

In a prime example of corporate synergy, Universal Studios Home Video, Vivendi Universal Games and Universal Studio Consumer Products Group have created cross-marketing programs for the DVD releases of "Van Helsing" (Oct. 19) and "The Chronicles of Riddick" (Nov. 16). Each DVD includes a demo of the XBox version of the related VUG title. Both games were originally issued in May to coincide with their respective films’ theatrical release.

“We’re seeing more ‘double-bounces,’ with re-promotion of games released with the movie and again with the DVD,” VUG Group senior analyst Richard Ow says. “From a retail perspective, you have two products driving traffic.”

Through August, NPD reported retail sales of more than $159,000 for XBox-exclusive “The Chronicles of Riddick: Escape From Butcher Bay,” while combined XBox and PlayStation 2 units for “Van Helsing” topped $129,000.

Ken Graevo, executive VP of marketing at USH, says the company is emphasizing multiaudience. “Our target audience for [niche] titles like ‘Riddick’ and ‘Van Helsing’ is males who are changing off playing the game and watching the movie, particularly with XBox. It’s real synergy at home with this audience.”

The packaging for each DVD has stickers and call-outs for the related game, and there are also included in-store point-of-sale materials.

“On top of the new XBox version in December offers synergy for joint game/advertising,” Graevo says. “It will be account specific, for chains that sometimes offer a special DVD-game deal.”

The corporate synergy also involves the Consumer Products Group, as VP of interactive Bill Kipset notes. “The perspective,” he says, “was to create original content in each game to build out the respective property.”

VUG VP of marketing Kevin Bunker notes, “Including an Xbox game demo on both the ‘Riddick’ and ‘Van Helsing’ DVDs exposes our products directly to fans of those properties and reaches beyond our normal distribution channels. It’s also an opportunity to disseminate a few million demos that would be cost-prohibitive to do on their own. We’ll tag the ‘Riddick’ DVD in all print ads for the game’s PC-version release in December. For the ‘Van Helsing’ DVD, USH plans a cross-promotion with fast-food chain Carl’s Jr. in an online instant-win game.”
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* Billboard Top DVD Sales: Sales data compiled by Nielsen VideoScan. Billboard Top VHS Sales: Sales data compiled by Nielsen VideoScan. Billboard Top Video Game Sales: Sales data compiled by Nielsen VideoScan.*
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Aussie Promoters Push Premium Tix

BY CHRISTIE ELIEZER

MELBOURNE—By the time Bryan Adams hits Australia in February 2005, his fans should be primed for his shows, thanks to a new premium ticketing initiative. Universal Music Australia and Melbourne-based promoter Frontier Touring have been working together on a promotion for Adams that allows fans who buy premium tickets for his Room Service tour here to get the best seats in the house and a copy of his new album.

Polydor released the “Room Service” album here Sept. 20, the same day Frontier put tickets for Adams’ 2005 Australian shows on sale. The shows include a Feb. 26 stop in Perth with Rod Stewart and six headlining dates in Australia beginning Feb. 28.

Most tickets for Adams’ arena dates are priced at $84 Australian ($88). However, there are also “gold” tickets, which cost $123 Australian ($132). With these, purchasers get prime seats plus a voucher for a copy of the album that can be redeemed at HMV or select indie outlets.

Universal Music Australia managing director George Ash calls the strategy, developed in conjunction with Adams’ Canada-based manager, Bruce Allen, “an effective way to get hardcore fans, especially for acts who work on [more than] one radio format.”

Frontier managing director Michael Godinski says, “Timing has been essential. Fans will be well-acquainted with the new songs by the time of the tour.”

Adams has a loyal fan base and career sales of 2 million albums in Australia, according to Universal.

Copies of “Room Service” picked up with the ticket vouchers are eligible for the Australian Record Industry Assn. chart. The album debuted at No. 15 on the chart published Sept. 27—Adams’ highest debut here since 1996. Frontier reports strong box-office.

(Continued on page 60)

OutKast Leads MTV Europe Award Noms

BY LARS BRANDLE and EMMANUEL LEGRAND

LONDON—North Americans received the lion’s share of the nominations for this year’s MTV Europe Music Awards, to be held Nov. 18 in Rome.

Hip-hop act OutKast leads with five nominations, followed by Sony BMG labelmate Usher with four. Anastacia, Beyoncé, Black Eyed Peas, Britney Spears, Franz Ferdinand, Jay-Z and Maroon5 have three nods each.

OutKast is nominated for best group and best R&B act. Its LaFace/Zomba double set, “Speakerboxxx/The Love Below,” is up for best album, while “Hey Ya!” is nominated for best song and best video.

A full list of nominations is available at mtv.com.

“Of everything that has happened in the past year, the success of OutKast is significant,” says Mervyn Lyn, VP of marketing and promotion for Europe at BMG Global Marketing.

Lyn says the European success of the Atlanta-based duo owes much to the support of MTV Europe. “The whole process [of marketing “Speakerboxxx/The Love Below”] started with MTV,” he says.

Lyn recalls that about two months before the album’s release, the network booked OutKast for the August 2003 Isle of MTV event in France.

“They really wanted them,” Lyn says. “The band was initially reluctant, but in the end they delivered an outstanding [set]. MTV was behind us from day one, and we paid them back by delivering outstanding videos.”

OutKast has not yet confirmed its attendance at the 11th annual awards.

(Continued on page 60)
**Japan**

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Hits of the World is compiled at Billboard/London.
The Frames reaffirmed their status as one of Ireland’s leading acts when their fifth studio set, “Burn the Maps,” debuted at No. 1 on the country’s IRMA Chart Track album chart for the week ending Sept. 23. The Dublin-based folk-rock quartet’s new American guitarist, Rob Boch, and his predecessor, David Odlum, produced the new set. Only frontman Glen Hansard and vocalist Colm Mac Con Iomaire remain from the Frames’ original 1990 lineup.

In June, the band played 25 U.S. dates supporting Damien Rice. It followed a string of sold-out shows in Ireland and Northern Ireland this month. “Burn the Maps” is on the Frames’ own RNG-distributed Plateau label in Ireland, where it was certified gold (15,000 units) on release. Anti-/Epitaph will issue the album in Europe and the United States in February 2006.

That’s Entertainment!: European consumers have a taste for jazz, as the ongoing chart success of Norah Jones in France and Miles & Billy Bublé in Italy proves. But it’s rare to find a jazz instrumentalist with a top 10 album on the charts. Belgian pianist/composer Marc Moulin is one exception.

Blue Note/EMI released the electro-jazz pioneer’s “Entertainment” internationally Sept. 27. On Belgium’s Oct. 9 Ultradisc chart, it was No. 10 in Flanders and No. 14 in Wallonia. Moulin’s career spans five decades. He fronted his own trio in the 1960s, formed fusion act Placido in the 1970s and had international hits with electro-pop act Telex in the 1980s. He has also played with Miles Davis and Dextor Gordon.

Moulin describes his new album as “somewhere between dance, electronic music and jazz.” It pays tribute to veteran U.S. jazz pianist Horace Silver. “The word ‘entertainment,’” Moulin says, “is how I look at Horace Silver’s career.”

Marc Moulin

reggae-hued Caribbean party music. But Rupee (whose real name is Rupert Charles) has shown that Barbados is one of the genre’s hotbeds.

Rupee was a member of internationally successful Barbadian band Coulidish until going solo in 2000. Three self-released albums preceded his signing to Atlantic, which released “1 On 1” Oct. 11 in Europe. Lead single “Tempted to Touch” is finding favor with U.S. record buyers. It entered The Billboard Hot 100 at No. 96 in the Oct. 9 issue.

“I’m looking for diversity,” the singer says. “You can hear rock, R&B and reggae, as well as pure soca, in my songs.”
**Canada’s Oldies Revival**

Andy Kim, Glass Tiger, Frank Marino Among Resurgent Veteran Acts

**Global**

BY LARRY LeBLANC

TORONTO—It is somewhat mind-boggling that ‘70s pop icon Andy Kim is back on Canadian radio with new music—and he is just one of a slew of veteran artists that is resurfacing in the territory.

A top-selling artist internationally with such hits as “How’d We Ever Get This Way,” “Shut ‘Em Up Baby,” “Baby, I Love You” and “Rock Me Gently” and co-writer of the Archives “Sugar Sugar,” Kim dropped from sight three decades ago. The Montreal-born singer-songwriter resurfaced briefly in Canada as Baran Longfellow in the ‘80s.

Now, after a decade away from the recording studio, Kim has returned with the delightful five-song EP “I Forgot to Mention,” released Oct. 19 in Canada by his own label and distributed by MapleNationwide. A full album is slated for 2005.

Other veteran Canadian acts with new releases are Glass Tiger, Frank Marino & Mahogany Rush, Helix, D.O.A., the Kings and Wild T.

Kim told Billboard—whom he wrote with its producer, Ed Robertson of Barenaked Ladies—is getting airplay at 20 prominent Canadian radio stations.

“Music-industry people have asked me if you are playing that? But ‘I Forgot to Mention’ has a great feel to it,” says Kim, who is based in Los Angeles.

Wayne Webster, music director of CKFM Toronto, warmed Kim upfront that he should expect resistance from radio. “Then I heard the song,” Webster says. “I was like, ‘Wow. You really hear Ed Robertson’s influence on the tune. I asked when we could start playing it.’”

“What a great song!” says Jamie Vermon, president of Toronto-based Bullseye Records, whose roster includes veteran rock acts Honeymoon Suite, Klaattu, Goddo, the Kings and Killer Dwarfs. “When I heard the [CKFM] announcer say, ‘I’m going to play a new song by Andy Kim,’ I thought, ‘What? But this brings me hope for our veteran acts that have new material.’”

Many of Canada’s music veterans continue to tour heavily. They gain exposure through the Internet and on radio stations that operate under the Jack, Bob or Joe moniker, a format that programs current hits as well as those dating back to the ‘60s. However, unlike Kim, few veteran artists get airplay at stations playing solely current releases.

“People back out on the [club] scene again looking for their favorite bands,” Vermon says. “They are at an age where their kids are either old enough to be babysat or are on their own. I’ve seen the whole gig thing again.”

Glass Tiger frontman Alan Frew agrees, but adds that “a lot of people” are seeing his band for the first time. “They are checking out the Bob and Jack stations,” he notes.

Following a string of international hits, including “Don’t Forget Me (When I’m Gone),” Glass Tiger split in the mid-’90s. The band re-formed two years ago. Ed Robertson from a more favorably recorded a 17-song retropective album and DVD, both titled “No Turning Back,” with two newly recorded tracks.

“The band is ready to test the waters (at radio),” says Frew.

Also jumping back in is Montreal-based Frank Marino & Mahogany Rush, which had a sizable international following in the ’70s and ’80s. The band split in 1993, re-formed in 1998 and has been playing intermittently since. Just a Minute Records, the label operated by Montreal-based distributor Distribution Fusion III, will release the Geffen-based label’s debut album on Oct. 19. Marino says he now intends to step up his touring schedule.

“I love touring today,” he explains, “because my family goes with me.”

**Promoters**

Continued from page 57

activity, with 20% of initial sales being gold tickets.

Frontier and Universal will market the album and tour in the run up to the opening date. Ash, who believes the album contains six hit singles, says Universal will work it through the next 18 months. He predicts Australian sales in excess of 150,000.

**PACKED SCHEDULES**

The Universal/Frontier promotion is one of several added-value initiatives being employed by promoters here. They report that the summer tour circuit (lasting from November to late March) has been increasingly buoyant and competitive.

Adams is one of 20 major artists Frontier will tour during that period. Melbourne-based promoter Michael Coppell of Michael Coppell Presents says he also plans to put 20 acts on the road.

“Everyone’s grasping to find a point of difference,” says Paul Dainty, Melbourne-based managing director of Dainty Consolidated Entertainments. “It’s crucial.”

In terms of international acts heading Down Under, Frontier expects to sell out 200,000 tickets for shows by the Eagles in November, D’Ecent is predicting a 200,000 sell-out for Neil Diamond’s March tour and MCP is expecting to shift all 100,000 tickets for Cher that month.

Premium ticket offerings include the $560 Australian ($400) “diamond” tickets for the Eagles and $495 Australian ($353) “platinum” tickets for Cher. This covers prime seats, a private bar and keepsakes.

The prestige ticket market will pay high prices, Gudinski says, “if you’re prepared to work on it and give people real value.” He cautions, however, that the approach will not work for acts with primarily young audiences.

“They need to be always special, offers, not run-of-the-mill,” Dainty adds. “A lot of these ‘value’ packages are smoke and mirrors, and offer no real value.”

The issue of premium tickets in the United States made headlines this year when shipments of Prince’s Sony album “Musicology” passed the platinum mark based on sales of his tickets, which included a copy of the album (Billboard, June 5).

When Prince flew into Australia in October 2003, promoters DCE and Clear Channel Entertainment offered a different premium package, making available 50 tickets at $1,000 Australian ($713) for each show. These allowed fans to attend the sound check, meet the artist and sit onstage during the concert, in addition to a free CD. “Everyone told us we were mad to try it, but they sold out in a blink,” Dainty says. Ticket prices for Prince started at $170 Australian ($121).

Promoters here agree that they are benefiting from the recent week before foreign currency exchange rate only than two years ago, when the Australian dollar was worth 49 U.S. cents. Now it is worth more than 71 cents. However, marketing costs continue to rise, and the live business has to balance keeping ticket prices high enough to attract international acts while wording off a potential consumer backlash.

Ticket prices for the Australia tour are $30-$40 Australian ($21.40-$28.50) six years ago are now up to $150-$200 Australian ($107-$143).

“With such rapid escalation,” he says, “you need to sweeten the pill with premium benefits.”

Hansen says this year’s event will draw upon some of the strengths of last year’s edition in Edinburgh, Scotland, which he deems a critical and financial success. Specifically, a custom-made tent structure will again house the event, this time at Rome’s Tor Di Valle raceway.

In addition to the awards, a series of performances throughout the city will showcase Italian music. An outdoor concert will be held the night of the event.

“I think we’ll be able to use quite a bit of Rome,” Hansen says, “not just for buildups to the show but hopefully for part of the show as well. There has been a lot of effort recently in Rome to shift its image from being just a historic city to being a cultural place, especially with music.”

Sponsors of this year’s event include Replay Blue Jeans, l’Oreal Paris Studio Line, Hewlett-Packard and Foot Locker.
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Microsoft

Continued from page 1

Microsoft chairman/chief software architect at Microsoft's Digital Entertain- ment Anywhere lunch event Oct. 12 at the Shrine Auditorium in Los Angeles. "Once you've picked the music stores you like," Gates said, "that should in no way constrain the devices the music works with."

Gates's words echoed on a day when numerous partners—including portable device manufacturers and digital music service providers—launched new products and initia-tives embracing Microsoft's software ecosystem.

Trans World Entertainment's F.Y.E. and ZM Satellite Radio kicked off digital music subscription services that operate within the Microsoft Windows Media Player 10 Digital Media Mall, which is a portal to other online stores. Samsung, River, Creative and Virgin Electron- ics each expanded the marketplace for portable music players with PlaysForSure gadgets.

The ability to access music in as many different places as possible on as many different devices as possible in a legal form where artists are getting compensated and the fans are having a good user experience keeps reinforcing the message that 'we are able to com-pete with [peer-to-peer steels] in a very dynamic way," said Ted Cohen, EMI Music senior VP of digital development and distribution.

The MSN Music Service, which offers downloads, claims a catalog of 600,000 tracks in the United States, including the exclusive catalog of rock band AC/DC. The service is available in 18 countries, including the United Kingdom, Japan, Germany, France and Spain. MSN Music offers editorial features including Hot Cities by Decade, an interactive mapping of top bands from popular cities during various years, and Encyclopedia of Music, with comprehensive information on artists, including data from The Billboard Hot 100.

Additionally, the service will provide streaming videos and download-able ringtones from Zingy.

MSN Music joins a number of stores in the Digital Media Mall, including MusicMatch (now owned by Yahoo), Napster, Wal-Mart Music Downloads, F.Y.E. Downloads, XM, MusicNow and puretracks.com. Microsoft said it will add a number of partners in the near future.

"We're a big believer that supporting multiple business models for music downloading makes sense," Gates said, citing subscription services and à la carte downloading as viable means of music consumption moving forward. F.Y.E. and Napster are cur- rently the only services to support "subscription portability," which is made possible by Microsoft's Janus digital rights management software.

"We want to give you choice, but we want you to know exactly how that ecosystem fits together," Gates said of the PlaysForSure logo. "And so you don't have to think about file formats or conversion, you know that all the richness of the experience will carry across to those devices."

Michael Gartenberg of Jupiter Research notes that portable music players are a "main driver in consumer accept- ance of digital music. According to Jupiter, digital music sales are represent less than 2% of overall consumer spending on music, while only 5% of U.S. households own a portable music device.

"PlaysForSure is a good way of sort- ing through the [ DRM ] confusion, but there is still a lot of work that consumers need to go through," Garten- berg says. "It's not likely consumers are going to go to a music store, look for a particular logo and then go buy a player with that logo on it. . . . By contrast, Apple has a much simpler message; it's about the iPod and the iTunes Music Store, and by the way, did we mention that?

Apple Computer recently reported that slightly more than 2 million iPods shipped for its fiscal fourth quar- ter, with iPod revenue for the third quarter totaling $337 million. New-rev- enue from the iTunes Music Store and related iPod services and accessories totaled $98 million.

Gates also highlighted Microsoft's strategy to expand the digital music marketplace, demonstrating an array of new devices, software and hardware.

A central part of these new offerings is the Windows XP Media Center Editi- on, which is available at retail through Dell, Hewlett-Packard, Gateway and Toshiba and Gateway. The PC's enable consumers to store music, photos and video in a central location and access these functions via a remote control.

Additionally, Media Center Extender Wi-Fi hubs and Windows Media Connect set-top boxes allow for media-to-media transport around the home. This is similar to the strategy already deployed for Microsoft's Auto- port Express, which can stream music from a home entertainment system (Billboard, Aug. 7).

The Apple device, however, does not allow users to control the music output from the remote location. Real Networks allows users to stream its Rhapsody service through the home via set-top boxes from Linksys, Netgear, CoVideo, Rockford Fosgate, Prinposium and SMC. Microsoft has similar partnerships with D-Link, Ommitt and Roku.

Microsoft also unveiled two mobile devices that use the Windows Media Player Mobile operating system—the Audiovox SMT500, a mobile phone, and Dell's Axim X50 PocketPC, a personal data accessory. Both can play music and videos and display photos. A survey said in the interview that the marketplace will eventually determine which portable multimedia devices will win over consumers' hearts.

"We're going to see a ton of conver-gence," Gates said. "There will be one converged device because of price, size and bat- tery life." Gate said. "A lot of the com- panies making cameras aren't the companies such as Apple making MP3 players. Which is the best converged device? We think software is."
### Billboard Programming

**October 23, 2004**

**THE MOST PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS**

**New One,** one those clips with six or more plays for the first time in the chart week.

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**Stern Stirs Up NAB Show**

Leave it to Howard Stern to frame the dialogue at this year's National Assn. of Broadcasters Radio Show, without setting foot in host city San Diego.

That is what happened when he and Sirius Satellite Radio announced their new deal, which will start Jan. 1, 2006 (Billboard, Oct. 16). Staffers of sister publication Billboard Radio Monitor were on site in San Diego to report on the reaction.

BRM director of news, music and programming Paul Heine writes that terrestrial broadcasters were ready to go on the offensive.

Speaking during the annual discussion by broadcast group heads, Entercom president/CEO David Field, who ran anti-satellite-radio ads on his stations in the spring, said the medium’s greatest accomplishment has been its “extraordinary” PR effort.

“Reporters from Forbes and Barron’s (Billboard, Oct. 16) staffers of sister publication Billboard Radio Monitor were on site in San Diego to report on the reaction.

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“We got a kick in the chin,” Field said of Stern’s satellite migration.

“But people are exaggerating the significance of the move,” When Johnny Carson left “The Tonight Show” and when NBC lost the NFL, it wasn’t curtains for either entity, Field said.

Saying advertisers are tired of being seventh, eighth or ninth in a spot break, Clear Channel president/COO acting CEO Mark Mays implored operators to pay attention to the global trend of moving away from 60-second commercials.

Ellis called CC’s clutter-reduction program “one of the most positive things in our industry in a long time.

“As an industry, we need to back them up and follow their lead,” she said.

Greater Media president/CEO Peter H. Smyth said stations should limit inventory to eight to 12 units per hour, including promos.

“We want to be in the 10-second, 30-second and 60-second business,” Field added.

Panelists also said technology was going to give traditional radio its silver bullet. Smyth declared that high-definition radio will “lead to the renaissance of radio this decade.

FCC Commissioner Kevin Martin told broadcasters that there is “increasing tension” over decency standards for broadcasters and paid subscription services transmitted via cable and satellite. The Republican commissioner said it is a subject the FCC “will have to face—whether or not there should be changes made to level the playing field”.

The comments arose during a breakfast discussion with Martin and Democratic FCC Commissioner Jonathan Adelstein, moderated by Bonneville president Bruce Reese.

Martin said there is an important distinction between consumers paying for a program versus hearing a free broadcast over the public airwaves.

Adelstein noted that the courts, too, differentiate between such services. If Congress ordered the FCC to regulate satellite radio, he said, “we would do so, Adelstein said, adding: “I’m not sure the courts would uphold that.”
“STAND UP AND BE HEARD”
VOTE ON NOVEMBER 2ND

IT’S THAT SERIOUS!
FOR INFO CONTACT
CITIZENCHANGE.COM
877.381.VOTE

PHOTOGRAPHY BY MARK SELIGER
Music Mimics Playoff Fever

The first eight months of 2004 brought bountiful growth to album volume, but now that the weather has begun to turn brisk and the stakes are higher, tougher competition has brought four straight losses from same-week sales of the prior year. Call it the latest variation of one of my favorite books, "How Life Imitates the World Series."

The sales pattern of 2003 was reminiscent of a once-proud team shaking off consecutive losing seasons with a promising finish to the end of what had been an otherwise disappointing season.

Standing up against the weak numbers posted during last year’s first eight months, it was easy for the music industry to post wins from the start of 2004 through the first week of September. While the wireless record looked impressive, that run was not unlike a sound-but-imperfect team that was able to pile up victories in a weak division.

Now, the regular season is over, and the playoffs bring on more formidable competition. Stores are now playing against fourth-quarter 2003, which had been the first one to beat the fourth-quarter volume of a prior year since that of 2000. Even with a career-best sales week for George Strait and an impressive rebound by Usher’s "Confessions" delivering 679,000 units of business in the top two slots of The Billboard 200, this issue’s volume again falls shy, this time losing to the 2003 game when Ludacris’ "Chicken ‘N Beer" bowed at No. 1 with $30,000 units.

The gracious difference between baseball’s post-season wars and the music trade’s holiday season drive is time. The sport’s champion is crowned before the end of October, while stores have until the last week of the year to turn things around. But even with those extra innings, the road through December is a challenge. Like a team trying to reverse a bad streak when there is no room for a loss, the music trade will have to count on contributions from its all-stars, as well as strength performances from rookies and lesser-known names for this critical quarter to be victorious as the first three were. Keep your scorecards handy.

TALE OF TWO KINGS: Chart hawks will recall Oct. 13 as the day The Billboard 200 had two No. 1s. At the crack of dawn, the special edition of Usher’s "Confessions" had rattled out the year’s best-selling album, improving from 41,500 copies a week ago to 335,000, thus topping the strongest Nielsen SoundScan week of George Strait’s career.

By midday, Usher’s total still stood at 335,000, but Strait’s was off the charts (Continued on page 68)
<table>
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<th>TITLE</th>
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**Note:** The table above shows the Billboard Hot 100 chart for the week of October 23, 2004. The chart ranks songs based on their sales and radio airplay.
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<td>The Place You're In</td>
<td>107</td>
<td>163</td>
<td>125</td>
<td>LIL' JOE &amp; THE EAST SIDE BOYZ</td>
<td>Kings Of Crunk</td>
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<td>Leave A Whisper</td>
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<td>132</td>
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<td>THREE DAYS GRACE</td>
<td>Three Days Grace</td>
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<td>THE ROLLING STONES</td>
<td>The Best Of The Rolling Stones: Jump Back '71-'93</td>
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<td>124</td>
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<td>ELVIS COSTELLO &amp; THE IMPOSTERS</td>
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### Billboard Top 200 - Week Ending 2001-10-27

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### Billboard Top Soundtracks - Week Ending 2001-10-27

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R&B/POP SONGS

SALES RANK

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SALES

SINGLES

BILLBOARD

ADDITIONAL

ARTIST

IMPRINT & NUMBER/DISTRIBUTING LABEL

TITLE

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TOP POP CATALOG

TOP HEATSEEKERS

TOP INDEPENDENT ALBUMS

Artists and songs that have been added to Billboard's Top Pop Catalog have the "TOP" icon. The Billboard 200 is the official chart for albums. Total Weekly Albums Sales (TWAS) is a combination of吧 chart results based on album sales figures in the United States. Nielsen SoundScan, a division of The Nielsen Company, provides sales data for Billboard charts and publications. Nielsen SoundScan uses the following criteria for selecting albums for the Billboard Hot 100 and Top Pop Catalog. Nielsen SoundScan tracks the sales of the Billboard Hot 100 by using the following criteria: if an album has been released for at least 12 weeks, if it has been on the chart for at least 8 weeks, and if it has been on the chart for at least 6 weeks. Nielsen SoundScan also tracks the sales of the Billboard Top Pop Catalog by using the following criteria: if an album has been released for at least 12 weeks, if it has been on the chart for at least 8 weeks, and if it has been on the chart for at least 6 weeks.
Another Country Hit Goes Strait To The Top

As George Strait's "50 Number Ones" arrives at No. 1 on The Billboard 200, the durable country star makes more chart history with "I Hate Everything," which gains 320 detections and rises 2-1 on Hot Country Singles & Tracks. The new single is Strait's 39th title to rule this list, placing him in the runner-up position on the list of artists who have hit the summit most often (see Chart Beat, page 65).

Not that the title would suggest it, but Strait's track is an inspiring real thing story of counting one's blessings, which has made it a fan favorite and helped drive sales for the new hits package.

Although Sara Evans' "Suds in the Bucket" is pushed to No. 2 after a week at No. 1, the track still manages an increase of 179 plays and continues to top the Nielsen Broadcast Data Systems audience chart for a second straight week with 36.7 million impressions.

Elsewhere on the chart, Sony Music Nashville makes some of its own chart news as newcomer Miranda Lambert takes the highest bow on the country radio chart for a debut single from a female artist in the BDS era. Lambert's "Me and Charlie Talking" opens at No. 42, squashing the record labelmate Gretchen Wilson's set earlier this year when her "Redneck Woman" popped on at No. 48.

Lambert also matches the debut mark for any new artist that Sony family member and second-season "Nashville Star" winner Brad Cotter set in the May 22 issue with "I Meant To." Cotter's song swiped the new artist debut record from Columbia's Buddy Jewell. The winner of the first season of "Star," Jewell debuted at No. 44 in the May 24, 2003, issue, with "Help Pour Out the Rain" (Lacey's Song).

"BOO BIRDS: The two artists with the most dominant presence atop the Hot R&B/Hip-Hop Singles & Tracks chart so far this year have done it again, this time by joining forces. Usher and Alicia Keys' "My Boo" displaces "Goodies" by Ciara Featuring Petey Pablo on the list, driven by a massive audience reach of 74 million at R&B/hip-hop outlets.

Individually, Usher has outpaced Keys in weeks spent at the summit so far this year by one. Collectively, they have spent 27 weeks wearing the crown in 2004, including 20 consecutive weeks where they reigned by swapping in the No. 1 spot.

The move extends Usher's lead among all artists in the Nielsen Broadcast Data Systems era for the most weeks at No. 1 on R&B/hip-Hop Singles & Tracks. With 45 chart-topping weeks to his credit, Usher edges out R. Kelly, who has spent 42 weeks at No. 1. "Boo" is poised to replicate its No. 1 move on The Billboard Hot 100 next issue, as it now trails "Goodies" by the equivalent of 5 million listener impressions.

IN DEMAND: Usher and Alicia Keys' "My Boo" is also faring well on Hot Digital Tracks as it enters the chart at No. 3 with 23,000 paid downloads. The track trails another debut, "Lose My Breath" by Destiny's Child, which opens at No. 2 with 23,000 downloads, and Eminem's "Just Lose It," which moves 2-1 with sales of 26,000 downloads.

For the first time in the 15-month history of the Digital Tracks chart, the top three titles exceed 20,000 units in the same week where they reigned by swapping in the No. 1 spot.

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</tr>
</thead>
<tbody>
<tr>
<td>IN A REAL LOVE</td>
<td>Phil Vassar, Artie Schuff, David Cerino, Todd Cutler</td>
<td>51</td>
</tr>
<tr>
<td>HERE FOR THE PARTY</td>
<td>Gretchen Wilson</td>
<td>39</td>
</tr>
<tr>
<td>MR. MOM</td>
<td>Arista Records</td>
<td>53</td>
</tr>
<tr>
<td>THAT'S WHAT IT'S ALL ABOUT</td>
<td>Brooks &amp; Dunn</td>
<td>54</td>
</tr>
<tr>
<td>NOTHING ON BUT THE RADIIO</td>
<td>Creed</td>
<td>56</td>
</tr>
<tr>
<td>FEELS LIKE TODAY</td>
<td>The Underdogs, B. Kendrix, Irv Gotti</td>
<td>56</td>
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<tr>
<td>BABY IT'S YOU</td>
<td>Jodeci Featuring Bow Wow</td>
<td>60</td>
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<tr>
<td>SHADOW</td>
<td>Ashley Simpson</td>
<td>59</td>
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<tr>
<td>WONDERFUL</td>
<td>Ja Rule Featuring R. Kelly &amp; Ashanti</td>
<td>60</td>
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<tr>
<td>SHORTY WANNNA RIDE</td>
<td>Lea Black, J. Black, J. Smith</td>
<td>61</td>
</tr>
<tr>
<td>LIVE LIKE YOU WERE DYING</td>
<td>Tim McGraw, Dave Haywood</td>
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**Greatest Gainer/Airplay**

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<thead>
<tr>
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<tbody>
<tr>
<td>OVER AND OVER</td>
<td>Nelly Featuring Tim McGraw</td>
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<tr>
<td>LET'S GO</td>
<td>Trick Daddy Featuring Lil Jon &amp; Twista</td>
<td>19</td>
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<tr>
<td>OYE MI CANTO</td>
<td>N.O.R.E. Featuring Daddy Yankee, Nine Sky, Gex Stix &amp; Big Nasty</td>
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<td>Juvenile Featuring Soulja Slim</td>
<td>16</td>
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<td>HEADSPRUNG</td>
<td>Ll Cool J</td>
<td>15</td>
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<td>Hoobastank</td>
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<td>Lil Wayne</td>
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<td>Anthony Hamilton</td>
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<td>Black Eyed Peas</td>
<td>39</td>
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<td>Muse Featuring P. Diddy</td>
<td>28</td>
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<tr>
<td>BRIGH STUCHE MOLD</td>
<td>Christian Million</td>
<td>28</td>
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<td>THIS LOVE</td>
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<td>Jadakiss Featuring Anthony Hamilton</td>
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<td>LL Cool J Featuring 7 Avrilanes</td>
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<td>39</td>
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<td>COLD O</td>
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<tr>
<td>NO PROBLEM O</td>
<td>Ll Scarray</td>
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<tr>
<td>LEAVE (GET OUT) O</td>
<td>Jodeci, J. Smith</td>
<td>12</td>
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<tr>
<td>DAYS GO BY</td>
<td>Keith Urban</td>
<td>31</td>
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<td>I LIKE THAT O</td>
<td>Houston Featuring Chingy, Nive Dagg, J. 81-20</td>
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<tr>
<td>DARE YOU TO MOVE</td>
<td>Switchfoot</td>
<td>49</td>
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<td>JOS AT LABYRINTH</td>
<td>Ll Scarray</td>
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<tr>
<td>WESTSIDE STORY O</td>
<td>The Game Featuring Q-Tip</td>
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<tr>
<td>WHITE HOUSES O</td>
<td>Vanessa Carlton</td>
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**Greatest Gainer/Sales**

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**Jazz**
Continued from page 5

The 100,000-square-foot, acoustically pristine complex has been constructed as a box within a box on the fifth floor of the New Warner twin-tower high-rise on Columbus Circle.

It features three main performance areas: the 1,200-seat Rose Theater; the 420- to 500-seat Allen Room, named for investment firm Allen & Co.; and the intimate 140-seat Dizzy’s Club Coca-Cola.

There is also an education center, rehearsal/studio space and the Ertegun Hall of Fame multimedia jazz history room.

Rose Theater is a multileveled space that resembles a horseshoe-shaped Italian opera hall. The Allen Room has multilevel amphitheater seating and can be transformed into a supper club. It features a spectacular floor-to-ceiling double-paneled glass wall that looks out on Central Park. Dizzy’s Club boasts a view of the midtown Columbus Circle, as well as curved bamboo walls, tables and barstool seating.

Beyond the facility’s impressive appearance, though, is its mission to promote jazz.

Pianist Bill Charlap, who opens Dizzy’s Club with his trio, shares the enthusiasm over the new venue.

“Rose Hall will be an incredibly visionary and important place,” he says. “It will make an important contribution to our culture—more so than we realize now.”

JALC executive director Derek Gordon, who came aboard in July after 12 years as senior VP of the Kennedy Center for the Performing Arts in Washington, D.C., says that Rose Hall is unique. “I’ve seen the growth of cultural institutions with jazz being part of the vision,” he says. “But having jazz at the center develops a new paradigm.”

After being promised city funds by then-Mayor Edward Koch, and with support from the Frank Guintini to move JALC onto a new Lincoln Center campus, the project launched in 1998 when Marsalis drafted a document called “Ten Fundamentals of the House of Swing” to help architect Rafael Viñoly design a new jazz habitat.

“Wynton helped define the space,” Viñoly says. “It was important to get out of the pattern set by classical music where there’s a notion of the artist being unapproachable and separated from the audience. Jazz requires an intimacy.”

“Jazz is also an Improv music that is played as almost a social event,” he continues. “It can be played anywhere, so I designed the building so that nearly every space can be used for performance. In addition to the theater, the building can be played in the atrium, educational areas and rehearsal studios. The important concept is that music can transform the space, not vice versa.”

**FIRMS CREATE HARMONY**

Two firms that have expertise with acoustics in theater settings, Architectural Consultants and the Artec-Consultants Design Group, formed a one-month joint partnership called the Sound of Jazz to aid in the construction of the building. Artec’s Chris Darland says that one of SOJ’s primary goals was to maintain intimacy. “In design, Rose Theater had to accommodate opera and dance as well as jazz, so we had to figure out ways to make a lyric theater hold 1,200 people with the most distant seating no more than 100 feet from the stage.”

John Storyk of Walters-Storyk says, “We are focused on flexibility. After all, what is jazz, but flexibility. That’s the theme of the sound in the entire building. We made sure the acoustics in all the spaces were rigged and doused to the rest of the building.”

SOJ worked on making the facility acoustically pure, most notably with Rose Theater’s 11 acoustic towers, retractable concert shell cob, acoustic banners behind the walls and the giant rubber isolation pads two levels below the stage to make the atrium a floating structure within the Time Warner building. “That was a challenge, especially with the scenic pads,” Storyk says. “It was important to make the space vibrationally isolated. The building sits on top of one of the city’s main subway hubs at Columbus Circle.”

**OPENING FESTIVAL**

To open JALC’s 2004-2005 season, Rose Hall will host a high-profile, invitation-only first night on Oct. 18 featuring performances by the Lincoln Center Jazz Orchestra with Wynton Marsalis and the Afro-Latin Jazz Orchestra. The PBS TV program “Live From Lincoln Center” will broadcast the affair.

The Grand Opening Festival runs Oct. 18-Nov. 6 with a series of shows by such noteworthies as vocalists Cassandra Wilson, Dianne Reavis and Freddy Cole. Also on tap: Taj Mahal and Randy Weston, among others, in the “3 Shades of Blues” evening; and comedian Bill Cosby in his “Stand Up for Jazz” performance with the LCO.

Tickets for Rose Theater and Allen Room shows range from $15 to $100, reserved $30 seats to premium seats at $150. Subscription packages, with savings of up to 20%, are available.

Dizzy’s Club, which plans to feature music 365 nights a year, opens Oct. 21 with the three-week Dizzy Gillespie Festival, a celebration of the legendary trumpeter’s music starring Paquito D’Rivera, Nicholas Payton, Antonio Sanchez, Monty Alexander and other musicians.

Shows at Dizzy’s Club from Tues. through Sunday will have a $30 cover (plus minimum); Monday night will feature “Upstarts” gigs by young musicians that will have a $15 cover. There will also be a $10 cover for the late-night jam “hang sets” to begin after the final sets each evening.

**WE WANT THE BEST HERE**

Marsalis is also excited about the possibilities of the mixing and matching of musicians. “We want the best here,” he says. “And we always want to make the space accessible to the broadest possible communities of jazz. We want it to be flexible to accommodate everything, from film to community activities to music with theater. We want this space to be a useable space for jazz.”

According to Gordon, Rose Hall is 60%-65% booked for the 2004-2005 fiscal season, which runs through June 30. In its first season, JALC is negotiating rental contracts for Rose Theater and Allen Room with a variety of promoters for the available dates. Both rooms possess the architectural flexibility to be used by opera, theater and dance companies as well as classical and pop music promoters.

Usage fees are very compatible with other major venues in Manhattan, including Avery Fisher Hall, Carnegie Hall and Town Hall,” says Gordon, who would not comment on specific dollar figures.

“The building itself is a remarkable resource, he continues. “We have a dramatically beautiful space with state-of-the art acoustics, a fully equipped recording studio and digital projection equipment.

There has been a tremendous interest by public, private, profit and nonprofit producers and presenters who recognize we offer a great deal of value.”

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz

**Starbucks**
Continued from page 6

Rolllout of the media bar begins Oct. 18 in Seattle and Oct. 25 in Austin. The company expects a total of 45 stores in those markets to be equipped with kiosks by the middle of the month.

Starbucks says it plans to move the Hear Music media bar into additional markets in mid-2005.

Ken Lombard, president of Starbucks Entertainment, tells Billboard that the company sees the digital music initiative as an opportunity to reach underserved adult consumers who are not interested in top 40 music.

“Our customers have really given us permission to be a commitment role in how they discover and purchase their music,” he says. “This is a smart and strategic move for Starbucks. We’re going to enhance the Starbucks experience by developing a new business channel.”

A timetable has not been set for further expansion of the Hear Music Coffeehouse concept.

Each media-bar-enabled store is expected to have three to six Hewlett-Packard tablet PCs—the devices used for browsing and purchasing—located in its seating area. Starbucks is offering seven songs for $8.99. Additional songs cost 99 cents each.

The company has a catalog of 150,000 tracks and content deals with all four major labels and 40 independents.

The media bar will also feature content exclusives, as well as Hear Music editorial features and recommendations.


The company is also continuing with its branded-CD initiative. Starbucks bought independent retail chain Hear Music five years ago and has been pushing branded compilations in its stores under the Hear Music banner. These include the Artist’s Choice compilation series. It recently released an Emmylou Harris compilation, and one from Norah Jones is due early next month.

The company also reaches an estimated 30 million customers weekly with in-store play initiatives.
Adult Top 40
Continued from page 5

Youthful artists from previous decades were able to find a home at adult top 40, but the new breed of youth-driven hits is offering fewer ballads and more rock. These acts may come across as more grown-up than they actually are.

Programmers say that with little association to bubble-gum pop, the music from the young acts blends seamlessly with hits by such groups as 3 Doors Down, Evanscence and Hootie and the Blowfish, which cross to and from mainstream top 40 without aiddle stigma.

Gary Trust, music director at adult top 40 WSNE Providence, R.I., suggests that the trend established itself several years ago, when Michelle Branch and Vanessa Carlton ignited the gritty pop/rock-chick sound that the format embraced with little regard for a singer's age. He says they opened the door to playing younger acts, but he still draws a line.

“We’re certainly not playing every young artist,” he says. “We toyed with JoJo, but that sounds a bit too young for us, and we haven’t yet seen research support playing it. I do think there’s a danger in sounding too young and too top 40. If listeners want so much of that sound, they would probably listen to top 40. Variety seems to be key in programming.”

On the other hand, with mainstream top 40’s ongoing allegiance to hip-hop, Marshall believes adult top 40 is the only remaining outlet for quality pop music without the rap—for an audience that is hipper than it was a decade or so ago.

“It seems that today’s 40-year-old is yesterday’s 30-year-old,” she says. “They are still having babies, careers and are interested in new music for a longer period of time. We may love the hits, but we live in 2004.”

Adult women are said to be influenced by a lot of mainstream top 40 stations; so much of their playlists are R&B/hip-hop with lyrics that can be negative, sexist and too sexual, especially with younger artists. “We need to keep it so that there has kids in the car,” Marshall says.

WHAT A MOM WANTS

James Baker, assistant PD/music director of KIOI (Star 103.5) San Francisco, believes the particular mix that adult top 40 provides—including the new sweep of younger artists—now defines that format.

“Soccer moms between 30 and 40 are a lot different than those of 10 or 15 years ago, when there was an influx of these kinds of younger artists,” he says. “Moms want upbeat music rather than to wake up to sleep by stations that skew much older.

“The key to winning with this audience is to be mother and daughter’s favorite radio station,” Baker adds. “That means being on the mainsteam top 40 stations 10 or 15 years ago, but not anymore.”

The consensus is divided on whether those moms are inherently aware that their kids’ favorite is the same mix of hits that their daughters’ age.

“Moms and kids do listen to Radio Disney—hey, that’s the unavoidable evil we face, and they do get exposure to these artists that way. But adult females are just not as hip to who is as we would like them to be,” says Lisa Thomas, assistant PD/music director at KDVM (Mix 102.9) Dallas.

“But as long as these artists are bringing hits to the format, it’s a win-win.”

Alan Thomas adds, “That’s the key, we haven’t left,” he says. “We’re still going strong and are happy to see them on our own stations and play our own instruments,” he says.

That is very often the difference between a John Mayer and a one-hit wonder. It’s part of the air personal’s job to tell listeners about the artists when playing the song.

Marshall adds, “Most of the younger artists we’re talking about don’t sing about bubble gum and hanging out at the mall. The lyrics don’t suggest that these songs are for teens.”

CORE ARTISTS NEED TO STEP UP

While it may be easy enough to determine that adult top 40’s new age is coming at the cost of older core artists, most believe that those who once held court—Jewel, McLauchlin, Morissette—simply haven’t provided strong product to keep them in the running.

“Have Sarah and Alanis had big hits lately?” Thomas asks. “They are still core, but the new stuff isn’t sticking around.”

Trust adds, “For a long time, we’ve had a steady string of hits from slightly more mature acts—Matchbox Twenty, Sheryl Crow, Sugar Ray, Smash Mouth—and solo artists who, while relatively young—Alanis and Jewel—certainly sounded adult. But they weren’t able to compete with the format. As such, we need a steady supply of hits from our familiar group to keep up our audience.”

抄写控制
Continued from page 6

Copy control, as related to music to portable devices that recognize the WMA compressed format, is not considered copyright-protected.

Copy every control and played on other devices incorporates Macrovision’s CDS. The company’s software also provides “slick graphical interface” that allows consumers to easily navigate the digital rights management rules.

These days, other sessions on CDs enable labels to install protected digital copies, which music buyers aren’t aware of but is designed to kick in when anyone steps over the [copy-making] line.”

Stern
Continued from page 1

Pollack tells Billboard. “Everything from voice-tracking to syndicated shows has impeded the progress of finding new talent.”

LOCAL, LOCAL, LOCAL

For Jobs Media president Fred Jacobs, Stern’s defection underscores the importance of local radio actually being local. “Being local, visible and connected to your market has never been more important,” Jacobs says. “This is a clarion call to the rock radio industry to refocus on being solid in local markets. That’s the strength of radio, its ability to reflect the local vibe, and this could be the catalyst to get stations moving along those lines.

Jacobs sees the Stern announcement as the latest in a series of satellite talent grabs that has included Little Steven, Opie & Anthony and National Public Radio’s Bob Edwards. Like Pollack and others, Jacobs is hopeful that Stern’s forthcoming move spurs talent development initiatives.

“Stations now voice-track nights, overnight and weekends, all but eliminating their farm teams,” Jacobs says. “Just about every successful morning show talent probably got their start in overnight or some less important airtight and yet we aren’t developing talent in those developmental dayparts. So I’m hoping this move sends out a very long alarm to local stations to begin to rethink where talent comes from. It could be a very exciting time for terrestrial radio if we play it right.”

Pollack contends that anyone who suggests Stern’s terrestrial affiliates will collapse without him has “completely underestimated these indigenous stations as well as [Infinity]. They are very successful radio stations after Howard is off the air. We’ve repeatedly seen enormous success in these local show and it’s going to be incumbent on [these stations] to find another major reason to bring in audience in the morning.”

While many blame the Federal Communications Commission for driving Stern and other talent to the less restrictive satellite radio (see this page), DeMers (Broadcasting & Cable) president Alex DeMers says Stern’s move was inevitable. “The future economic viability of the new medium is reliant on providing unique programming.”

DeMers says, “Each emerging technology needs stars to move from being an early-adopter curiosity to mainstream media. If you look back a few decades, no one was buying TVS until Uncle Milty [Milton Berle] came along. Breakthroughs like MTV certainly helped grow cable TV.”

Even though satellite has roped one of radio’s biggest stars, DeMers fears that it’s “too early to say that the curtain has fallen.”

“Yet,” he adds, “if I were Howard Stern, I’d go back to work post haste.”

“Stern is going to the move without the other formats that fit the ‘Sex, Lens and the City’ but big names like Leno, Letterman and Oprah remain stars of broadcast TV.”

“Although the Howard move puts satellite radio on the map, I don’t think the Chicken Littles of our industry are doing anyone any favors,” DeMers continues. “While the future will undoubtedly be different, there is tremendous demand for innovative programming and stellar talent on terrestrial radio — the need is certainly greater than ever.”

STERN TO MUMB ON MOVE

With more than a year until Stern says goodbye to terrestrial radio for his new satellite radio show, he has been asked about just how his show could become a 15-month-long commercial for Sirius. But, five days after the story broke, Stern and Infinity brass met to discuss how to handle the media of him leaving his 19-year terrestrial radio home for Sirius.

The outcome: Stern will refrain from using Infinity’s airwaves as a platform for promoting satellite radio. Stern admits things “are out of hand” in the initial excitement of his bombshell announcement. He says he’ll stifle himself on the subject out of respect for the company that has been his radio partner since 1985.

But it will be awkward to avoid the year’s biggest radio story, especially with listeners continuing to call with questions and reactions.

On his Oct. 12 radio show, Stern even refrained from replaying Left One Morroze’s Letterman appearance where the Viacom co-owned showed Stern’s move to satellite. Instead, Stern moved quickly to the less controversial topic of engineer Scott DePace’s latest feud with producer Gary Dell’Abate.

For the latest on Stern and other radio news, go to billboardradiomonitor.com.
Artists gathered on stage during the finale of the Vote for Change tour stop at the Xcel Energy Center in St. Paul. Pictured, from left, are the E Street Band’s Nils Lofgren, Bright Eyes’ Nate Walcott, E Street Band members Danny Federici and Clarence Clemons, Connor Oberst, Pegi Young, Neil Young, Bruce Springsteen, the E Street Band’s Garry Tallent, Michael Stipe, John Fogerty, “Little” Steven Van Zant, Mike Mills, Peter Buck, Pati Scialfa, Sooz Tyrell and the E Street Band’s Max Weinberg and Roy Bittan.

Solís

 Continued from page 1

Top Latin Albums chart, it will put Solís in a unique position: He will become the first Latin artist to have four albums in two different genres simultaneously on the chart.

"He’s an incredible phenomenon," says Alberto Urbe, head buyer for Ritmo Latino. "He’s one of the few super-selling artists that still remains. Whether Solís releases a pop album or a Mexican album is irrelevant. Urbe adds: "His singing style is contagious. I have no doubt [the new album] will sell." Solís’ sales record is an anomaly. He is not fond of interviews, and does minimal album promotion. He’s no longer a youngster, and his songs, while beautifully lyrical, are classic but not groundbreaking.

But Solís, who writes all his own material, connects with his listeners no matter what the genre because of his romantic core.

"I’m a romantic act," Solís says when asked how he describes his music. "I play with other genres—tropical music and mariachi. But my strength is romantic material."

Jose Behar, president/CEO of Univision Music Group, which owns Fonovisa, says: "Marc is a singer-songwriter who has the ability to write songs that appeal to the masses. He has been able to take that ability and dress it up with international arrangements and production, but the language has never changed. People everywhere connect with what he sings."

LONG A STAR IN MEXICO

Solís became a household name in Mexico in the 1970s as the lead singer-songwriter of Los Bukis, one of that country’s best-selling romantic groups. In 1985, Solís went solo. Since then, he has had 12 titles on the Billboard Top Latin Albums chart, including four No. 1s. He has also successfully exported his sound beyond the United States and Mexico, thanks to a coordinated effort between Univision—which has made him an international priority—and Universal Music & Video Distribution, which for the past two years has marketed and distributed Univision’s titles worldwide.

Previously, a number of distributors handled Solís’ distribution outside of North America. Solís is now a major artist in most Latin markets and has an extensive South American tour planned for 2005 that will include a stop at the Vifa del Mar festival in Chile.

"This truly is my most active moment," Solís says in an exclusive interview with Billboard. "The goal was to become international, and we’ve seen that. I used to do very small appearances [in South America] before. But my two previous albums have really opened doors for me there. And I’ve been surprised to see audiences also recognize my Bukis material. I see two generations in the concerts: the parents and the kids."

With "Razón de Sobra," Solís—who produces his own material—teamd with arranger Pablo Aguierre in search of a more international sound that could further widen his audience base.

"I was looking for a contemporary, pop sound," he says. "Depending on the audience’s response, we can play a bit with that. Make the arrangements more contemporary."

Solís’ popularly explosion can be traced to 1999’s "Trazos de Mi Alma," his first all-English album, which the Recording Industry Assn. of America has certified platinum.

Produced by the late Bebo Silveti, it featured romantic string arrangements and a radio-friendly sound that opened the door for Solís to get airplay on East Coast pop stations, many of which had previously shunned him. Since then, Solís has become a fixture on Latin pop stations.

"The core sound he has developed—now it’s ballsier, before it was naranjera ballads—appeals to our audience," says Tony Campos, PD for WAMR Miami, which is playing Solís’ new single, "Mi Mayor Sacrificio."

Solís is still regarded as a Mexican artist, says Silvestro Ferrina, Univision Music VP of promotion for the East Coast and Puerto Rico. "But he’s a Mexican actor who is a star on the East Coast, and that’s not normal. His songs have been hymns." Solís has also always received strong play on West Coast stations.

Solís’ first major pop hit was "Si No Te Hubieras Ido," the first single off "Trazos de Mi Alma." The song was subsequently featured in the Mexican film "Y Tu Mama También," during the memorable jokebox scene, which led to Fonovisa re-releasing the album in Mexico.

"It was one of those fortunate songs," Solís says, who writes his material "on my little slips of paper and my little tape recorder" during his tours.

Indeed, as huge an artist as he is, Solís still approaches the music business from a hands-on perspective. He administers his own publishing company, Crisma; he handles all his business affairs; and he has yet to sign any major sponsorship or endorsement deals.

His songs have been placed in films and soap operas, and many acts—most recently Yuri, Alicia Villarreal and José Luis Rodríguez—have covered his material. But he does not write specifically for other artists and only records what he has written.

I’m dedicated to writing, to my albums and to touring," says Solís, who will finish a 20-Date U.S. arena tour with Joan Sebastian this month.

Although "Razón de Sobra" will be accompanied by a major TV campaign on the Univision, Galavision and Telefutura networks, Solís does not have plans for marathon TV appearances.

"I don’t like how I look on TV," he says with a laugh.

Instead, he says, he will rely on the magic of the music to spread his brand of romance.

"You have to have the right phrase on the tip of your tongue," he says. "If you’re in love, it will never sound corny."

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‘We’ve Protected Our Investment In A&R Like A Dog Would Its Owner’

BY EMMANUEL LEGRAND

As he does every year, Universal Music U.K. & Ireland chairman CEO Lucian Grainge invited British retailers to his company’s autumn sales conference in September. The slick four-hour show included live performances by Amy Winehouse, Razorlight, McFly and Ian Brown.

The managing directors of the company’s five repertoire sources described their projects for the run to Christmas, including new sets from U2, Mark Knopfler, Elton John, Busted and Daniel Bedingfield.

At the end of the presentation, Grainge sat on the stage for the final address. Never much of a public speaker, he showed a slide of the most successful acts to appear on the British scene in the past three years. Six of the acts—Bedingfield, Busted, Sugababes, Keane, Scissor Sisters and Jamie Cullum—were from Universal.

For Grainge, there is no better calling card than his explanation of what his business is about. For many retailers in the audience, it was a reminder of why Universal is the British market leader: a diverse repertoire, high sales expectations, acts that deliver the goods and a strong company leader. Among those present at “The Lucian Grainge Show”—as some called it—was HMV Group COO Brian McLaughlin. The London-based exec describes Grainge as “probably the most competitive chairman of a record company I’ve ever worked with. “From all my dealings with him,” McLaughlin adds, “whether it’s face to face in his office or listening to his new releases or even over a lunch, you cannot walk away without feeling inspired.”

Q: Universal Music U.K. has been increasing its market share during the past couple of years. What made that happen?

A: The performance of this company, and of my executives, seems to show that we’ve taken risks and that it worked. I can say that because I have the luxury of having such a broad roster that goes from Eminem to Jamie Cullum. We can experiment and take risks. If you have five artists that all sound the same, you are not able to operate like that.

Q: What are the keys to the way you operate?

A: I have five separate companies here with five managing directors. We have three pop labels (Mercury, Polydor and Island), a classic and jazz division and a TV marketing division with its own in-house imprint that signs its own artists for an older demographic. So there are three labels that compete [among] themselves for the Snow Patrols of this world and two other labels that compete for the Jamie Cullums of this world. Our diversity is our [unique selling proposition]. Our diversity and our openness-mindedness are part of our culture.

Q: With the current market conditions, when everybody else seems to be downsizing, does it ever feel like five sources of repertoire is too much?

A: If you look at our numbers, at our market share and at our profits, it will answer your question. It is about our diversity and breadth. That has driven everything. What we have done in terms of market conditions is that we have continued to invest—and in some cases raised our investment—in music and in our A&R people. We’ve protected this like a dog would protect its owner. Where we have rationalized—and where we have been sensible and responded to market conditions—is in areas that are not key to the finding, developing, recording and marketing of the music.

Q: Almost every market in Europe is losing ground, except the United Kingdom. How do you explain the resilience of the British market?

A: Possibly because of its creativity. One thing about the British market is that it is open-minded, and it is very broad in terms of talent. And when we make good records and when artists make good songs, they’re successful. Our performance with this regard is second to none. In that sense, we led the market.

It is difficult for me to talk about the other companies or other markets—I know what I am doing and what we are doing as a company, what our focus is. We’ve had 19 acts go gold [100,000 units] in the past three years. In the last 12 months, we brought nine acts—brand-new, British-signed acts—[to] gold.

Q: You have also been successful with North American artists like Shania Twain and Eminem.

A: When I became chairman three years ago—and even before then, when I was running Polydor—we took Polydor from being one of the worst companies in the industry to market leader in terms of market share, profits and profile. I knew that, because of the place the group was in terms of its domestic artists, unless we developed and broke American artists and unless we were excellent at it, we would not have a company. All the success we have now, we owe to our American artists, because they gave us the building blocks. They gave us the foundation of the formation of our plan, our vision and our hopes.

Q: Are you ever frustrated that you don’t get the same level of attention from your U.S. counterparts when it comes to marketing British artists in America?

A: Musically the U.S. has been in a completely different creative zone from the rest of the world for the past five to 10 years. I believe now that one part of the cycle has come back. The response we get for our artists from our colleagues and from radio in America is completely different. It has flipped the other way—they want Jamie, they want Snow Patrol, they want Keane and they want the Scissor Sisters. It has been frustrating; it is far less frustrating.

Q: How would you define your relationship with your counterparts in the United States?

A: The type of relationship that we have as colleagues is like family. I defy anyone to find a group of people—Doug Morris [Universal Music Group chairman/CEO], myself, Jimmy Iovine [Interscope Geffen A&M chairman], L.A. Reid [Island Def Jam Music Group chairman]—that have more empathy, more respect and more ability to cut through everything to make anything happen.

Q: You’ve been with this company for almost 20 years. How do you explain this longevity?

A: The only thing that is relevant in any company is the people. The people I report to and the people I have responsibility for make me look good. I am a loyal person; I believe passionately in personal relationships. And I believe in the long term. Artists, colleagues and my bosses have the same belief.

One thing that good record companies do is to reward people, and I like to think that people here are rewarded in the same way that our artists are rewarded for their success.

Q: Is that the reason why Universal was listed by the Sunday Times as the eighth-best company to work for in the United Kingdom?

A: In addition, all of British businesses, we have been nominated as the No. 1 dream job in the United Kingdom, [in] a survey of 400,000 people. In some ways I am more proud of that than anything else, because it [speaks] about leadership, spirit, culture, generosity. It is not only my leadership but also the leadership of the people I have been able to bring in and the leadership they have been giving to their people. A fish stinks from the head. And throughout our company we have good leaders.

Q: Can you still raise the bar?

A: I’ve said before that if I can jump three feet, I want to jump three and a half feet. And once I’ve done that I want to do four feet. And then six feet. We’re very driven.

Q: Your predecessor John Kennedy is to become chairman of the International Federation of the Phonographic Industry. Is that a place where you would see yourself at some point?

A: You can’t do that to me . . . Of course not.
Franz Ferdinand

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