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110TH YEAR • OCTOBER 2, 2004

HOT SPOTS



11 Stone's Serenity

Joss Stone remains unfazed by the hype surrounding her debut full-length, "Mind Body & Soul."



14 Creating 'Diverse City'

Toby McKeehan of dcTalk packs his eclectic tastes into a new solo project, "Welcome to Diverse City."



62 Mellow Mastery

Barry Manilow discusses his songwriting triumphs and his decision to say goodbye to the road in *The Last Word*.

Latin Biz Sets Sights On Teens

New Wave Of Young Acts Have 'Peer' Appeal

BY LEILA COBO

A youth movement has begun for Latin music in the United States, with labels increasingly signing younger artists and marketing them to a teenage audience.

The teen-oriented acts range from pop/rock singer/songwriters to regional urban acts that blend hip-hop with traditional Mexican sounds.

The fresh wave of acts includes JD Natasha, Yolanda Pérez, Ha*ash, Jae-P, Yahir, Kalimba and Belinda. All are in their teens or barely out of them and perform music that their peers can easily relate to.

"It does feel like a fresh new sound is emerging, and it's not just ballads," says Haz Montana, VP of programming for Entravision Communications, which programs the youth-driven Super Estrella radio format for its stations nationwide.

Although most Latin radio formats are traditionally adult-oriented, there has been a rise in the number of media outlets targeting the Latin youth market. These include AOL Latina, the Mun2 TV network and the new MTV Puerto Rico.

In looking for acts with youth appeal, labels have taken a two-pronged approach. On the one hand, they want to replicate the success garnered in Puerto Rico and Mexico,

(Continued on page 24)



From top: Ha*ash, Jae-P and Belinda

Sony BMG Sets Exec Lineup

Balance Critical As Giants Blend Staffs

BY EMMANUEL LEGRAND and BRIAN GARRITY

The executive ranks of the new Sony BMG are starting to take shape. Next up: actually blending the two major-label groups into one cohesive entity.

The company in recent weeks has identified more than a dozen individuals who will occupy the majority of the top management positions in the United States and around the world. The one

(Continued on page 60)

Japan Lags In Digital Music Race

BY STEVE McCLURE

TOKYO—Japan may be one of the world's most advanced markets for mobile music applications, but it lags behind when it comes to online music services.

This situation might change soon, with the expected launch of several new services, such as MSN Music Service and Apple Computer's iTunes, in the world's second-largest music market.

At first glance, selling music online to technology-savvy Japanese music fans

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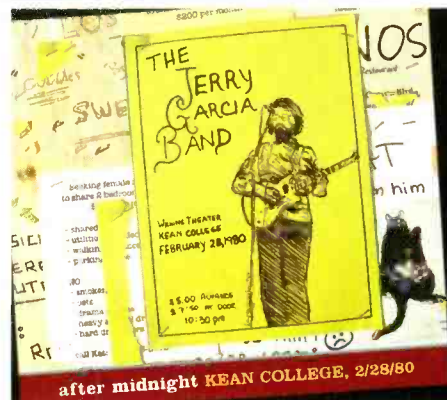
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DURAN DURAN

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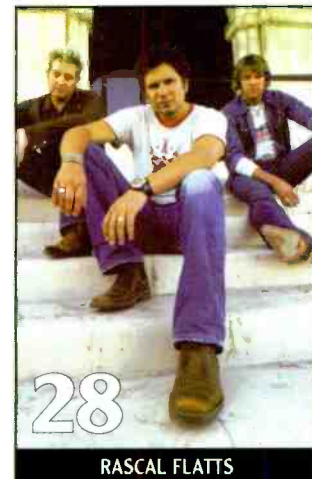
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DOLLY PARTON

QUOTE OF THE WEEK

Ever since 'Laverne & Shirley' went off the air, there is nothing to listen to and watch [on TV].

BARRY MANILOW
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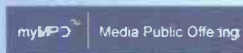


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After almost five years, Mexican pop star Gloria Trevi is freed from jail



Upfront

TOP OF THE NEWS

Grand Ole Opry songstress Skeeter Davis remembered



DURAN DURAN: SONY WILL RELEASE CD-ONLY AND CD/DVD VERSIONS OF BAND'S NEW ALBUM, 'ASTRONAUT'

Original Duran Duran Reunites On Record

BY CARLA HAY

NEW YORK—It may have taken 21 years to get a new album from Duran Duran's original lineup, but it took the five members only 24 hours to decide to get back together.

Duran Duran's new album, "Astronaut," which Epic Records/Sony Music releases Oct. 12 in North America and Oct. 11 in other territories, is the first studio album from the original lineup since 1983's "Sever and the Ragged Tiger."

"Astronaut" reunites lead singer Simon LeBon, keyboardist Nick Rhodes, guitarist Andy Taylor, bassist John Taylor and drummer Roger Taylor. (The Taylors are unrelated.)

Roger and Andy Taylor quit the band in the mid-1980s; John Taylor exited in 1997. Although LeBon and Rhodes continued Duran Duran with various lineups, the question always remained: Would the original members ever get back together?

That question was answered in 2000, when the BBC aired the documentary "Wild Boys: The Story of Duran Duran."

Andy Taylor tells *Billboard*, "Within a couple of weeks after this documentary being on the BBC, John Taylor called me, and within 24 hours everyone in [the original

lineup of] Duran Duran had agreed to get back together. Everyone was in the right frame of mind to say yes."

LeBon admits the Duran Duran reunion happened because "we realized that this lineup represented the best we'd ever been. No one really convinced anyone else to get back together. Time did the convincing."

The reunited members began writing and recording new songs, and they launched a tour in 2003. Earlier this year, Duran Duran signed a four-album worldwide deal with Sony.

The band previously spent most of its career on Capitol/EMI, with whom it experienced its greatest success. The first half of the '80s saw a string of Duran Duran hits, including "Hungry Like the Wolf," "Is There Something I Should Know," "The Reflex" and "A View to a Kill."

Duran Duran has sold 70 million albums worldwide, according to Sony.

Sony will release two versions of "Astronaut": a CD-only version and a limited-edition CD/DVD package. The one-hour DVD includes footage from the band's sold-out stint at London's Wembley Arena in April.

For the "Astronaut" album, the reunited lineup learned how to experiment more, LeBon says. "There's less manic
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French Biz Debates DRM

FNAC Blasts Labels On Usage Rules

BY JAMES MARTIN and EMMANUEL LEGRAND

PARIS—The major record labels in France want music to be available for download to more portable devices but won't lower protections to ease the way, according to leading French specialty retailer FNAC.

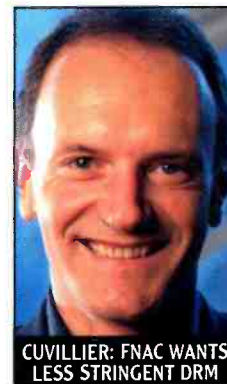
During the Sept. 18 launch of online platform fnacmusic.com, FNAC revealed to the public how to circumvent the digital rights management technology placed on music downloads and illustrated the lack of interoperability between the different portable devices.

FNAC's management expressed frustration that it could not offer a service that would be accessible for all types of portable players, including Apple Computer's iPod.

FNAC international and development director Christophe Cuvillier suggested that users burn the tracks they download onto a CD and then transfer them into MP3 files to ensure

that they would then be compatible with most portable devices. FNAC will give its customers free rewritable CDs to do just that, Cuvillier says.

Despite this radical stance, FNAC will not follow in the footsteps of its closest rival, Virgin Megastores, which recently took legal action against Apple. The retailer accused Apple of using anti-competitive methods for not licensing its technology.



CUVILLIER: FNAC WANTS LESS STRINGENT DRM

Unlike Virgin, FNAC stores also sell Apple products, Cuvillier says, "so discussions [with Apple] remain outside the courts for the time being."

The launch of the service had already been delayed by three months, because of FNAC's attempts to convince labels to ease usage rules. Cuvillier says that despite their efforts, labels and FNAC have failed to reach agreement as to the level of DRM protection on tracks available on their site.

Cuvillier says that had the majors, like the indies present on fnacmusic.com,
(Continued on page 59)

What The New House May Hold

This is the fourth in a series of articles on the potential effects of the upcoming congressional elections on the music industry.

BY BILL HOLLAND

WASHINGTON, D.C.—So long as Republicans retain a majority in the House, leadership positions on the Committee on Energy and Commerce are expected to stay the same.

However, should the Democrats breach the 17-seat gap

and take back the House, there will be new chairmen for the full committee as well as the two subcommittees with jurisdiction over issues affecting record companies, broadcasters and the Internet and telecommunications industries.



BARTON: CHAIRMAN OF ENERGY COMMITTEE

The current chairman of the full committee is Rep. Joe Barton, R-Texas. The ranking Democratic member is Rep. John Dingell of Michigan.
(Continued on page 45)

Personality Crisis

Dance Music Summit Panelists See Need For Stars

BY CARLA HAY

NEW YORK—Dance music has no shortage of hit songs, but what the genre needs are more stars to elevate its status. That was the consensus of several panelists at the 2004 Billboard Dance Music Summit, held Sept. 20-22 at the Union Square Ballroom.

The summit, now in its 11th year, attracted an international array of industry professionals, including DJs, artists, managers, producers, record label and technology executives, remixers, music publishers and radio programmers.

At a Sept. 22 panel titled "The Billboard Master Class," panelist Eddie O'Loughlin, president of Next Plateau Entertainment, commented, "People complain that dance music isn't ac-



DJ RAP, RIGHT, AND HER MANAGER KUROSH NASSERI: TWIX AD BOOSTED HER VISIBILITY

cepted. But what it needs is more real performers with real stories."

Moderated by *Billboard* executive

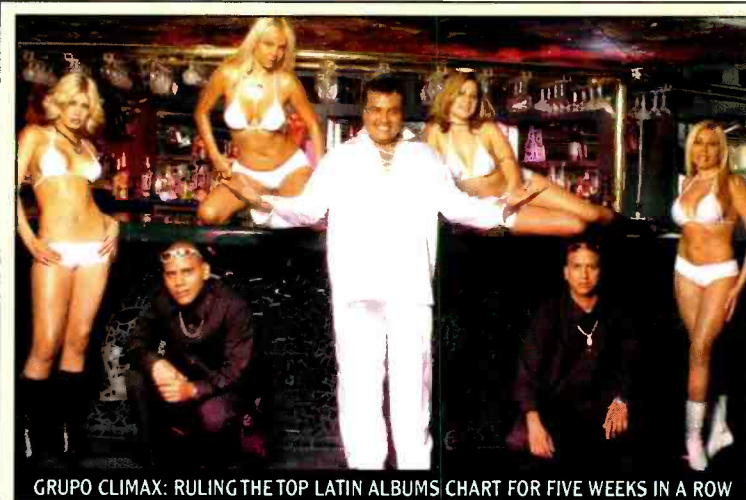
editor Tamara Conniff, some "Master Class" panelists also noted that many dance/electronic artists may be better off at independent labels than on a major label.

Grammy Award-winning DJ/producer David Morales, singer Amber and Spalding Rockwell members Nicole Lombardi and Mary Louise Platt, who were all on the panel, shared their experiences as artists on major and independent labels.

Amber spoke about how she started her own record label, JMCA, which releases her next album, "My Kind of World," Oct. 5.

"It's not about me being at a major label having to sell 500,000 copies for an album to break even," she said. "I'd

(Continued on page 45)



GRUPO CLIMAX: RULING THE TOP LATIN ALBUMS CHART FOR FIVE WEEKS IN A ROW

Climax Peaks

Pricing, Single Drive Latin Smash

BY LEILA COBO

Just what is it about "Za Za Za" that makes sales go bling, bling, bling? The debut album by Grupo Climax has been No. 1 on the *Billboard* Top Latin Albums chart for five consecutive weeks, overpowering debuts by such major stars as Carlos Vives, Pepe Aguilar and Juan Luis Guerra.

One secret to its success is its low price—the album retails for between \$5.98 and \$7. The price has helped "Za Za Za" muscle its way into mass merchants. According to Nielsen SoundScan, 67% of the album's sales to date have come from department stores.

Not since "Las Hijas del Tomate" in 2002 by Spanish sister act Las Ketchup has a new group made it to No. 1 on the chart, much less stayed there. Like Las Ketchup, Climax is propelled by a novelty hit: Its full name is "El Za Za Za (Mesa Que Más Aplauda)."

However, unlike Las Ketchup,

which was signed to a major (Sony), Climax is a further anomaly because it is signed to a small indie, Musart/Balboa Records, which has its own distribution.

To offer the low retail price, Musart/Balboa is selling "Za Za Za" to distributors for only \$3, with no discounts.

"We have a huge hit. And it's a real hit," Balboa VP of operations Frank White says. "And we have the supplies out there."

The song "El Za Za Za" is a repetitive ditty reminiscent of "Macarena" that urges listeners to clap loudly. Oskar "Lobo," singer and founder of Grupo Climax, wrote the song to cheer on patrons at Climax, the strip club he owns in Veracruz, Mexico.

Grupo Climax—Lobo, rapper Mr. Grillo (aka Sergio Castellanos) and DJ Lapiz (aka Silvano Alvarez)—landed a record deal last spring after the song was picked up by Mexican radio. Signed to Musart and its publishing arm, Grupo Climax very quickly

(Continued on page 59)



TREVI: HER ARREST SHOCKED MEXICO

Gloria Trevi Freed

BY JOHN HECHT

MEXICO CITY—Mexican star Gloria Trevi's Sept. 21 release from prison sets the stage for a comeback by the pop diva.

Trevi, who spent nearly five years behind bars in Chihuahua, Mexico, was found not guilty on charges of rape, kidnapping and corruption of minors.

She and former backup singer María Raquel Portillo were ordered released from jail by Chihuahua state judge Javier Pineda, who said the state "did not find sufficient evidence" to support the charges.

Trevi, her former manager Sergio Andrade and Portillo were arrested in Rio de Janeiro, Brazil, in January 2000. They fled Mexico after being accused of luring young girls

(Continued on page 24)

Labels, Marketers Mix At RoadShow

BY JILL KIPNIS

LOS ANGELES—Record labels are hurting for marketing money, and they are not ashamed to admit it.

In these difficult economic times, label participants at the L.A. Office RoadShow's Music Day—held Sept. 21 at the Henry Fonda Music Box Theatre here—stressed that partnering with major consumer brands to help push artists is more important than ever.

The road show offers labels the opportunity to present upcoming releases and other assets to brand marketers seeking music tie-ins.

In addition to traditional avenues like tour sponsorship and synch licensing, label representatives cited opportunities for product placement, DVD underwriting, digital tie-ins and broad-based deals that give brands access to an entire roster.

"We are crying poor," said Julia Lipari, senior VP of marketing and special projects for BMG's Zomba Label Group. "We are looking for paid placements in music videos."

BMG's presentation even included a pitch for BMG North America chairman Clive Davis' vaunted pre-Grammy

(Continued on page 61)



FOUNDERS OF MAP ARNOLD, LEFT, AND FIELDS WITH THEIR DOG, MINGUS

MAP Has Academy Care

BY TAMARA CONNIFF

The music community gathered at the El Rey theater in Los Angeles last November to pay tribute to and mourn the loss of their friend Buddy Arnold, co-founder of the Musicians' Assistance Program. The nonprofit organization is dedicated to providing musicians in need with treatment for drug and alcohol addiction.

Countless musicians were on hand for the memorial—including Alice in Chains guitarist Jerry Cantrell, Ivan Neville and Kenny Wayne Shepherd.

Arnold died Nov. 9, 2003, following open-heart surgery. He was 77. His wife, MAP co-founder Carole Fields, died a few months later.

Friends and fans of Arnold and Fields were dumbstruck by the loss. The question on everyone's lips was, What will happen to what they started? What will happen to MAP?

Now the MAP legacy—created with the relentless dedication of Arnold and Fields—will live on

as part of the Recording Academy's MusiCares Foundation. On Sept. 21, the Recording Academy announced it had acquired MAP and would merge it with MusiCares.

MusiCares and MAP have had an informal working relationship with substance-abuse patients for many years. Because of MAP's expertise and Arnold's skill at reaching out to musicians stuck in the vortex of addiction, many of MusiCares' patients fell under Arnold's care.

MAP's focus is dealing directly with substance-abuse issues, while MusiCares offers a variety of assistance programs with a focus on emergency financial assistance for general medical expenses incurred from such major illnesses as HIV/AIDS, Parkinson's or Alzheimer's.

"The academy has admired the work MAP has accomplished for many years, and through our MusiCares Foundation, we have collaborated in service to thousands of music people in need," said

(Continued on page 59)

The Advantage of Member-Ownership...

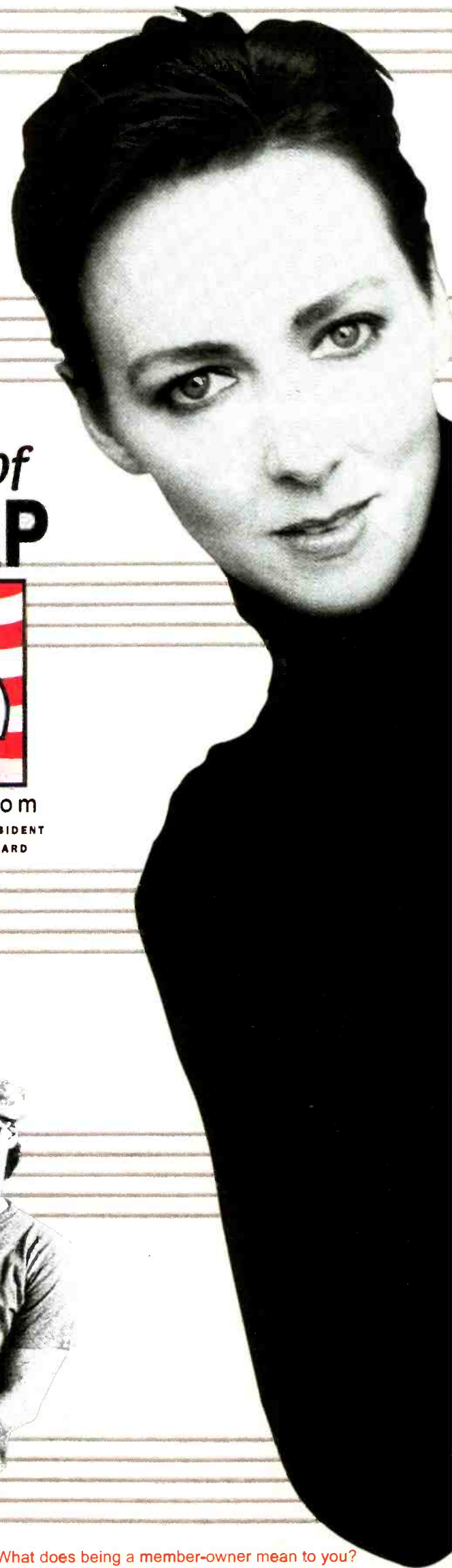
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Upcoming Sets Drive Buzz

BY BOB SMITH

The buzz is building on acts that are planning fourth-quarter releases. Some big names have returned to the top 25 of The Billboard Buzz chart while others enter that range for the first time.

Usher maintains his months-long grip on the lead position of the 13-29 chart, but this month there is an upset on the older-skewing 13-50 list. No Doubt has swapped spots with Maroon5 and grabbed

younger chart, but No Doubt's bump shows that the 13-50 group can also react quickly.

Nirvana enters both Buzz lists for the first time on the eve of the

release of its long-anticipated boxed set. Beyoncé and her Destiny's Child cohorts climb up the charts thanks to their anticipated

(Continued on page 59)

The Billboard Buzz

DATA PROVIDED BY  **promosquad**™

Ages 13-29

Aug.	July	Artist	Label
1	1	Usher	Zomba
2	3	Linkin Park	WB
3	2	Maroon5	RMG
4	13	No Doubt	Interscope
5	7	Evanescence	Wind-up
6	11	Avril Lavigne	RMG
7	6	OutKast	Zomba
8	17	Alicia Keys	RMG
9	10	Eminem	Interscope
10	4	Blink-182	MCA
11	12	Christina Aguilera	RMG
12	5	Hoobastank	IDJMG
13	9	Switchfoot	Columbia
14	8	Black Eyed Peas	A&M
15	14	Jessica Simpson	Columbia
16	18	Good Charlotte	Epic
17	21	Kanye West	IDJMG
18	38	Britney Spears	Zomba
19	15	Matchbox Twenty	Atlantic
20	23	Beyoncé	Columbia
21	35	Nirvana	Geffen
22	19	Ludacris	IDJMG
23	43	Destiny's Child	Columbia
24	33	Missy Elliott	Elektra
25	40	Nelly	Universal

Ages 13-50

Aug.	July	Artist	Label
1	2	No Doubt	Interscope
2	1	Maroon5	RMG
3	3	Evanescence	Wind-up
4	6	Usher	Zomba
5	11	Avril Lavigne	RMG
6	7	Linkin Park	WB
7	13	OutKast	Zomba
8	9	Aerosmith	Columbia
9	5	Eminem	Interscope
10	10	Matchbox Twenty	Atlantic
11	4	Hoobastank	IDJMG
12	22	Alicia Keys	RMG
13	14	Christina Aguilera	RMG
14	8	Blink-182	MCA
15	15	Jessica Simpson	Columbia
16	12	Shania Twain	Mercury
17	16	Black Eyed Peas	A&M
18	18	Switchfoot	Columbia
19	20	Good Charlotte	Epic
20	36	Nirvana	Geffen
21	44	Britney Spears	Zomba
22	19	3 Doors Down	Universal
23	41	John Mayer	Columbia
24	45	Sarah McLachlan	RMG
25	36	Sheryl Crow	Interscope



NO DOUBT: NEW NO. 1 ON 13-50 LIST

the No. 1 seat. No Doubt vocalist Gwen Stefani's pending solo debut has likely rekindled interest for some fans and, as last month's Buzz chart clearly showed, the MTV Video Music Awards helped a number of artists boost their profile. No Doubt won two awards at the event.

Upcoming releases are expected from one-third of the acts on the 13-29 chart and, with the exception of a slight slip by Ludacris, they have all improved their positions. Change always comes faster to the

The Billboard Buzz chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist's career. Marketing, airplay, retail, print media, touring, TV appearances and rumor all have an impact on the chart's performance. Data is collected with the same strict attention to detail as all other PromoSquad research. A list of 250 artists is compiled based on airplay and sales. The artists are rated by thousands of carefully screened music fans. Results are compiled weekly and monthly. The top 25 chart is based on a weighted positive calculation that takes into account each artist's popularity and buzz among the entire music-listening population. PromoSquad also maintains detailed format-specific charts (e.g., mainstream top 40, R&B/hip-hop, country, etc.). For more information, contact buzz@promosquad.com.

Film/TV Headliners: Mothersbaugh, Grazer

LOS ANGELES—Mark Mothersbaugh, Brian Grazer and Stewart Copeland are among the headliners for the third annual Hollywood Reporter/Billboard Film & TV Music Conference, to be held Nov. 16-17 at the Renaissance Hollywood Hotel here.

The conference attracts top executives from the film, TV, music and advertising industries, as well as music publishers, independent filmmakers, music supervisors, composers and talent agents.

Mothersbaugh, a leading film/TV composer and the founder of influential new wave band Devo, will be the subject of this year's Billboard Q&A session with *Billboard* West Coast bureau chief Melinda Newman. In addition to his now-familiar music for the "Rugrats" franchise, Mothersbaugh has scored TV's "Dawson's Creek" series and the films "Pee-wee's Playhouse," "Happy Gilmore," "Thirteen," "The Royal Tenenbaums" and the upcoming "The Life Aquatic" and "Lords of Dogtown."



MOTHERSBAUGH



GRAZER

Grazer, an Academy Award-winning writer/producer whose credits include "A Beautiful Mind," "8 Mile," "Liar Liar," "Apollo 13" and "Splash," will deliver the opening keynote address.

Composer/recording artist Copeland will take part in "View From the Top," a panel moderated by *Billboard* executive editor Tamara Conniff. Also on the panel will be music supervisor Chris Douridas; Kathy Nelson, president of film music at Universal Pictures; Laurie Soriano, a partner with Manatt, Phelps & Phillips; and Lia Vollack, president of worldwide music at Sony Pictures Entertainment.

ASCAP will present a number of sessions, including a panel on the varied challenges of composing for TV. Additional speakers, panelists and round-table topics will be announced soon.

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

NEWSLINE

THE WEEK IN BRIEF

House Energy and Commerce chairman Rep. Joe Barton, R-Texas, is pushing to keep a measure on indecency in the Department of Defense reauthorization bill. The House and Senate each approved separate indecency legislation. The Senate version was tacked on to the Defense bill. The House mirrored the Senate measure, increasing broadcast indecency fines ten-fold to \$275,000. But the House went on to allow the Federal Communications Commission to fine individuals involved in such broadcasts up to \$500,000.

Both pieces of indecency legislation are being reconciled. Barton is pushing to keep the performer provision. A spokesman for Senate sponsor Sam Brownback, R-Kan. tells *Billboard* he would support its inclusion on the Senate side. It is unclear when the DOD authorization bill will be taken up.

BILL HOLLAND

Warner Music Group is eyeing going public as early as next spring, according to a report published in the British trade press today. The Financial Times reports that the record company was preparing itself for a possible initial public offering as early as April, which could value it at up to \$5 billion. A Warner Music spokesperson declined to comment.

LARS BRANDLE

Online auction service eBay is stepping up its experimentation in the digital music space. On Sept. 23 the company began selling major-label content as downloads through an alliance with download service Pass Along Networks.

Franklin, Tenn.-based Pass Along also bowed that day on its own Web site. It claims a catalog of more than 200,000 tracks from all the majors and offers them in the Windows Media format. A pending deal with independent labels could boost that count to 500,000.

Pass Along mainly functions like any download store, but it offers free music incentives to customers who persuade others to purchase music through the store.

BRIAN GARRITY

The Senate Judiciary Committee on Sept. 21 passed an amended version of the House-passed CARP Reform Bill, H.R. 1417.

The bill would replace the panel of part-time arbitrators who settle compulsory royalty disputes with three full-time administrative law judges.

The amended version, put forward by committee leaders Sens. Orrin G. Hatch, R-Utah, and Patrick Leahy, D-Vt., has a provision that would make it easier and less costly to challenge prospective royalty rates. The bill also ensures that old rates for compulsory licenses will apply and be payable until new rates are set.

It now goes to the Senate floor for expected passage.

BILL HOLLAND

A source confirms that Doug Morris is negotiating to re-up as chairman/CEO of Universal Music Group, although his current contract does not expire until mid-2005. The new deal, which would run for five years, is expected to be completed in a few weeks. A UMG spokesman had no comment.

CAROLYN HORWITZ

As expected, Koch Entertainment Distribution has made some staff changes, apparently in anticipation of Epitaph Records' scheduled shift to Alternative Distribution Alliance this month.

On Sept. 17, Koch Distribution let go of six employees, split evenly between marketing and information technology. The cuts included director of field marketing Dawn Roberts and VP of information technology Vincent Luciani.

Roberts had been hired to create a field marketing staff of about 18 part-time freelance workers, sources say. She is said to be setting up New York-based Envision Marketing and will retain her staff to offer those services to Koch Distribution and other independent labels.

Michael Koch, president of parent Koch Entertainment, says the company maintains a marketing and sales staff of more than 50 and that the overall company staff count has grown this year on a net basis.

ED CHRISTMAN

Malcolm Mimms, president/COO of Word Entertainment, has exited the Nashville-based Christian company. Sources say his contract with the Warner/Curb entity was up and not renewed. Word Label Group president Barry Landis now reports to Tom Whalley, chairman/CEO of Warner Bros. Records.

DEBORAH EVANS PRICE

Antoinette Zel, longtime president of MTV Networks Latin America, has been named executive VP of strategic planning and cable networks for Telemundo Communications. She will remain based in Miami and report to COO Don Browne. Zel will assume her new post Nov. 15, but she will leave MTV Networks Latin America by the end of this month. MTV hasn't announced a replacement for the 13-year network veteran.

LEILA COBO

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Sen. Leahy Goes Phishing For New Cyber Handle

The office of Sen. Patrick Leahy, the 64-year-old, fifth-term Democrat from Vermont, has taken up the mantle set aside a few years back by Internet-minded Al Gore.

Leahy's office, not resting on the senator's already considerable reputation as a decades-long champion of intellectual property rights—he's the former chairman of the Senate Judiciary Committee and now its ranking Democrat—is spreading the word that Leahy should now be referred to as "the Cyber Senator" for his "enthusiasm for and leadership on Internet issues."

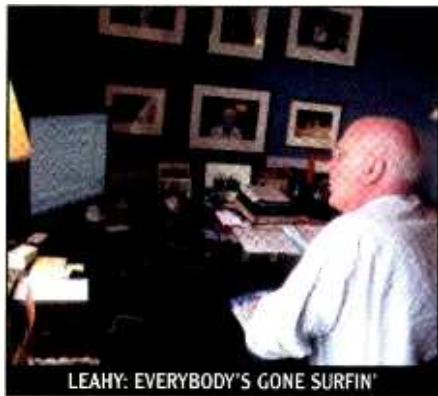
The revelation was originally made in a written introduction to Leahy's speech on the Senate floor this summer, when he introduced a bill to prevent online fraud.

The bill's name—which, Leahy reminded his Senate colleagues, is similar to the name of his home state's most famous rock band (of which he is a huge fan)—is the Anti-Phishing Act of 2004, S. 2636.

"Phishing" is a term unrelated to the beloved jam band, he explained. It "was in fact named from the sport of fishing, as an analogy for its technique of luring Internet prey with convincing e-mail bait. The 'F' is replaced by a 'P-H' in keeping with a computer hacker tradition."

The senator indeed has been in the forefront of cyber legislation, although to be candid, many of his digital-related bills over the years would not have prevailed in the Republican-controlled Senate without the co-sponsorship of his GOP colleague, Sen. Orrin G. Hatch of Utah.

Still, there's no doubt that Leahy was one of the few senators who took to the PC



like a duck to water back in the mid-'90s, when most of his congressional colleagues stared at the computer screen with confusion or puzzlement.

Leahy also has a long history of being pals with recording artists outside the state

and getting them involved in his special causes. Emmylou Harris and Sheryl Crow, for example, have performed innumerable times at benefits to aid Leahy's ongoing anti-landmine campaign.

The venerable senator is also a devoted fan of the Grateful Dead and its successor groups. The feeling is mutual. Bob Weir and Mickey Hart performed Sept. 20 at a fund-raiser for their Vermont friend in Washington, D.C., bringing along grassroots faves O.A.R. and the neo-psychedelic Flying Other Brothers from out San Francisco way.

By the way, the senator also is a huge and enthusiastic fan of Batman. In fact, in 1997, before he decided to go cyber, he played a bit part in the movie "Batman & Robin." He also wrote a forward for the 1992 collection "Batman: The Dark Knight Archives."

Despite his interests and the recent digital makeover of his name, the Cyber Senator has not to our knowledge appeared in a colorful spandex costume, cape and high boots. Not yet, anyway.

We hear a size 44 long would fit, and suggest some blue in the Cyber Senator's outfit to match his eyes. Hey, he's running for re-election!

C'mon, dude, it would be so awesome!

—Bill Holland

Letters

U.S. Performance Right Needed

How heartening it is to read [National Academy of Recording Arts and Sciences president] Neil Portnow's pleas on behalf of performers ("A Matter of Respect," *Billboard*, Sept. 11).

I was particularly encouraged by his remarks regarding the establishment of a performance right in the United States being long overdue. As a long-time supporter of performance rights, I have argued for many years that having a performance right would bring the United States into step with the rest of the world in recognizing the vital role that performers play in contributing to recordings which, especially in the United States, are such a significant part of your culture.

A performance right would also generate hundreds of millions of dollars each year in global revenue.

I endorse entirely Portnow's reasoning regarding broadcasters' generosity

in providing a promotional outlet for recordings and also that user license income for these rights need not impact music publishing revenue. Experience throughout Europe and other territories signed up to Article 12 of the Rome Convention will confirm that.

However, another compelling reason for establishing a performance right in the United States that Portnow hasn't mentioned in detail is the international revenue that U.S. performers (and labels) would receive from uses of their recordings in foreign territories.

Already, in many countries, income generated by U.S. recordings is collected but cannot be transferred to performers (nor some labels) because of a lack of a reciprocal law in the United States. In some territories, license income earned on behalf of U.S. performers is channeled to the labels.

The extraordinary pre-eminence of the Anglo-American catalog ensures that hundreds of millions of dollars in performance income is generated every year and remains unclaimable by U.S. performers.

Certainly, where U.S. recordings were made in the United Kingdom or when a U.S. recording has contributions by qualifying European residents, some of this revenue can be recovered in the United States. But for the vast majority of U.S. recordings, every day you delay the establishment of a performance right, truly significant sums of money legally due to U.S. performers go into someone else's pocket.

Keep up the good work, NARAS!

Peter Filleul

Music Producers' Guild patron and Performing Artists' Media Rights Assn. director
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Stone Plumbs The Depths Of Her 'Soul'

BY RASHAUN HALL

NEW YORK—"The next big thing." It's a phrase that Joss Stone has heard quite a few times during the past year. Since S-Curve Records released the British singer's "The Soul Sessions," an EP of classic soul covers, in 2003, the critical acclaim has come fast and furious.

However, with her full-length debut, "Mind Body & Soul," the 17-year-old Stone seems unfazed by all the hype.

The record comes out Sept. 27 on S-Curve/Relentless/Virgin in the United Kingdom and S-Curve/Virgin in the rest of the world. In the United States, it comes out Sept. 28 on S-Curve/EMI.

"It's weird," the Devon, England, native says, "because I got a text [message] the other day saying that ['The Soul Sessions'] had sold 2 million [albums worldwide], and I said, 'Oh, cool,' and then it was done," she continues. "I realized later how ungrateful that sounded. I had to slap myself, and said, 'Jocelyn, that's ridiculous!' But I have never done an album before or done it in a different way, so it's just the way that it has been."

Stateside, "The Soul Sessions" has sold more than 610,000 units, according to Nielsen SoundScan.

It also served to introduce Stone to the music industry prior to the release of "Mind Body & Soul."

"'Soul Sessions' gave her an advantage," S-Curve president Steve Greenberg says. "She didn't have to come out of nowhere."

"People know who she is and that she can sing. She avoided the novelty and cookie-cutter comparisons. We put her in

(Continued on page 12)



VH1 has been a strong supporter of 17-year-old Joss Stone

Robertson Strikes Up The Band's Boxed Set

Fans of the **Band** should mark their calendars for May 2005. That's when Capitol/EMI is slated to release a boxed set on the group curated by **Robbie Robertson**.

"I'm working on the definitive musical history of the Band," Robertson says. The seminal group, which included **Levon Helm**, **Rick Danko**, **Garth Hudson** and **Richard Manuel**, famously disbanded in 1976, as captured in the **Martin Scorsese**-directed concert film, "The Last Waltz."

Robertson says the five-CD set will include more than 100 songs, many of them previously unreleased, as well as a DVD.

Robertson was also involved in "Across the Great Divide," a three-CD set released in 1994. However, this Band collection will include more unreleased material.

The Beat caught up with Robertson at a party for "Ladder 49," where he performed "Shine Your Light," the movie's end title, and jammed with **Dave Stewart** and the party's host, **Microsoft** co-founder **Paul Allen**.

Robertson tells *Billboard* he is also revisiting the music for "Raging Bull" for a two-CD soundtrack that will be released by Capitol Feb. 15.

Robertson wrote the source music and scored three pieces for the 1980 movie, as well as selected the other music with director Scorsese.

"I'm just finishing mixing and compiling the original music. It's 38 tracks," Robertson says. Additionally, he and Scorsese wrote the liner notes.

It marks the first time a soundtrack to the film has been released. A special-edition DVD of "Raging Bull" comes out Dec. 14.

But Robertson seems most excited about his work on a Native American musical with the working title "Ceremony."

Robertson, who is part Native American, is writing the music for the Broadway project, **David Henry Wang** ("M. Butterfly") is penning the book and **David Lavoie** ("Nine") is directing.

HAPPY HOLIDAYS: James Taylor will release a new Christmas album Nov.

1 that will be available exclusively through **Hallmark** stores.

The project is Taylor's first since 2002's "October Road," his last album for **Columbia Records**.

Taylor's manager, **Gary Borman**, says the singer/songwriter is writing a new project. When the album is completed, Borman says, "we'll send up our periscope and see who's still alive and kicking and make our decision then about a label." He added that based on the current playing field, he would expect Taylor to remain on a major label.

The
Beat™

By Melinda Newman
mnewman@billboard.com



THE SHORTEST LIST: Loretta Lynn will face off against **Ghostface Killah** as one of the 10 finalists for the 2004 Shortlist Prize (billboard.biz, Sept. 20).

The finalists are **Air's** "Talkie Walkie" (**Astralwerks**), **Dizzee Rascal's** "Boy in Da Corner" (**Matador/XL**), **Franz Ferdinand's** self-titled **Domino/Epic** debut, **Ghostface Killah's** "The Pretty Toney Album" (**Def Jam**), **the Killers'** "Hot Fuss" (**Island**), **Lynn's** "Van Lear Rose" (**Interscope**), **Nellie McKay's** "Get Away From Me" (**Columbia**), **the Streets'** "A Grand Don't Come for Free" (**Vice**), **TV on the Radio's** "Desperate Youth, Bloodthirsty Babes" (**Touch & Go**) and **Wilco's** "A Ghost Is Born" (**Nonesuch**).

Nominees and winners are chosen by a panel of "listmakers" that includes **Norah Jones**, **Dixie Chicks**, **John Mayer**, **Jack Black**, **the Cure's Robert Smith** and **the Black Eyed Peas' Will.i.am**.

To be eligible, the album must have sold no more than 500,000 copies in the United States and have been released between July 1, 2003, and June 30, 2004.

The winner will be announced Nov. 10 at an awards ceremony/concert at the Wilmett Theater in Los Angeles.

Stone

Continued from page 11

a different position than most 17-year-old singers."

READY FOR THE NEXT STAGE

With "The Soul Sessions" having set the table, Stone was already prepared with her follow-up act.

"I actually started writing 'Mind Body & Soul' when I was 14," Stone says. "I wrote a couple of songs after 'Soul Sessions,' but we had to rerecord everything because my voice was changing so much [as I got older]."

"Mind Body & Soul" features production and songwriting credits from the Roots' Ahmir "Questlove" Thompson, Betty Wright, Lamont and Beau Dozier, Nile Rodgers, Salaam Remi and Commissioner Gordon, among others (see Studio Monitor, page 48).

Stone says working with the Dozier brothers on "Spoiled" was an equally special recording. "That was so great. That's my favorite song on the whole album, and I don't usually like my stuff. They're the best."

CREATING A BUZZ

While Stone may not always be a fan of her material, others certainly are. First single "You Had Me" is building airplay across the country. For the week ending Sept. 19, it received spins

on 41 stations.

Adult R&B stations have started playing "Spoiled."

"[The single] doesn't fit a format, and that's what I like about it," dance station WKTU New York PD Jeff Z says of "You Had Me." "The song has a great vibe, a great hook and she has a great look. S-Curve came in and gave me the whole marketing plan, and I knew it was something that I wanted to get in on from the ground floor."

According to Jeff Z, the single has created a buzz among listeners. "They want to know who she is and where they can get the music. I am really interested in seeing how people respond to her once they see the visual of this sexy blonde with this belting voice."

While radio is now turning on to Stone, VH1 has been a supporter of the singer since "The Soul Sessions."

"VH1 [was] really the first true believer in Joss," Greenberg says. "They continue to be big supporters."

VH1 executive VP of music and talent Rick Krim's introduction to Stone was an advance copy of "The Soul Sessions."

"People were amazed that this voice was coming from a [then] 16-year-old," he says. "She has a very broad appeal. She appeals to the youth with her age and looks yet also appeals to an older audience with her musical sensibilities."

The channel played both "Soul Sessions" clips—"Fell in Love With a Boy," a remake of the White Stripes' "Fell in

Love With a Girl," and "Super Duper Love." VH1 also tapped Stone to perform on last year's "Divas" special.

"We wanted to continue our support with 'Mind Body & Soul,'" Krim says. "We world-premiered the video for... 'You Had Me'—an honor usually reserved for veteran or A-list acts."

Stone was a featured artist in vh1.com's Hear Music First streaming campaign. She also took part in the channel's "Inside Track" concert with Maroon5 and Jamie Cullum. The special premiered Sept. 21.

Internationally, Stone will promote the album in Europe through year's end. She will tour Japan and Australia starting in January. U.S. tour plans have not yet taken shape.

S-Curve will release in November a concert DVD of her New York appearance earlier this year at Irving Plaza.

For Stone, "Mind Body & Soul" has been a labor of love down to the title of the album.

"We were trying to think of titles, and Steve and I could not agree on anything," she says. "We had so many ideas but none of them worked... Steve e-mailed me the title 'Mind Body & Soul.'"

"When I thought about it, it was the natural follow-up to 'Soul Sessions,'" Stone adds. "With that album, I was just giving you part of me, because those weren't my songs. That was just half of me. Someone's mind, body and soul is all of them, and this is all of me."

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Photo of My Morning Jacket at
Music Marathon '03 by Rahav Segev

Varying Copyright Decisions Pose A Problem

Court opinions on copyright issues have been flying out of the federal bench recently. Unfortunately, the decisions are creating conflicting rules.

This spells financial risk for everyone in the entertainment industry since the outcome of a copyright claim becomes more unpredictable, leading to increased legal expense, potential judgments and orders to pay the other party's attorney's fees.

When plaintiffs claim to be copyright owners suing to protect their rights, they select the jurisdiction in which to sue, either where the defendants reside or where the infringement occurred. When those in the industry defend their rights in court, they may find themselves responding to different interpretations of the law.

Recent cases address four basic copyright questions: When will one work infringe another work? Who will be liable for contributing to copyright infringement? When may a copyright owner sue? How can someone get around copyright law?

In general, a person's work unlawfully infringes another person's copyrighted work when: the two

works are "substantially similar," the later work copied the earlier work and the "infringer" has no legal defense for copying the earlier work (such as *de minimis* or "fair use").

On Sept. 14 the federal Court of Appeals in Detroit applied a "substantial similarity" test, first adopted last year in the Sixth Circuit, that

governs federal courts in four states including Michigan and Tennessee. After holding that plaintiff Douglas Stromback's screenplay did not infringe New Line Cinema's film "Little Nicky," the court pointed out the similarities and differences of its test from those in the D.C. Circuit and the Ninth Circuit, which governs nine states including California. This opinion may help lawyers distinguish the tests.

One week earlier the Sixth Circuit Court of Appeals in Nashville focused on the issue of *de minimis*

use. The court held that a sample included in N.W.A.'s "100 Miles and Runnin'" infringed a Funkadelic recording. Even a *de minimis* use—a couple of seconds—is a copyright infringement when someone digitally samples a sound recording without permission, although the same rule does not apply to the underlying

though individuals who use their technology may be infringing copyrights. This decision's legal interpretation differs from that of the Seventh Circuit, which covers three states including Illinois.

In New York, the federal District Court on Aug. 12 restricted the right to sue when it barred copyright owners' claims for infringement. Although the statute of limitations for infringement is three years, the court held that the three-year period begins to run when the infringing act occurs, not when the owner discovers the apparent infringement. If other courts follow this decision, copyright owners risk losing their right to recover damages if they do not discover someone's infringement soon enough. Not all courts follow this rule.

On Sept. 8 the Ninth Circuit broadened the right to sue. The Court of Appeals affirmed a summary judgment, holding that Miramax film "Rounders" did not infringe plaintiff Jeff Grosso's screenplay since the works were not substantially similar. However, Grosso also alleged "breach of implied contract," claiming that Miramax and

others "stole the ideas and themes" of his work.

Although copyright does not protect "ideas" (only an original expression of an idea fixed in some medium), the federal court held that under California law, state courts may sometimes imply a contract between parties when one furnishes an idea to another—even when no one expressly promised to pay. Unless the federal court changes this decision under reconsideration, the case will continue in state court.

If this decision holds, will it lead to more lawsuits—by producers who play hip-hop artists a hot beat, studio musicians who come up with a riff for a song and songwriters who offer a theme for a composition—if individuals believe their ideas were used without permission?

One thing is clear: The industry will face an expensive road ahead if these conflicting decisions are not resolved soon through judicial review or by Congress.

Entertainment Law Weekly includes case analysis of these cases and others in *The Fine Print* at billboard.biz/law.

Legal
Matters™
By Susan Butler
sbutler@billboard.com



composition. Courts in other federal circuits have not made this distinction for sound recordings.

On the West Coast, the Ninth Circuit Court of Appeals on Aug. 19 held that peer-to-peer companies Grokster and StreamCast were not liable for contributory or vicarious copyright infringement, even

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McKeehan Seeks 'Diverse City' In Latest Album

Toby McKeehan, better known to hip-hop fans as **tobyMac**, may seem too young to be considered a pioneer. But anyone who has followed the **ForeFront** artist's career knows he has earned those stripes.

As a founding member of Christian music's groundbreaking trio **dcTalk**, McKeehan helped introduce rap/rock and hip-hop to Christian audiences more than a decade ago.

He continues to expand the boundaries of Christian music with the release of his new solo album, "Welcome to Diverse City," due Oct. 5.

"My records will always be diverse and eclectic, because I'm not going to deny what's coming out of me," McKeehan says. "Sonically, this is definitely pushing the boundaries of 'Momentum,'" he says, referring to his 2001 solo debut, which has sold more than 352,000 units, according to **Nielsen SoundScan**. "[The new album] is pushing every wall out a little further—meaning the rock'n'roll things rock a little harder, the funk element grooves a little harder and the hip-hop bumps a little better."

Since **dcTalk** has been on hiatus, McKeehan, who is also a founder of **Gotee Records**, has been busy: first releasing "Momentum," which received a Grammy Award nomination, then issuing "Re:Mix Momentum," a remix album that peaked at No. 12 on the *Billboard* Top Christian Albums chart last year. He also released the "Momentum" DVD, which has scanned more than 22,000 copies.

This year he has been touring with **Third Day** on the Live Wire tour; the

next leg kicks off Sept. 30 and runs through Dec. 11. He also has a book coming out this month, "Under God," co-written with fellow **dcTalk** member **Michael Tait**.

McKeehan says the new album is definitely more personal. "My records typically are very socially conscious, but I think what I'm figuring out is [that] social themes, social consciousness and social issues come down to people [and] individual lives," he says.

The first single, "Gone," is gaining steam at Christian rock and top 40 radio, and a new mix will also be going to Christian AC radio.

"It's a song about girls who are in relationships and are not being respected," says McKeehan, who got the idea from seeing a family friend in a bad relationship. "It's a song that is telling the knuckleheads out there who are disrespecting [women] to wake up."

McKeehan has several guests on the album, among them **Superchick**, **T-Bone** and McKeehan's son, **Truett**.

The track "Atmosphere" will create a sense of déjà vu for **dcTalk** fans,

David Sylvester, director of artist development at **ForeFront** parent **EMI CMG Label Group**, says the company is testing four tracks at mainstream radio. It is also launching a campaign at Christian and mainstream retail with prime positioning and a consumer-friendly price.

"We recognized that it was really important to have a price that was going to be right because of Toby's demographic," Sylvester says. "We're going out with a \$13.97 price on this record, which we think is going to open doors to consumers and encourage a lot of kids to buy this record."

The album is already available via a presale campaign on two Web sites: musicchristian.com and familychristian.com. The **Family Christian** store chain is sponsoring release parties in 50 markets.

The label has also launched a contest to give away "tobyMac freak seats." Contest winners will enjoy onstage seating during McKeehan's upcoming shows on the Third Day tour. There is also a flyaway promotion, with the winner receiving a trip to Chicago to meet McKeehan.

Befitting his pioneer status, McKeehan continues to carry the banner for Christian hip-hop and remains the genre's best ambassador.

"For [hip-hop] to be the No. 1 style of pop music right now, we can't afford not to represent that," he says of the Christian music industry. "If

(Continued on page 16)



McKEEHAN: CHRISTIAN HIP-HOP PIONEER

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By Deborah Evans Price
dprice@billboard.com



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From left: Tiffanie Turrentine, Yarishia Marshall, LaToya Turrentine. Back: Loretta Morman

New Gospel Release From Jes'Us

Detroit has long been recognized for its standing as a gospel music capital, thanks to the recordings of Fred Hammond, Vickie Winans, the Clark Sisters, Evelyn Turrentine-Agee and many others. Jes' Us is an urban girls' group consisting of Loretta Morman, Tiffanie Turrentine, Yarishia Marshall and LaToya Turrentine. The ladies range in age from 16 to 20, are all members of Christian Tabernacle Church in Southfield, Michigan where Dr. James L. Morman is Pastor. They have been singing together for approximately four years and have

appeared on shows with such notables as Kirk Franklin and Helen Baylor. That is in addition to their many performances at universities, weddings and an array of church-related events. On Tuesday, August 24, 2004, Jes' Us released their CD titled "Called, Chosen, Consecrated" that they are currently promoting. The songs are all of the contemporary gospel genre. Tiffanie Turrentine is in her junior year at Southeastern High School in Detroit, while LaToya Turrentine is a full-time student at Eastern Michigan University. Loretta

Morman is a senior at Mercy High School in Farmington Hills and the daughter of Dr. James L. Morman, and Yarishia Marshall attends Oakland Community College and is the grand daughter of Dr. James and Loretta Morman. Jes' Us has high hopes for their introductory release and for the group as a whole. The CD, released via Lo' Jam Enterprises, LLC can be produced at your local music distributor or just log on to www.jes-us.org.

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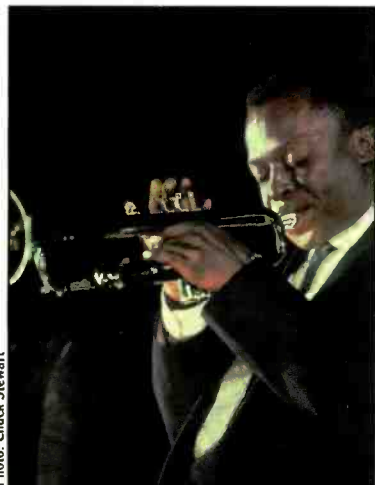
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Set Traces Steps To Miles' Classic Quintet

Anticipating the next Miles Davis boxed set from Columbia/Legacy Jazz has become an annual event. After six previous packages chronicling the iconic trumpeter's career, "Seven Steps: The Complete Columbia Recordings of Miles Davis 1963-1964" arrives Sept. 28.

The handsome silver, black and white box in Swiss graphic style holds seven CDs with 47 tracks that document an important



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transitional period in Davis' career.

Unlike earlier Legacy boxes that focus on a specific collaboration or an established ensemble, "Seven Steps" chronicles the trumpeter's trial-and-error quest for a new band following the 1962 dissolution of his longstanding rhythm section of pianist **Wynton Kelly**, bassist **Paul Chambers** and drummer **Jimmy Cobb**.

These sessions detail Davis trying out such saxophonists as **George Coleman** and **Sam Rivers**, pianist **Victor Feldman** and drummer **Frank Butler** before finally settling on the group of young upstarts—saxophonist **Wayne Shorter**, pianist **Herbie Hancock**, bassist **Ron Carter** and drummer **Tony Williams**—who formed his classic '60s quintet.

The Davis reissue projects have been a commercial and critical success for Legacy, garnering nine Grammy Awards.

"The deluxe boxes carry cachet and prestige," Legacy VP of jazz marketing **Seth Rothstein** says. "They sell very well. We make 50,000 limited-edition copies for the world. With sales of 25,000-

30,000 in the U.S. and the rest going to Europe and Japan, you can think of 'Seven Steps' as being gone already. Eventually we'll reissue the set in long-box configurations."

Rothstein says the Davis series has been a cornerstone of the label.

"Documenting Miles' career for the last 10 years has been one of the premier historical jazz reissue projects," he says. "He was at Columbia for 30 years. I can't think of anyone else who had such a long affiliation. He recorded a diversity of music, and we've been able to find a decent amount of unreleased material."

As for "Seven Steps," Rothstein says he is fascinated by Davis' intuitive genius. "Here's Miles who loses **John Coltrane**, **Cannonball Adderley**, **Bill Evans** and then his rhythm section. He's a giant. He's searching for a new sound, and he does it again."

The series will continue with a

box that focuses on Davis' electric period from 1972 to 1975. Currently slated for a fall 2005 release, it will again be co-produced by Davis authorities **Bob Belden** and **Michael Cuscuna**.

THE PETER PRINCIPLE: Still surfing the tsunami-like response to **Ray Charles'** swan song, "Genius Loves

"This is a great step forward for Peter," Rumsey says. "Obviously he was viewed as a jazz wunderkind with his first record and paved the way for **Michael Bublé** and **Jamie Cullum**. We're letting him make the records he wants to make."

As for how Cincotti fits into Concord's vision, Rumsey says, "We're interested in new, undiscovered talent as well as artists who appeal to the adult music market. It's an investment strategy with a portfolio approach."

Cincotti has been turning heads in Hollywood too. He made a cameo appearance in "Spider-Man 2" and gets more screen time in **Kevin Spacey's** new film, "Beyond the Sea," based on the life of **Bobby Darin**.

NORAH OPENS DOORS: While singer/songwriter **Rebecca Martin** predates **Norah Jones** on the New York pop-meets-jazz scene by several years, Martin is certainly benefiting from Jones' chart success.

After three CDs—including one on Spanish jazz label **Fresh Sounds New Talent** and a well-received 2002 self-produced disc of jazz standards, "Middlehope"—the guitar-picking Martin made her **MaxJazz** debut, "People Behave Like Ballads," Aug. 31. That night she celebrated the release with a show at New York club Joe's Pub. The impressive set included such melodious originals as "Play for Me" and "It's Only Love," interspersed with tunes popularized by **Ella Fitzgerald** and **Helen Merrill**.

The co-founder with **Jesse Harris** of early-'90s group **Once Blue**, Martin sang with pitch-perfect grace at Joe's while her band, featuring the tenor-sax cool of **Bill McHenry**, negotiated the complexity of her poetic songs, arranged with a jazz-infused sensibility.

JAZZ Notes
By Dan Ouellette
douellette@billboard.com



Company," **Concord Records** braced for another wave (albeit a smaller one) with the sophomore release of rising jazz-pop star **Peter Cincotti**.

"On the Moon" streeted Sept. 14 on the heels of an ambitious marketing push that included in-store appearances at **Barnes & Noble** in New York and **Borders Books & Music** in Los Angeles, a full-page ad in The New York Times and, according to Concord GM **Gene Rumsey**, "tons of press and TV spots."

The CD features the 21-year-old Cincotti imaginatively covering standards like **Cole Porter's** "I Love Paris" with **Sinatra**-esque flair, as well as offering a pair of **Gerald Goffin/Carole King** pop hits, "Some Kind of Wonderful" and "Up on the Roof." The singer/pianist also delivers four originals, including the swinging "The Girl for Me Tonight," and stretches on the keys, especially on his instrumental sprint through "Cherokee."

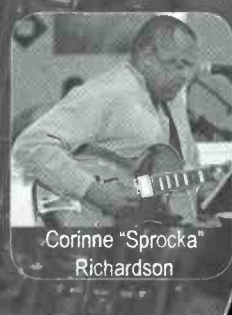
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Continued from page 14

we don't represent it, then we are discriminating—not necessarily racial discrimination, but stylistic discrimination. We are missing out on people who are engrossed in that culture, which is most of America. We are missing an opportunity to share the hope. We are missing an opportunity for them to take pride in a music that not only represents a style that they love,

but the faith that they walk."

He says he's willing to introduce gatekeepers to Christian hip-hop. "Let me introduce you to culture," he says with a sly grin. "Let me introduce you to what we seem to be scared of, what is slightly out of our comfort zone. That's what I do, because my music sort of falls down the middle. I don't want to be a guy shouting and screaming and not willing to walk across and meet them where they are."

"My hope is that they open up to other hip-hop artists, to other black artists and Latino artists," he continues. "I really believe that if we are ever going to be a shining city on the hill, we have to be a diverse city."

Parton Launches 'Not A Farewell' Tour

BY RAY WADDELL

Having assembled her elaborate Hello, I'm Dolly show, Dolly Parton has made a renewed commitment to touring. Just don't call it a farewell tour.

"I never said I retired, I'm never saying farewell," Parton tells *Billboard*. "I don't know why people do that, because they always show back up and look stupid. This tour is 'Hello again, I'm still here.'"

The tour will play mostly theater setups in arenas in some 40 markets coast to coast (billboard.biz, Sept. 8). "This is the longest stretch I've done in years and years," she says.

Parton says if the tour goes well, she

may play as many as 75 to 100 dates next year.

"I've booked no shows for next year, and I'm not obligated," she stresses. "By the end of the tour, we'll evaluate it, see what people take to and what they don't take to. I expect to be doing this for the next few years, though I'll pick and choose when and where I want to work."

The tour begins Oct. 1 at the Bi-Lo Center in Greenville, S.C., and wraps Dec. 19 at the Key Arena in Seattle. The route includes arenas, classic theaters like the Fox in Atlanta and casino venues.

Moore Entertainment Group will produce the trek, but president Steve

Moore is quick to point out it is Parton's baby.

"It's her show, her ideas, her content," Moore says. "She told me when she wanted to start working and under what parameters."

Arena theaters were a perfect fit. "These arenas have evolved into creating intimate settings where artists feel comfortable," Moore says. He worked with Brad Parsons, director of the Arena Network Theatre Group, on the routing, with ANTG member buildings accounting for about 60% of the dates.

Casino dates helped fill in the route, Moore says. "Dolly absolutely wanted to play the Colosseum at Caesars Palace in Vegas. That's the premier theater facility in the world right now, and that's where she should play."

In the process of nailing down the Colosseum date with Caesars for Dec. 7—during National Finals Rodeo week in Vegas—Moore was also able to put together a deal for Parton to play Caesars venues in Reno, Nev.; Atlantic City, N.J.; and Biloxi, Miss.

Venue size was an important consideration. "What we wanted to do was underplay," Moore explains. "She hasn't done a full-fledged tour of this magnitude in quite a while. We wanted to keep the ticket prices moderate, and to her credit she managed to do this."

Tickets cost between \$45 and \$59.50, with the average being about \$55. A number of promoters are presenting shows including House of Blues and Metropolitan Entertainment.

"We made it as palatable as we could from a business perspective," Moore says. "Because of the economic model and what we were trying to



do, the buildings were able to take the risk in some situations."

Moore's in-house marketing staff, headed by Mary Gellotte, will work with local marketers, primarily the arenas' in-house staffs.

Production for Hello, I'm Dolly is simple but state-of-the-art, Moore says. "We're taking a top-of-the-line PA array that's just coming off the Kenny Chesney tour," he says. "It's classic, clean, pure and beyond adequate for these halls."

Veteran production guru Mike Swinford designed the stage and lighting, and the set's three video screens are from I-Mag Video of Tucson, Ariz. "This is more of a production than I've ever had on the road, with light and

sound and fun things I've never done," Parton says. "It's real high-tech. I call it 'Buck Rogers meets Will Rogers.'"

Musically, the show is a career retrospective. "It'll have bluegrass, country, gospel and the big-production things," she says. "It's gonna be a fun show. I take a few liberties, but at my age I think I can do that."

The Grascals, Parton's bluegrass band, will open all dates and join with other players for Parton's set. "There's 10 guys onstage, and I'm the only girl," she says. "I love that."

BACK FOR MORE

HOB produced Parton's last outing, the Halos & Horns club tour in the summer 2002, which is documented on a live DVD and double CD titled "Live and Well." Sugar Hill Records released the CD Sept. 14. The tour played small venues, including HOB clubs. "She was insanely successful at that level," Moore says. "That's the epitome of underplaying."

For Parton, the Halos & Horns tour was about testing the waters. "I really missed performing, and it's a good way to promote the record and see if people still want to see me," she says. "They loved it and I loved it."

Indications are that the upcoming tour will also be very successful, based on early ticket counts. "My goal is to sell these dates out, and I think we're on track to do that," Moore says.

That means Dolly fans likely will have plenty to look forward to. "I'm an entertainer and a singer, and I love the audience and being onstage," she says. "So the next few years I want to go back on the road before I'm too old to do it."

N.O. Jazz Fest Cuts Deal With Longtime Producer

BY RAY WADDELL

Even with high-profile competition from national promoters, the New Orleans Jazz & Heritage Festival board voted to negotiate a new contract with Festival Productions Inc., the company that has produced Jazz Fest since the event started 35 years ago.

At one point, it looked like Jazz Fest might go in another direction. Plagued by rain and a general downturn in the concert business, this year's festival lost money for the first time since the early 1970s; some estimate the loss at \$800,000. In the aftermath, the New Orleans Jazz & Heritage Foundation opted to put production of the event out to bid.

But the foundation board ultimately felt the much-loved event was better off with incumbent producer Festival Productions (billboard.biz, Sept. 10).

'GETTING BACK TO BUSINESS'

The board "conducted a comprehensive national search, evaluated proposals from the major production companies in America and concluded that Festival Productions is the best company for the job," Festival Productions president Quint Davis said in a statement.

"We look forward to getting back to the business of producing the world's greatest music festival and establishing an even more productive relationship with the board," Davis continued, "one that allows both the foundation and the festival to flourish for a long time to come."

The other bid finalists were Worldwide Entertainment (sister company of Florida-based promoter Jack Utsick Presents) and a partnership between AEG Live and Rehage Entertainment.

All three finalists agreed to put up \$2 million to produce next year's festival, but considering Davis' history with Jazz Fest, even his competitors

knew he would be tough to dislodge.

"Quite frankly, I believe [Davis] deserved the bid, because he started [Jazz Fest]," Utsick says. "The net result of this process will be a better festival, which makes me happy."

Stephen Rehage, president of Rehage Entertainment, produces the annual October Voodoo Music Festival in New Orleans. He believes his partnership with AEG Live made a strong run for the Jazz Fest bid, and he was surprised at how the process played out.

"I wasn't interested [in bidding] until [the board] made it clear to me that they would go in a different direction," says Rehage, who also partners with AEG Live on Voodoo Fest.

"Frankly, we felt we were one of the few that could come in on both the creative and financial sides to step up to the plate and present this event as a team," Rehage adds.

The Rehage/AEG bid included \$60 million in production money and a five-year, \$5 million guarantee to the foundation, with the partnership taking all the risk.

Rehage says he was told that a committee from the foundation ranked AEG/Rehage's bid first, followed by Worldwide's, then FPI's. Even with the committee's recommendation, the board voted to keep FPI.

"I think they probably voted with their hearts," Rehage says. "This was not an easy situation for anyone to be in. We all have the utmost respect for the event and the job Quint has done running this event."

Rehage does not think production of Jazz Fest will come up for bid again any time soon. "I'm glad that it's resolved," he says. "This is the greatest music festival in the world, and [it] will continue to be."

Foundation board president David Oestreicher could not be reached for comment.

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Coors Light Coors Brewing Co.	Rascal Flatts tour October-December, January-March, 60 stops	\$1 million-plus	Coors, entering the second of a three-year deal, activates through on-premises and retail promotions, including co-branded displays in the beer aisle in Wal-Mart and other stores. "This gives us a footprint in a nontraditional retail space we wouldn't otherwise have access to," says Doug Nichols of Turner Nichols & Associates. Brewer will help tout the September release of Rascal Flatts' new album through exposure on Coors' NASCAR Winston Cup entry the week of the CD's release; the band also will sing the national anthem at the race. Coors is hyping the tour through regional and national ad campaigns.	Doug Nichols and Trey Turner, co-owners, Turner Nichols & Associates; Roger Huskey, owner, Hollywood's Production; Steve Saunders, event marketing director, Coors.
Nantucket Nectars Nantucket Aliserve,	Nantucket Nectars Jammys Organic Music tour, various artists, June-October, 15 stops	\$175,000	Juice marketer is using tour to tout new line of organic beverages and support national sampling campaign. Created tour by bundling individual concerts from each market; artists include moe. and other jam bands that convey the brand's organic positioning. Brought in Farm Aid to add credibility to Nantucket's organic messaging.	Richard Hart, president, Concrete/Hart Events; Chris Testa, VP of marketing, and Jim Crooks, director, Nantucket Nectars.
Nintendo Nintendo of America	Nintendo Fusion tour featuring Story of the Year, September-October, 37 stops	\$1 million	Nintendo launches the second outing of its proprietary alt-rock music tour as a platform to demonstrate its gaming systems, highlight games and tie-in retailers. Nintendo transforms the lobby of each venue into an immersive entertainment space with gaming kiosks outfitted with the new GameCube. Running radio promos offering the chance to play a videogame against a member of Story of the Year; attendees also can preview the new Nintendo DS dual-screen wireless handheld videogame system. Tour co-sponsors include Blender, Best Buy and Launch.	Rob Matthews, senior director of consumer marketing, and Kelley Electa, promotions manager, Nintendo; Caroline Frye, VP of sponsorship, and Rich Levy, VP of booking, Clear Channel Entertainment Properties. U.S. Concepts activates.
True True LLC	Sixteen Clear Channel Entertainment music venues (includes title of second stages at 13 venues)	\$750,000	Online dating company partnered with music venues to tout its service and gain a point of differentiation amid the increasingly cluttered online dating category. On-site activation includes title of second stages at 13 venues, live dating games between acts and VIP access for members at more than 20 venues. Touts partnership through radio promotions and CCE's Web site. Partnership follows a tie with the USO earlier this year in which True sponsored concerts during a tour of military bases.	Bruce Eskowitz, president, Clear Channel Entertainment Properties, and Herb Vest, founder and CEO, True

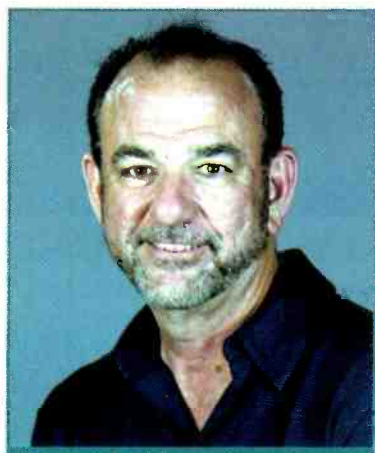
Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com

Messina: Just Say No To Bidding Wars

Veteran promoter **Louis Messina**, now president of **TMG/AEG Live**, has a relatively simple take on why the touring business has been so difficult for many this summer.

"We've become idiots," Messina, in Nashville for the closing date of **Kenny Chesney's** tour, tells *On The Road*. "I've made the decision that from now on, I only want to work with acts that want to work with me. I won't play this 'dollar for dollar' game, where you get held up every day."

Competitive bidding for tours among promoters has hurt the business, Messina believes. "There was a time when managers called the promoter and asked, 'What's the right venue and what should ticket prices be?' not 'How much will you pay me?'" he says. "It used to be about career-building, now it's 'So-and-so gave me \$400,000, what can you do?' and you work backward from there."



MESSINA: NO MORE 'DOLLAR FOR DOLLAR'

Messina's problems with the business don't stop there. "Everybody's a thief," he says. "Everybody has their fingers in the pot, between the ticket surcharges, the promoter rebates and the building deals that keep the rent high."

Once in the amphitheater business himself, now Messina thinks sheds are hurting the business. "Another reason why people aren't buying tickets is because the amphitheaters are giving tickets away," he says. "[Sheds] need to stop papering houses and doing these fire sales to get people in to buy beer."

Deep discounts have hurt walk-up business, he says. "You don't do walk-up because you dump thousands of tickets the week of the show. The show is overvalued to

start with, then it's devalued. How do you quietly give away 4,000 tickets? There aren't that many firemen in town."

While promoters have threatened to "just say no" for years, Messina sounds serious. "I'm over

On The Road
By Ray Waddell
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it," he says. "If the date [stiffs], you lose hundreds of thousands of dollars, and if it wins, you get 5% of the net? Don't even call me anymore. We need to stop ruining this business with a checkbook."

DOLLY'S WISDOM: **Dolly Parton** says that while there isn't a Nashville date on her upcoming *Hello, I'm Dolly* tour (see story, page 17), she'll likely bring the show to Music City in 2005. "I don't want to book [Nashville] 'til we get real good," she tells *On The Road*. "I don't want to be criticized by the home folk."

Parton is also in the process of writing original material for a Broadway musical based on her life, which she says is getting a lot of interest. We bet it is.

SLUMP? WHAT SLUMP? **Madonna** wrapped her *Re-Invention* tour Sept. 14 with the second of two sellouts at the *Pavilhao Atlantico* in Lisbon, Portugal. The tour, destined to be the top-grossing trek of 2004, grossed \$124.5 million and played to 880,000 people, according to producers.

The tour was produced worldwide by **Clear Channel Entertainment's** touring division. "Madonna's *Re-Invention* tour was a brilliant success on every level," says **Arthur Fogel**, president of **CCE Touring**.

Meanwhile, **Kenny Chesney's** tour grossed about \$64 million and played to 1.2 million fans, according to producers, which is likely enough to make Chesney tops among all country touring artists for the year and one of the top-grossing artists of any genre.

In terms of tickets sold, Chesney could end up having the top attendance of any act this year. With the tour done, Chesney took his whole band and crew, including promoter **Louis Messina**, to St. John for a week of *R&R*.

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Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MADONNA	Palais Omnisports de Paris Bercy, Paris Sept. 1-2, 4-5	\$7,357,529 (\$6,041,160) \$182.69/\$60.90	68,000 four sellouts	Clear Channel Entertainment, Jackie Lombard
MADONNA	Gelredome, Arnhem, The Netherlands Sept. 8-9	\$6,759,661 (\$5,583,728) \$104.11/\$79.90	73,300 two sellouts	Clear Channel Entertainment
MADONNA	Slane Castle, Meath, Ireland Aug. 29	\$6,575,339 (\$5,466,239) \$300.73/\$98.04	62,275 70,000	Clear Channel Entertainment, MCD
MADONNA	Atlantico Pavilion, Lisbon, Portugal Sept. 13-14	\$3,286,166 (\$2,680,834) \$185.10/\$111.55	33,460 two sellouts	Clear Channel Entertainment, Musica no Coracao
JIMMY BUFFETT	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Sept. 4	\$977,013 \$100/\$39	13,909 13,999	Clear Channel Entertainment
PHIL COLLINS	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 10	\$903,955 \$85/\$45	13,041 14,757	Clear Channel Entertainment
USHER, KANYE WEST	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 11	\$900,727 \$77.50/\$49.50/\$37.50	15,226 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
PHIL COLLINS	American Airlines Center, Dallas Sept. 4	\$870,410 \$95/\$45	11,889 14,766	Clear Channel Entertainment
TEMPTATION 2004: ARJUN RAMPAL, SAIF ALI KHAN, SHAHRUKH KHAN, RANI MUKHERJI & OTHERS	Oakland Arena, Oakland, Calif. Sept. 5	\$867,733 \$150/\$48	9,462 12,695	Singh Enterprises
PHIL COLLINS	Toyota Center, Houston Sept. 5	\$830,400 \$95/\$45	11,551 18,000	Clear Channel Entertainment, AEG Live
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Hyundai Pavilion at Glen Helen, Devore, Calif. Sept. 4	\$785,198 \$52.50/\$15.50	24,648 45,280	Clear Channel Entertainment
USHER, KANYE WEST	Allstate Arena, Rosemont, Ill. Sept. 10	\$746,564 \$69.50/\$49.50	12,818 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
USHER, KANYE WEST	Kemper Arena, Kansas City, Mo. Sept. 19	\$700,303 \$62.50/\$42.50	13,447 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Jack Utsick Presents
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	Ford Center, Oklahoma City Sept. 16	\$676,120 \$65/\$49.50	12,115 13,000	Beaver Productions
USHER, KANYE WEST	Savvis Center, St. Louis Sept. 18	\$673,086 \$62.50/\$49.50	11,724 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Jack Utsick Presents
USHER, KANYE WEST	FedEx Forum, Memphis Sept. 17	\$660,255 \$59.50/\$46.75	12,725 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring
USHER, KANYE WEST	Target Center, Minneapolis Sept. 9	\$645,493 \$59.50/\$49.50/\$39.50	12,317 sellout	Niederlander Concerts, Concerts West/AEG Live, Atlanta Worldwide Touring
CHER, TOMMY DRAKE	Dunkin' Donuts Center, Providence, R.I. Aug. 30	\$637,995 \$81.75/\$41.75	10,114 sellout	Clear Channel Entertainment
PHIL COLLINS	Ford Center, Oklahoma City Sept. 3	\$619,430 \$75/\$55	9,256 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, JASON MRAZ	Sleep Train Amphitheatre, Marysville, Calif. Aug. 31	\$618,434 \$57/\$20	16,230 18,500	Clear Channel Entertainment
USHER, KANYE WEST	Bradley Center, Milwaukee Sept. 12	\$594,763 \$62.50/\$47.50	10,334 sellout	Concerts West/AEG Live, Atlanta Worldwide Touring, Jack Utsick Presents
VANS WARPED TOUR: BAD RELIGION, GOOD CHARLOTTE, TIGER ARMY, BOUNCING SOULS, NEW FOUND GLORY & OTHERS	Molson Park, Barrie, Ontario Aug. 14	\$586,523 (\$767,409 Canadian) \$30/\$25.79/\$24.65	21,141 sellout	House of Blues Canada
HILARY DUFF, HAYLIE DUFF	Arrowhead Pond, Anaheim, Calif. Sept. 2	\$571,970 \$48/\$38	12,937 sellout	AEG Live, Niederlander Concerts
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Shoreline Amphitheatre, Mountain View, Calif. Sept. 5	\$568,193 \$49.50/\$20	18,243 22,000	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Crickit Pavilion, Phoenix Sept. 1	\$556,611 \$49.50/\$35.50	14,786 19,474	Clear Channel Entertainment
SARAH McLACHLAN, BUTTERFLY BOUCHER	General Motors Place, Vancouver Sept. 10	\$555,022 (\$714,700 Canadian) \$50.48/\$34.95	12,651 13,126	Clear Channel Entertainment
STING, ANNIE LENNOX, DOMINIC MILLER	Alltel Pavilion at Walnut Creek, Raleigh, N.C. Sept. 4	\$543,080 \$89/\$10	11,254 20,000	Clear Channel Entertainment
JOSH GROBAN, WILLIAM JOSEPH	Pengrowth Saddledome, Calgary, Alberta Sept. 4	\$542,572 (\$705,070 Canadian) \$68.87/\$38.09	9,138 sellout	Clear Channel Entertainment
LINKIN PARK, KORN, SNOOP DOGG, THE USED	Float Rite Park, Somerset, Wis. Aug. 28	\$540,672 \$55/\$49.50	12,145 32,500	Clear Channel Entertainment
JOSH GROBAN, WILLIAM JOSEPH	White River Amphitheatre, Auburn, Wash. Aug. 28	\$529,267 \$81.75/\$25.75	11,597 20,000	Clear Channel Entertainment
CHER, TOMMY DRAKE	John F. Savage Hall, Toledo, Ohio Sept. 7	\$529,177 \$79.75/\$39.75	7,533 sellout	Clear Channel Entertainment
METALLICA, GODSMACK	Frank Erwin Center, Austin Sept. 3	\$515,620 \$75/\$55	8,898 16,694	The Messina Group/ AEG Live
DAVE MATTHEWS BAND	Journal Pavilion, Albuquerque, N.M. Aug. 23	\$514,884 \$53/\$35.50	12,094 12,125	Clear Channel Entertainment
GLORIA ESTEFAN	United Center, Chicago Aug. 28	\$513,555 \$126/\$41	5,667 8,839	Clear Channel Entertainment
TIM MCGRAW, BIG & RICH, WARREN BROTHERS	Riverside Centreplex, Baton Rouge, La. Aug. 19	\$511,289 \$65/\$49.50	8,576 sellout	Beaver Productions

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Rap, Jazz Mingling More Than Ever

BY GAIL MITCHELL

The fusion of rap and jazz is nothing new. A Tribe Called Quest presented its pivotal take on the union in 1991 with "The Low End Theory." Two years later, Gang Starr's Guru enlisted Donald Byrd, Branford Marsalis, Roy Ayers and others to help create his inventive Jazzmatazz trilogy.

The level of activity, however, has stepped up several notches recently.

This summer, Hidden Beach Recordings released the third installment in its popular Unwrapped series—instrumental versions of rap/hip-hop hits by contemporary jazz artists. Jazz trumpeter Roy Hargrove and his RH Factor teamed with Common, Q-Tip, D'Angelo and others for the critically acclaimed "Hard Groove." Its sequel, "Strength EP," comes out Sept. 28. And such labels as Blue Note, Impulse, Savoy Jazz and Verve have opened their vaults and invited MCs and producers to reconstruct original tracks by jazz masters like Charlie Parker, Horace Silver and Gene Harris.

In fact, Verve—in addition to its Verve Unmixed series—is prepping its third Verve Remixed album, due in spring 2005. According to A&R director Dahlia Ambach-Caplin, the label is reaching out to more underground rap/hip-hop DJs for the project.

"There's so much talent in that pool," says Ambach-Caplin, who was inspired early on by

Guru's Jazzmatazz. "This cross-pollination is where the fun comes in. You hear it on [OutKast member] André 3000's version of 'My Favorite Things' [from "Speakerboxx/The Love Below"]. The fusion will take different shapes, but it will keep happening."

A recent example is "T.H.U.G. Jazz: The House of Urban Grooves." Released July 27 by Peak Records, the project finds keyboardist Patrice Rushen, former Blackbyrds member Kevin Toney and other contemporary jazz musicians, as well as DJ Vicious Lee, composing original, street-wise songs combining signature elements of rap and jazz.

"I wanted to do something different, something edgier than smooth jazz," producer Tony Joseph says. A co-producer of the Unwrapped series, Joseph used some of the same players from those sets on the "T.H.U.G." project.

To date, "T.H.U.G. Jazz" has sold 5,000 units, according to Nielsen SoundScan. Acknowledging that

Unwrapped is the "leader, the catalyst," Joseph says that given radio's tighter programming climate, "it's kind of difficult to get two Tony Joseph projects on the radio at the same time. But hopefully the mainstream market will open up and look at this album as a change, not the same thing [as other rap/jazz projects]."

'NOT A FAD'

Since its debut three years ago, "Unwrapped, Vol. 1" has sold 166,000 units, according to Nielsen SoundScan. Vol. 2 counts 91,000 units. "Unwrapped, Vol. 3," which features 50 Cent's "In Da Club" and Eminem's "Lose Yourself" as interpreted by keyboardists Jeff Lorber and former Earth, Wind & Fire member Larry Dunn, Hidden Beach saxophonist Mike Phillips and others, was released July 13. It debuted at No. 3 on the *Billboard* Contemporary Jazz chart and No. 4 on the overall jazz chart. To date, it has sold 32,000 units.

The first two Verve

Remixed albums have sold 129,000 and 89,000, respectively, while Hargrove's "Hard Groove" stands at 71,000 (all sales figures according to Nielsen SoundScan).

Hidden Beach president Steve McKeever believes that "we haven't even scratched the surface" of the market for such releases. He's nevertheless pleased by consumer reaction, considering that "the idea of putting rap/hip-hop and jazz together is one that has always been shocking.

"This isn't a fad," continues McKeever, who is already at work on the series' fourth installment. "And radio is actually coming around. Frank Ski at WVEE [V103] in Atlanta was an enormous champion from the beginning; also KJLH in Los Angeles."

More important for those interviewed is that these rap/jazz projects double as a bridge spanning the generation gap. As Guru noted to *Billboard* previously, "The rap audience is getting older. It's also becoming more sophisticated, smoothed-out and mature. There's a need for this kind of music, because everybody doesn't want to hear the same stuff."

Four years later, that premise is still bearing fruit. "Young adults are the market right now—you've got to do something that pulls them in," Joseph says. "They were around when hip-hop started, but they're grown now. This is a transition music for them. It's a little mature but still has that hip-hop vibe to it."



McKEEVER, LEFT, AND JOSEPH: JAZZING THINGS UP

Cash Money Sets Up A 'Roun'Table'

When Lil' Mo's "Syndicated" is released later this year (Rhythm & Blues, July 17), it will be issued via **Cash Money Records'** new full-service label, **Roun'Table Entertainment**.

Working with Cash Money to develop artists beyond the rap realm, Roun'Table will concentrate on R&B and urban/pop. Cash Money co-CEOs Ronald "Slim" Williams and Bryan "Baby" Williams are also co-chairmen of the new venture. Veteran A&R executive Merlin Bobb serves as CEO. Rounding out the executive team is business manager Vernon Brown.

"It's important for any label to diversify and open up its roster to

other genres," Bobb says about the joint venture. "It makes sense for growth. It's also about building new inroads, letting the creative community speak to us."

In addition to Lil' Mo, whose album is due this winter, Roun'Table has inked three 18-year-olds: vocalist KC, who guests on Lloyd Banks' "Hunger for More"; singer/songwriter Yummy; and Young Cal. Yummy, who is a protégé of producer Rockwilder, is writing for such acts as Mya and Destiny's Child. Young Cal hails from Dangerous Production Company, which is headed by Styles, who is working on projects by Baby and 50 Cent.

WE HEAR: Rapper E-40 has signed with Lil Jon's BME label.

Hot talk on the street also has G-Unit member Young Buck launching a G-Unit South imprint. A G-Unit/Interscope representative declined to comment.

Former B2K lead singer Omarion has signed with EMI Music Publishing. His T.U.G./Epic Records solo set, "O," bows in November. First single "Never Gonna Let You Go (She's a Keeper)" features Big Boi.

J Records' Ruben Studdard will release a contemporary inspirational album Nov. 2. R. Kelly wrote and produced the "American Idol" champ's first single, "I Need an Angel."

Boxer Roy Jones Jr.'s Body Head Entertainment has joined forces with Universal Records. First up under the new alliance is "Roy Jones, Jr. Presents: Body Head Bangerz Volume One," due this month. The compilation features cameos by Juvenile, Choppa, Lil' Flip, Petey Pablo and Youngbloodz. Slated for 2005 are projects by members of the Body Head roster, which includes Jones, former No Limit Records artists Choppa and Magic, Rated PGs and Giz & Swellz.

Lil' Romeo's "RomeoLand" (New No Limit/Koch Records), released Sept. 21, marks his third album. First single "My Cinderella" features Nick

Cannon and Tatyana Ali. The rapper also kicked off the second season of his Nickelodeon show, "Romeo!"

SMOKEY HONORED: R&B pioneer

Smokey Robinson is BET's 2004 Walk of Fame honoree. Usher, Stevie Wonder, India.Arie, Gladys Knight and others will pay tribute to the Motown legend. The 10th annual induction ceremony tapes Oct.

9 at BET headquarters in Washington, D.C. The network will air it Oct. 26 at 9 p.m. ET/PT.

Before that, BET will debut its Comedy Awards. Comedian/actor Steve Harvey will host the live broadcast Sept. 28 at 6 p.m. PT from the Pasadena (Calif.) Civic Auditorium. LL Cool J and 213 will perform.

VETERANS' DAY: Picking up a thread from last issue's column, still more R&B/hip-hop veterans are back on the scene.

Aretha Franklin, fresh from her first Los Angeles performances in 21 years (Sept. 17-18 at the Greek

Theatre) as well as a two-day stint at the House of Blues Las Vegas (Sept. 24-25), is gearing up for the release of her long-awaited duets album.

The still-untitled Arista/J Records

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



GOING ROUN'THE TABLE. FROM LEFT, ARE SLIM, BOBB (SEATED), BABY AND BROWN

set is due Nov. 16. Aside from remastered and remixed versions of earlier duets with Elton John, Whitney Houston, Mary J. Blige, Annie Lennox, George Michael, Mavis Staples and others, the album will include three new duets specially written for this project. No details were available on Franklin's additional singing partners.

Former Main Ingredient frontman Cuba Gooding is busy promoting his Sept. 21 release, "Begin With the Family" (Irie Records). The album, distributed by Select-O-Hits, features an updated version of the
(Continued on page 20)

'Barrio' A Big Deal For Daddy

BY LEILA COBO

Raymond Ayala is a man who gets the job done. Which is why he records as Daddy Yankee.

"'Yankee' in Puerto Rico is the slang we use for someone tall, who is big in what he does," Daddy Yankee explains. "So the name means 'big daddy.'"

Daddy Yankee is big indeed. His album, "Barrio Fino," is No. 12 on the *Billboard* Top Latin Albums chart after debuting at No. 1 nine weeks ago.

And what Daddy Yankee has done, he has done alone. "Barrio Fino" is on his own label, El Cartel Records. Marketing and promotion of the album are handled by independents hired by Daddy Yankee, while his Puerto Rico-based company, run by his brother and wife, is in charge of booking and management. The artist's songs are signed to his publishing company, Los Congri. And up until this album, which is his third, Daddy Yankee has also distributed his own releases.

Now, Universal Music & Video Distribution handles distribution through a deal with VI Music, a fact that has no doubt bolstered sales for "Barrio Fino."

But Gustavo Lopez, VP of Latin sales and marketing for UMVD, points out that Daddy Yankee has reached where he is on his own merits.

"He didn't come out of nowhere," Lopez says, noting that Daddy Yankee has not only appeared on numerous *reggaetón* compilations during the past 18 months but also plugged his upcoming album along the way.

"He had great credibility in Puerto Rico, and he used that to expand his reach," Lopez adds. "He marketed his record months in advance through other packages."

Daddy Yankee says, "They were very clear with me. They said I had to take care of the promotion."

ALREADY FAMILIAR ON THE CHARTS

Daddy Yankee is no stranger to the charts, albeit not in such a spectacular fashion.

His first solo album, "El Cangri.Com," was on the Top Latin Albums chart for three weeks in 2002, peaking at No. 43. The follow-up, 2003's "Los Homerunes Vol. 1," peaked at No. 8 and remained on the chart for four weeks.

Both albums were distributed by Daddy Yankee and were sold mostly in Puerto Rico. For "Barrio Fino," he lined up a distribution

deal with VI Music, which in turn is distributed by UMVD.

Of the major *reggaetón* artists in the market, Lopez says, Daddy Yankee was one of the few still without major distribution.

With his Puerto Rico fan base, bolstered by appearances on other acts' albums—including LunnyTunes & Noriega and Zion & Lennox—shipments for "Barrio Fino" were strong, and his presence in the United States has solidified.

Now, Daddy Yankee is looking to expand. During September and October he will tour Colombia, the Dominican Republic and Honduras. And he appears on "Oye Mi Canto," the N.O.R.E. track that also features GemStar, Big Mato and Nina Sky. It is No. 36 on The *Billboard* Hot 100.

None of this, however, will prompt Daddy Yankee to stop doing things his way.

"When I was younger, I wanted to sign to a major label," he says. "But I think the best thing I did was never sign as an artist. I learned the business on my own and went out to fight. So many people took advantage of me. And I didn't want to be tricked anymore. That's why I made the decision to never sign with anyone."



DADDY YANKEE: UMVD IS DISTRIBUTING LATEST ALBUM

Putumayo Stages Tour In Support Of 'Women'

Even in today's multitasking age, few labels are putting together and promoting their own package tours.

But specialty label **Putumayo World Music** is doing just that in support of its compilation "Women of Latin America," released Sept. 21.

The album, which comprises 11 tracks sung by eclectic Latina singers from around the world, will be accompanied by a 30-city U.S. tour, Putumayo Presents Latinas: Women of Latin America. It will kick off Oct. 8 at the Grand Opera House in Washington, D.C., and run through Nov. 23.

Three of the album's featured singers—Chile's **Mariana Montalvo**, Colombia's **Totó la Momposina** and Brazil's **Bebo Veloso**—will take part in the tour, which is produced and booked by **Columbia Artists Management** (known as **Cami**), Putumayo's partner in the venture.

"There are these moments where you just want to present exceptional artists who are featured on a label or around a theme that people will hopefully be excited about," says **Dan Storper**, founder and CEO of Putumayo.

"In this particular case, all these artists have been on Putumayo collections before, and we felt confident that if we did another album, somehow we would be able to help encourage retailers and consumers to go out and see these artists and go to a Putumayo-themed event."

The tour, which has been one year in the making, is an example of a holistic and different approach to marketing and selling music.

"To me, what's most interesting is the direct partnership between Putumayo and the tour," says **Toby Tumarkin**, VP/national booking director for Cami. "It's the first time I'm aware of that we collaborated directly with the label."

Although Cami is known for representing classical artists, during the past five years it has been expanding into the world music arena.

On its end, Putumayo has staged themed events before, but it had

Latin
Notas™
By Leila Cobo
lcobo@billboard.com



not put together a full-fledged tour until last year, when it hired events manager **Sabian Alsutany**. As a result, Storper says, "the whole tour basically took form around the theme."

The theme was selected by Putumayo and Cami. The two considered an all-female, all-Latin tour to be an attractive

option and one that could sell well in multiple markets.

While Cami is in charge of the tour's production, the label will handle marketing and promotion—and selling.

The "Women of Latin America" album will be available at tour venues, along with other Putumayo releases that include new sets by Montalvo and Velloso.

In addition, Putumayo publicity manager **Leandro Herbstein** says, "We're sending material to [local] retailers to promote the shows, and our sales teams are going to these markets to make sure retail knows about it and that they're stocking the CD."

Special promotions and giveaways are also planned with key retailers.

"None of these artists have

extensively toured across the country," Herbstein says. "This tour is going to reach a much wider audience of people who have never heard this music."

"This music" is mostly contemporary folk that veers into pop, from such artists as **Tania Libertad**, **Susana Baca** and **Adriana Calcanhotto**.

But Putumayo doesn't plan to stop there, as Storper wants to stage an annual Putumayo-themed tour.

Conversations with Cami are under way for 2005. Next year's theme will center on the Putumayo collection "A Mediterranean Odyssey."

SIGNS OF THE TIMES: **EMI Latin** has signed two former **Warner** acts, **Celso Piña** and **Chicos de Barrio**, to its roster.

Piña, a Mexican accordionist who plays Colombian *cumbia*, is known for his unorthodox pairings with alternative acts. His first EMI album, an homage to **Che Guevara** titled "El Canto de un Rebelde Para un Rebelde," is due Oct. 5.

Chicos de Barrio's album is due Nov. 16.

In other label news, **J&N Records** has signed merengue artist **Millie Quezada** and Dominican **Ramón Orlando**. Quezada, a Latin Grammy Award winner who was formerly with **Sony**, will release a new album in February 2005.



FROM LEFT, VELLOSO, MOMPOSINA AND MONTALVO: HITTING THE ROAD FOR WOMEN OF LATIN AMERICA OUTING

Latin Teens

Continued from page 1

which are more conducive to developing youthful acts.

On the other, for the first time in many years, U.S. labels are seeking talent that is homegrown, bilingual and bicultural and that can speak to a similar generation of teens.

Such is the case with Natasha—the 16-year-old pop/rock singer whose debut was recently released by EMI Latin—and such Los Angeles-based urban/regional acts as Akwid, Jae-P, Crooked Stylo and Flakiss.

Among the urban/regional acts, the most successful has been Akwid. But among younger fans, it has been 19-year-old Jae-P, whose debut album, “Ni de Aquí, Ni de Allá,” has sold 150,000 copies, according to Univision Records.

Jae-P’s follow-up, “Esperanza,” which bows Sept. 28, continues his theme of analyzing the complexities of growing up between two cultures, a message many teens can identify with.

FILLING A VOID

Lupe De la Cruz, senior VP of national marketing for Univision Music Group, says the new youth-oriented acts fill a void for young Latin fans.

“We’re reaching young people who were buying 50 Cent and Jay-Z and Black Eyed Peas, and now they have music that is relevant to them, in Spanish,” De la Cruz says.

Pérez’s upcoming album, for example, includes the song “La Reyna del Mall” (Queen of the Mall), in which an acculturated Latina teen fights with her Mexican-born dad over what to buy and how much to spend at the mall.

De la Cruz says such subjects are familiar to young people. “It’s not about ‘You left me and broke my heart,’ which is pretty formulaic.”

Similarly, EMI’s Natasha writes angst-ridden pop/rock in Spanish and sings about not wanting to be a Barbie doll. Her single “Lágrimas” has been in the top 20 of the Hot Latin Tracks chart for four weeks.

A bit more mainstream in lyrical content, but not in look or feel, is a spate of Sony pop acts that are making ripples on the sales and radio charts.

Prominent among them is Kalimba, a former member of defunct Mexican teen group OV7, and Ha*ash, teen sisters with bilingual, bicultural parents.

Kalimba and Ha*ash were

originally signed in Mexico and have been hugely successful there. Now, Sony is patiently trying to break them in the United States.

Kalimba’s first single, “No Me Quiero Enamorar,” has spent eight weeks in the top 10 of the *Billboard* Hot Latin Tracks chart, peaking at No. 6. Ha*ash’s “Estés Donde Estés” peaked at No. 14; the duo’s self-titled debut album spent four weeks on the Latin Pop Albums chart.

“It’s a development process,” says Kevin Lawrie, president of Sony Music Norte, in describing his label’s efforts to serve the youth market. “You have to have long-term belief in your artists.”

Most recently, Sony signed La Sinfonia, an urban group from Los Angeles, and Reik, a teenage trio that writes



KALIMBA: LOOKING FOR U.S. BREAKTHROUGH

and plays its own material. Lawrie describes Reik as having a “fresh, new pop sound.”

“We just have to remember that one out of every five teenagers in the United States is Hispanic,” Lawrie says. “Who’s going to speak to the 15- and 16-year-olds?”

BMG’s biggest success in the Latin youth market is Mexican-born, former child star Belinda, who has the most-requested track on AOL Latino’s Top 11 Canciones chart. Others on that chart include Kalimba, Ha*ash, Yahir and Spanish brothers Andy & Lucas, whose BMG release, “Son de Amores,” was No. 1 on the Hot Latin Tracks chart.

Belinda was originally worked in Puerto Rico, which has been fertile territory for teen acts, while Andy & Lucas, following the success of their debut in Spain, are being worked in Mexico.

Now, both are being promoted in the United States in traditional media and through vehicles like AOL.

“I’m seeing an increase in success among younger acts,” says Richard Bull, director of Latin entertainment and music at AOL Latino.

“I don’t really think that labels are specifically looking for new, young tal-

ent, but it’s starting to work out more,” Bull adds. “I think because there are more avenues, but also, the consumer changed.”

Although there is no MTV for Hispanics in the United States—at least not with the reach of mainstream MTV—Lawrie thinks outlets exist for the right kind of music.

“You can absolutely break an artist here, but the music has to stand out,” he says.

ADULTS ONLY

While outlets for youth-driven music are increasing, the most influential and wide-reaching Spanish-language media outlets—including the Univision and Telemundo TV networks and most major radio stations—continue to be programmed mostly for adult audiences. However, on Sept. 23 Univision aired youth awards show “Premios Juventud” to attract younger viewers.

Still, in many instances, programmers and even music executives lump teen listeners with the young adult market.

“Our radio formats are very old,” says John Echevarria, president of Universal Music Latino, who is cautious about the prospects for the teen market.

“This is a permanent market, but it’s a little bit of a roller coaster,” he says.

Universal just released “Gotas de Piel,” an album by 21-year-old singer/songwriter Alih Jey that Echevarria says aims for the 17-25 market.

Aiming for a still-younger audience is Angels, a group of preteen girls who came out of a talent-search program in Puerto Rico, and Danna Paola. The latter is the star of Mexican soap opera “Amy, La de la Mochila Azul,” which was also a hit in Puerto Rico.

Echevarria says U.S. avenues for promoting these acts are “super deficient.”

Radio’s stabs at the youth market include Super Estrella (although its listenership is mostly in the 18-35 range) and KBUE (La Que Buena) Los Angeles. On the East Coast, several tropical stations now regularly program *reggaetón*, a Latin subgenre that appeals to teens.

Now, Alfredo Alonso, the new senior VP of Hispanic radio for Clear Channel, says the youth market is a specific target of the company’s new Spanish-language initiative.

Until now, Latin teens were expected to tune in to rhythmic top 40 stations, Alonso says. “Now, we have an opportunity to create something that will go after 12- to 17-year-olds and the 17- to 24-year-olds.”

Storm Puts Latin Charts On Hiatus

The ravages of Tropical Storm Jeanne have prompted *Billboard* to put the Hot Latin Tracks chart, and its three related radio lists, on hiatus.

The storm hit Puerto Rico Sept. 15, disrupting power on the island. Barring complications, Hot Latin Tracks, Latin Pop Airplay, Tropical Airplay and Regional Mexican Airplay will return

in the issue dated Oct. 9.

Beyond the immediate impact on stations there, Nielsen Broadcast Data Systems lost two days of tracking from the eight Puerto Rican radio stations that report to the Latin chart panels.

Those stations were consequently removed from chart consideration. To avoid an artificial fluctuation of

week-to-week comparisons, those stations are scheduled to return to the panel for the tracking week that begins Sept. 27.

Puerto Rico represents about 25% of Hot Latin Tracks’ radio audience and constitutes an even larger portion of the listener impressions that build the Tropical and Latin Pop lists.

Ritmo’s Fab Confab

Latin music retailer Ritmo Latino held its eighth annual convention Aug. 31-Sept. 2 in Universal City, Calif. The confab brought together vendors, distributors, labels and employees and buyers from the chain’s 45 stores. According to Ritmo Latino founder and president David Massry, vendor participation increased by 50% with approximately 60 exhibition booths, including a major presence from DVD and book vendors. The convention also hosted multiple showcases featuring such new acts as Serralde, JD Natasha and Pueblo Café.



Universal Music & Video Distribution honored some of Ritmo Latino’s buyers with commemorative plaques. Pictured, from left, are California buyer Jose Sanchez, head buyer Alberto Uribe and Ritmo Latino’s David Massry.



Members of Café Quijano chat with Ritmo Latino’s David Massry during a Warner-sponsored breakfast. Pictured, from left, are Manuel Quijano, Massry and Raúl and Oscar Quijano.

Trevi

Continued from page 6

into a cult-like pornographic ring.

Pineda said the case against Andrade will continue. He faces up to 40 years in jail.

The lurid accusations against Andrade and Trevi first surfaced in the book “La Gloria Por el Infierno,” written by Andrade’s ex-wife, Aline Hernández.

But the charges that led to the arrest were filed by vocalist Karina Yapor, who was 14 when she worked for Trevi. She alleged that potential backup singers were forced to have sexual relations with Andrade and that Trevi acted as an accomplice. Yapor gave birth to a child that she claims Andrade fathered.

Other former singers also aimed similar accusations.

Yapor expressed disappointment with the court ruling. “If justice was not done in this moment,” she says, “the moment will come when God does justice.”

Since the late 1990s, when Trevi, Andrade and Portillo went on the lam, daily tabloids and TV talk shows have sunk their teeth into what will surely be remembered as one of the juiciest stories of the decade.

In Brazil, Trevi made numerous

attempts to avoid extradition, including a failed request for political asylum. In a last-ditch attempt to thwart the extradition, she claimed that a prison guard had raped her, resulting in an unexpected pregnancy. DNA tests, however, revealed that the father was her former manager and lover Andrade.

Trevi announced that she has already written five songs for a new album on her longtime label, BMG, which she expects to release in November. “Definitely our interest and hers is to have her retake her career,” says Ana Villacorta, BMG Mexico VP of marketing.

Trevi launched her solo career with BMG Mexico, which has continued to release her catalog during her imprisonment. Her breakthrough came in 1989 with her debut album, “Que Hago Aquí?” It scored five hits, including chart-topper “Dr. Psiquiatra.”

Trevi had a string of subsequent—and near-iconic—hits, including 1991’s “Pelo Suelto” and 1994’s “La Papa Sin Katsup.” Her last studio album came out in 1995. According to BMG, she has sold more than 5 million albums.

Although Trevi’s records sold well, it was her provocative and often controversial live performances that left a lasting impression on her fans.

Additional reporting by Teresa Aguilera in Mexico and Leila Cobo in Miami.

More DJs Try Artist Sets

BY MICHAEL PAOLETTA

Throughout the '90s, numerous DJs, remixers and producers evolved into full-fledged artists with proper albums. Among the more successful were Frankie Knuckles, Armand Van Helden, David Morales, Fatboy Slim, Todd Terry, Masters at Work and Paul Van Dyk.

Now, despite the state of today's music industry, several DJ/producers are forging ahead with their own albums, hoping to move from the underground club scene to the mainstream—just as their predecessors did.

"Because of how the industry is today, it's probably the worst time for a DJ/producer to release an artist album—particularly when, historically, artist albums from club DJs and producers have not been as commercially successful as their DJ-mix-CD counterparts," says D:Fuse, whose debut album, "Begin," arrives Nov. 2 from System Recordings.

While this is often true, it does

not appear to deter those club DJs and producers who have a strong desire to take their careers to the next level.

DJ/producers Robbie Rivera ("Do You Want More," Ultra), DJ Harry ("Collision," SCI Fidelity) and DJ Sneak ("Housekeepin'," Magnetic Recordings) have already released artist albums.

Still to come are CDs from the Scumfrog ("Simmer," Effin, Oct. 5) and DJ Jackie Christie ("Made 4 U," Motéma Music/Radikal, Oct. 26).

Patrick Moxey, president of Ultra Records, acknowledges that it can indeed be a challenge to market albums from artists who are primarily known as DJ/producers.

"The role of the DJ has been changing over the years," Moxey says. "They started out with a box of records, playing in a club. Then they began remixing records, which paved the way to production work."

At a certain point, he adds, "some of them reach a higher standard and want to create a proper album. Of

course, the big test is whether or not they are more than a DJ and a producer of club tracks."

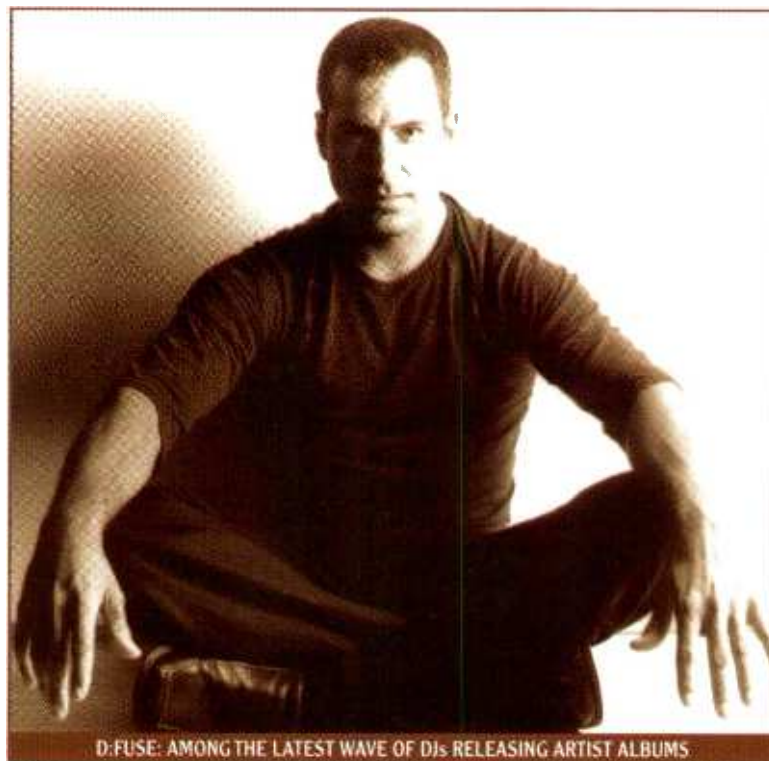
To illustrate, Moxey points to Van Dyk, who is an accomplished DJ as well as a classically trained musician.

On his album, the Scumfrog plays all the instruments and—unlike the others, who work with singers—handles all vocal duties.

"After hearing BT sing on his last album, I realized that I wanted to do the same thing," he says. "In this way, it is completely artist-driven." But the Scumfrog says that since he's "not really a singer," he had to devise "personality-driven vocals."

Richard Bridge, Virgin Entertainment Group music product manager for dance and singles, believes commercial success for these artists depends on their backgrounds.

"The artists that stand out are the ones that come from a musical, and not just technical, background," Bridge says. He also mentions Van Dyk. "Paul translates well to a consumer viewpoint. Still, exposure is key."



D:FUSE: AMONG THE LATEST WAVE OF DJs RELEASING ARTIST ALBUMS

For most dance/electronic DJs-turned-artists, who receive little or no radio airplay, this means non-stop touring. "We are accustomed to play-

ing in clubs around the globe," Rivera says. "But now, in addition to giving people a good time, we're promoting our own albums."

Peterson Brings Brazilian Gems To The Mix

Gilles Peterson is certainly no stranger to the readers of this column.

The Swiss-born/London-bred DJ has helmed many of our favorite DJ-mix CDs, including "INCredible Sounds of Gilles Peterson," "Impressed," "Desert Island Mix" and the WorldWide series.

And as a label founder/owner (Talkin'

Loud, which shuttered three years ago after a 12-year run), Peterson helped introduce numerous acts to the masses, most notably Mercury Music Prize nominees **4 Hero**, **MJ Cole** and **Roni Size Reprezent**, which won the award in 1997.

Of course, there is also his fabulous weekly **BBC Radio 1** show, "WorldWide," which those outside the United Kingdom can hear at bbc.co.uk/radio1.

To label Peterson influential would be an understatement.

Throughout, he has never lost sight of the sound closest to his heart: the rich melodies and rhythms inherent in Latin and Brazilian music. This is ever-apparent on his new compilation, "Gilles Peterson in Brazil" (**Ether/Caroline**, due Oct. 5).

"Latin and Brazilian sounds have always worked for me as a DJ—and first and foremost, I am a DJ," Peterson says. "Many DJs are influenced by these sounds—particularly the drums and percussion—and this helps to keep it contemporary."

"Because so many of the old tunes are drum-based, they work in today's clubs," he continues. "And they are a good contrast to the heavier and darker sounds that make up a lot of contemporary dance music. Brazilian music is sexy, with a good vibe; it puts a smile on people's faces."

The two-disc "Brazil" is divided into "Clássico" and "Da Hora" sections, with the former disc honoring decades-old recordings and the latter celebrating the here and now. In this way, Peterson is doing his part to bridge the gap between old- and new-

school Brazilian sounds.

"It's important for people to know the older stuff—especially what I call 'those hidden gems'—as well as the stuff being made today," he says. "Both are very relevant to today's global audience."

The "Clássico" disc finds Peterson stepping back in time with **Sergio Mendes & Brasil '77**, **Jaime e Nair**, **Djavan** and others.

Also included are **Wilson Simonal's** "Nem Vem Que Não Tem," which has been used in several TV ad campaigns (including one for **Ikea**), and **Tim Maia's** "No Caminho do

November, Peterson will play select DJ dates in the United States.

EXTRA EXTRA: Sasha's ultra-cool and very essential **Global Underground** album, "Involver," debuted at No. 1 on the *Billboard* Top Electronic Albums chart in July. On Nov. 16, the label will issue a special edition of the album.

This expanded version (the original CD and a bonus disc) contains a collection of Sasha remixes that span the last 12 years; they include such sublime musical journeys as **D:Ream's** "U R the Best Thing," **Eat Static's** "Gulf Breeze," **BT's** "Embracing the Sunshine" and **GusGus's** "Purple."

In other words, what was already great just got better.

ALL AROUND THE WORLD: German producer **King Brain** is shooting for another global hit with "I'm Done" by **N.I.C.**

You will recall that the Brain-produced "Straight Ahead" by **Tube & Berger Featuring Chrissie Hynde** was a global hit. In May, the track reached the summit of the *Billboard* Dance Radio Airplay chart and went top five on the Hot Dance Club Play listing.

While "I'm Done" is surely poised for similar success, we believe it has a much better chance of crossing over (big-time) to the mainstream.


The funkied-up, electro-rock jam has smart new wave references, catchy melodies and a chorus that sticks like glue to the brain. It's also deliciously pop.


Brain has already licensed "I'm Done" to **Sony** in the United Kingdom and Australia, **Blanco y Negro** in Spain, **Sheer Music** in South Africa and **Pride** in Italy, among others.

In the United States, the track will be released later this fall by **Artemis**.



PETERSON: BRAZILIAN MUSIC 'PUTS A SMILE ON PEOPLE'S FACES'

Beat Box

 By Michael Paoletta
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Bem," which was included on the "City of God" soundtrack.

For the "Da Hora" disc, Peterson concentrates on today's drum'n'bass, jazz and house; highlights include **Otto Featuring Bebel Gilberto's** "Bob," **Bruno E.'s** "Dado" and **Cesar Mariano & Cia's** "Futebol de Bar."

These artists, Peterson notes, are creating more organic sounds. "There was a period in the '80s when Brazilian music went very rock, but this new generation of musicians and artists is returning to its roots—in a way that is fresh and new." In

Rascal Flatts Scampers To Stardom

BY DEBORAH EVANS PRICE

NASHVILLE—Few acts in country music seem to have come farther faster than Rascal Flatts.

Since debuting in 2000, the trio has sold 4 million albums, charted 10 singles and collected vocal group of the year honors from the Country Music Assn., the Academy of Country Music and ASCAP.

Rascal Flatts' latest hit, "Feels Like Today," is the title track of the group's third Lyric Street Records album, which bows Sept. 28. The single is No. 12 on the *Billboard* Hot Country Singles & Tracks chart.

"It's a huge challenge to follow any kind of success," admits Jay DeMarcus, who formed Rascal Flatts with Gary LeVox and Joe Don Rooney in the late '90s. "What we wanted to do is maintain the same plan that we had always had—to find some great songs and cut them the best we could."

DeMarcus feels they've hit that mark with "Feels Like Today." The group once again worked with producers Mark Bright and Marty Williams.

"We all beat the bushes to find songs, and we do a lot of writing as well," DeMarcus says.

According to Lyric Street VP of marketing Greg McCarn, the label is initially shipping 750,000 units. Rascal

Flatts' self-titled debut sold 11,000 copies the first week and has gone on to sell 1.8 million units, according to Nielsen SoundScan. The second album, "Melt," sold 169,000 the first week and is currently at 2.2 million.

Lyric Street president Randy Goodman is hoping the new album will sell 250,000 the first week. "I would really love to see us be north of that quarter of a million mark, maybe even approaching 300,000," he says. But he admits, "It's really difficult to [get] a gauge on it because there is so much product coming out."

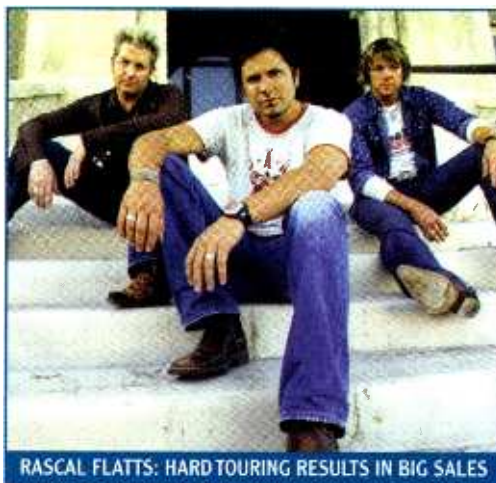
TOTAL DOMINATION

Goodman says Rascal Flatts' new album "shows a great step forward in who they are musically and, I think, who they are emotionally."

Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment, admits being skeptical when Rascal Flatts debuted. But now, he says, "with 4 million units sold and countless award nominations and wins to their credit, they will do for the group category [at country awards shows] what Brooks & Dunn has done for the duo category—totally dominate it. Nobody

is even close."

Executives at the Value Central chain plan to sell a lot of the new record. "We are bringing this one in very heavy," Smith says. "It will be a top five record for us of all genres, companywide, no question. They con-



RASCAL FLATTS: HARD TOURING RESULTS IN BIG SALES

tinue to sell very strong as a catalog band, and we've seen a spike after each major televised performance.

"To go from the [2002] New Faces show at Country Radio Seminar to 4 million units scanned, and hosting their second headlining tour in that short of a time frame is nearly unheard-of," Smith adds.

Touring has been a key factor in Rascal Flatts' success. Even though they headlined earlier this year, they opted to open for Kenny Chesney on his recent tour.

"We felt like we could possibly win some more fans over and get in front of some different people with Chesney's crowd," DeMarcus says. "We've never been the kind of people that are too proud to open for somebody."

DeMarcus says after they played a concert with Chesney, sales would go up 150% in that market on the 2-year-old "Melt" album. "That was evidence that we were definitely in front of people that hadn't been familiar with us before," he says.

Booked by the William Morris Agency, the group will once again headline this fall with Chris Cagle and Julie Roberts as opening acts on the 28-city Here's to You tour.

Rascal Flatts will also embark on a 10-city promotional tour. A highlight will be a performance of the national anthem Oct. 3 at a NASCAR race in Talledega, Ala., in conjunction with the group's sponsor, Coors.

"Sterling Marlin's car, which is the Coors Light car, will be turned into a

Rascal Flatts car," McCarn says. "Sterling will have a Rascal Flatts fire suit. The car will have the album cover on it, and the guys will be there doing media."

OTHER APPEARANCES

Rascal Flatts also taped a CMT TV special that will air 10 times during the first three weeks of the album's release. "We've had some good success with CMT in the past," McCarn says, noting that the group has done two previous CMT specials, which helped propel sales of the first two albums.

The group is scheduled to do numerous satellite radio and TV interviews, and there will also be six radio specials with different syndicators. At retail, McCarn says Lyric Street is doing a promotion with Wal-Mart and Coors that will involve placement on a pallet display as well as having 450,000 cases of Coors stickered with promotional material for the album. There will also be Rascal Flatts displays in the beverage section that will include the CD.

Wal-Mart will carry the album with two bonus tracks. Target and Best Buy will have one bonus track each, according to McCarn, who notes that each of the three retailers will have different bonus tracks.



HOWARD: WILL SERVE TWO-YEAR TERM

Howard New Head Of Academy Board

Lyric Street Records senior VP of A&R **Doug Howard** has been elected president of the board of governors of the Nashville chapter of the **Recording Academy**. He succeeds BMI VP of writer/publisher relations **Paul Corbin**.

Howard has served on the Nashville board for the past two years and is also a member of the Academy's national board of trustees. He will serve a two-year term.

Engineer/producer **Jeff Balding** was elected the Nashville chapter's first VP. Voted in as second VPs are **RCA Label Group** VP of creative services **Wade Hunt** and producer/singer/musician **Shannon Sanders**. **Creative Artists Agency's Rod Essig** is the newly elected secretary/treasurer.

Meanwhile, the Nashville chapter celebrated its 40th anniversary Sept. 22 with a cocktail party and concert featuring

Mandy Barnett and the **Nashville Symphony Orchestra**.

ON THE ROW:

Two-year-old music publishing company **Ash Street Music** has entered a strategic alliance with

independent song-plugging company **SharpObjects**. Ash Street's songwriter roster includes **Irene Kelley, Dillon Dixon, Michele McCord** and **Andrew Dorff**.

NEW & NOTEWORTHY: **Compadre Records** is readying the Oct. 5 release of "A Songwriters' Tribute to George Strait." It features a dozen **George Strait** hits performed by their writers, including **Whitey Shafer, Steve Bogard, Byron Hill** and **Gretchen Peters**. The set was produced by **Pat Alger**, who previously helmed a similar tribute to **Garth Brooks** in 2000.

Capitol Nashville and **EMI Music Catalog Marketing** will release an 18-track holiday compilation, "Shimmy Down the Chimney—A

Nashville Scene™



By **Phyllis Stark**
pstark@billboard.com



Country Christmas," Oct. 12. The title track is a new song written and recorded by siblings **Alison** and **Viktor Krauss**. Other artists featured on the set include **Toby Keith, Willie Nelson, Dolly Parton, Del McCoury, Rosanne Cash** and **Merle Haggard**.

Image Entertainment will release "The Players: Live in Nashville" Oct. 26. The DVD features a group of Nashville's A-list musicians in a performance originally broadcast on **TNN**. Featured are drummer **Eddie Bayers**, pedal steel player **Paul Franklin**, keyboard player **John Hobbs**, guitarist **Brent Mason** and bassist **Michael Rhodes**. They are joined by guest artists **Vince Gill, Shawn Colvin, Peter Frampton** and **Travis Tritt**.

"Love all that life has given you
We have so much to see
I'll be yours eternally
Come share it all with me..."

Lyrics from the song
Yours Eternally
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ALBUMS

Edited by Michael Paoletta

POP

► **VARIOUS ARTISTS**
MTV2 Headbangers Ball Volume 2
PRODUCERS: various
Roadrunner 168 618 256
RELEASE DATE: Sept. 28

Last year's "Headbangers Ball" compilation served as a heavy metal primer for those looking to get acquainted with the current crop of metal. Roadrunner and MTV2 continue the trend this year. Essentially the second edition of "Now That's What I Call Heavy Music," the two-disc set bridges the gap between popular, mainstream hard rock and more underground bands that hard music fans might have only heard about via word-of-mouth or T-shirts. The first disc features more established bands like Korn, Slipknot and Megadeth, as well as a previously unreleased live performance from Dave Grohl's Probot. Disc two features more subgenres, including death metal (Decide), black metal (Cradle of Filth, Satyricon) and metal-core (Unearth, Eighteen Visions). While not essential, this second collection is a diverse cross-section of all things heavy.—**BT**

► **CITIZEN COPE**
The Clarence Greenwood Recordings
PRODUCER: Clarence Greenwood
RCA 8287652114
RELEASE DATE: Sept. 14

While Citizen Cope's 2002 self-titled debut on DreamWorks boasted several memorable tunes, the second half of the album petered out with bland material. Not so on this, Cope's second CD and first with RCA. All 11 tracks are compelling in their own right, from the unusual characters Cope (aka Clarence Greenwood) sketches to the sonic colors and textures he layers into the mix. His nasal, rough-hewn vocals that he often double- and triple-tracks are a strong calling card, as is his prowess on several instruments that he overlays for groove effect. Cope's wordsmithery is street-wise, plaintive and atypical ("Pablo Picasso"); his style is all-inclusive with hints of reggae, shades of hip-hop, allusions to Memphis soul, a sprinkling of Latin jazz percussion and even a clapping country lode on "D'Artagnan's Theme." Guests include Carlos Santana and Me'shell Ndegeocello. Highly recommended.—**DO**

► **MEGADETH**
The System Has Failed
PRODUCERS: Jeff Balding, Dave Mustaine
Sanctuary 84708
RELEASE DATE: Sept. 14

By the sound of Dave Mustaine's guitar performance on "The System Has Failed," one would never know he called his career to a halt in 2002 after sustaining a nerve injury to his arm. Other changes are apparent though. Longtime bassist Dave Ellefson is gone, but a shocking blast from the past has returned: Guitarist Chris Poland (a contributor to the band's first two sets)

ESSENTIAL REVIEWS



NELLY
Suit
PRODUCERS: various
Derry/Fo' Reel/Universal B0003316
RELEASE DATE: Sept. 14

Nelly aims for the grown and sexy crowd with the release of "Suit." Opting for smoothed-out tales of late-night trysts and other indiscretions, Nelly revisits the laid-back rap-sing flow that made his "Dilemma" a hit; witness the lead single, the Doe-produced, hip-hop ballad "My Place" (featuring Jaheim) that finds Nelly looking to rekindle a lost love. For real emotion, though, look no further than "Over and Over." With a lyric that focuses on regret, the song is accented by guest Tim McGraw's moving hook. Other highlights include "Nobody Knows" and "Play It Off." Those desiring Nelly's party-time rap roots should seek the simultaneously released "Sweat," a more uptempo full-length that includes club anthems "Flap Your Wings" and "Tilt Ya Head Back." "Suit" and "Sweat" debut on The Billboard 200 this week at Nos. 1 and 2, respectively.—**RH**

TEARS FOR FEARS
Everybody Loves a Happy Ending
PRODUCERS: Tears for Fears, Charlton Pettus

NewDoor/UME B0003042
RELEASE DATE: Sept. 14
 British duo Tears for Fears released three albums in the '80s, including chart-topper "Songs From the Big Chair." Following 1989 disc "The Seeds of Love," bandmates Roland Orzabal and Curt Smith parted ways, with Orzabal carrying the act's torch and Smith releasing solo projects. Reunited as Tears for Fears, the pair delivers its first



album together in 15 years—complete with a cheeky title. "Everybody Loves a Happy Ending" is rich in melody and mood, guitar and piano; it is more rock than pop. Fresh, invigorating songs like "Closest Thing to Heaven," "Call Me Mellow," "Who Are You" and "Ladybird" reveal a twosome that is proudly wearing its Beatles-by-way-of-Pink-Floyd influences on its sleeve. Consider this reunion a most welcome one.—**MP**



CIARA
Goodies
PRODUCERS: various
Sho Nuff-Music Line/LaFace/Zomba 82876-62819
RELEASE DATE: Sept. 28

The union between crunk and R&B took off with Usher's crossover phenomenon, "Yeah!" Stepping into his No. 1 shoes is newcomer Ciara, whose hypnotic, no-means-no anthem "Goodies" (featuring Petey Pablo) has some proclaiming her the princess of crunk-n-B. But the singer/songwriter isn't aiming to be boxed into that corner. The album is an ample mix of beat-heavy party jams, midtempo grooves and heat-seeking ballads. Next to the title track, standouts include "1, 2 Step" with Missy Elliott and the R. Kelly-penned-and-produced "Next to You." "I Want the Title" artfully interpolates the LTD classic "Love Ballad." Ciara's vocals won't make you forget such stronger-voiced talents as Alicia Keys, and some of the songs do adhere too easily to today's formulas. But her first solo flight strongly hints that Ciara is more than just a one-hit wonder.—**GM**

plays lead on most tracks. His interplay with Mustaine could account for the classic Megadeth riffings on "Blackmail the Universe" and "I Know Jack." Fans who resist Mustaine's experimental leanings should lighten up. He cleverly intertwines ticking clocks and plucking strings on "The Scorpion," and "Die Dead Enough" is a gleeful roller coaster of tempo shifts and layered choruses. "Shadow of Death" misses the mark: A ridiculously affected accent renders its recitation of the 23rd Psalm silly. Lyrically, Mustaine digs into the political environment, per usual, and holds his own life up for inspection ("Of Mice and Men," "Truth Be Told").—**CLT**

► **GOV'T MULE**
Déjà Voodoo
PRODUCERS: Warren Haynes, Michael Barbiero
ATO 0020
RELEASE DATE: Sept. 14

Four years after the untimely death of founding member Allen Woody, Gov't Mule has completed a lengthy mourning period marked by several tribute albums—which included most of the top bass players of the last 35 years—and relentless touring,

likewise featuring a large cast of guest players. Finally regrouping in the studio with longtime producer Michael Barbiero and now-permanent members Danny Louis on keyboards and Andy Hess on bass, Mule has produced its most compelling and sonically diverse album to date. On the opening track, the irresistibly funky "Bad Man," guitarist/vocalist Haynes seems to recall his fallen comrade but also resolve to begin anew. Haynes' vocal is heavily processed on the urgent rocker "Slackjaw Jezabel," ditto for the intro of "Perfect Shelter." Clearly, Mule's creativity in the studio is gathering the same momentum as its explosive live performances.—**CW**

► **BOWLING FOR SOUP**
A Hangover You Don't Deserve
PRODUCERS: Russ T. Cobb, Jaret Riddick, Butch Walker, Casey Diiorio
Jive 82876-62294
RELEASE DATE: Sept. 14

Bowling for Soup has carved a musical niche somewhere in between Blink-182 and "Weird Al" Yankovic. Armed with bubblegum riffs, goofy lyrics and a love of old-school heavy metal, "A Hangover You Don't Deserve" overflows with potential

teen anthems. Butch Walker (Marvelous 3, Avril Lavigne) produced the album's catchiest tracks: "Almost" and "Trucker Hat" have as much crossover appeal as the band's current hit, "1985." As with any "Hangover," though, downsides are aplenty. In this case, the songs toward the end of the 17-track set blur together. It's not a complete buzz kill, but when it comes to quirky power-pop, shorter is usually sweeter.—**KK**

THE FAINT
Wet From Birth
PRODUCERS: Mike Mogis, the Faint
Saddle Creek 67
RELEASE DATE: Sept. 14

The charm of the Faint is that it makes indie kids dance. The act's latest, "Wet From Birth," undoubtedly re-establishes its penchant for synth dance-rock and none-too-subtle lyrics. Where the Faint falls short, though, is its lack of daring; even with the welcome addition of strings (apropos of its cinematic live show) and varying styles, "Wet From Birth" sounds contained and merely likeable, lacking the uncontrollable seductiveness of songs like "So Sexual" from previous album "Danse Macabre." Not

to say the Faint compromised its arty, original sound, but there's something to be said for spontaneity. Just growling the word "revolution" (on "Drop Kick the Punks") doesn't make a punk anthem, and an entire song about erections—and not the monument sort—is more skip-able than innovative. Though single "Desperate Guys" and the raucous "Symptom Finger" have staying power, the Faint seems to be almost too aware of what it does well.—**KH**

R&B/HIP-HOP

★ **TALIB KWELI**
The Beautiful Struggle
PRODUCERS: various
Rawkus/Geffen B0003407
RELEASE DATE: Sept. 28

After recording well-received projects with Black Star partner Mos Def and Reflection Eternal colleague Hi-Tek, Talib Kweli went on his own in 2002 with "Quality." On this sophomore solo jaunt, the lyrically diverse and prolific griot delves deeper into the real-life realm from which he staked his initial acclaim. On that score, the talented rapper has lost no ground. Helping him give voice to a raft of topics from everyday survival and world issues to break dancing are the well-known (Mary J. Blige, Faith Evans), up-and-comers (John Legend) and the under-recognized (Jean Grae, Res). "I Try," featuring Blige and produced by Kanye West, comes off as trying too hard to recreate Kweli's "Quality" hit, "Get By." The album works best when it goes with the flow, as on "Ghetto Show" with Common and Anthony Hamilton, the title track and "Going Hard" with Res.—**GM**

COUNTRY

► **KASEY CHAMBERS**
Wayward Angel
PRODUCER: Nash Chambers
Warner Bros. 48811
RELEASE DATE: Sept. 14

After two releases that each boasted moments of brilliance, Aussie alt-country princess Kasey Chambers emerges with her most focused release to date. In many ways a collection of dreams and hopes, "Wayward Angel" showcases a mature and confident artist. Sexy outback lounge tunes like "Pony" and the softly percolating wistfulness of "Hollywood" fit nicely with romantic anthems "Like a River" and the gorgeous "Lost and Found." This disc is more sparse and acoustic than its predecessors; banjo and thumping drums drive the haunting title cut, and "Follow You Home" is a bluegrass tour de force. Meanwhile, "For Sale" and "Mother" are laid-back country waltzes. But Chambers can still rock ("Guilty As Sin," "Saturated"). As a songwriter, Chambers has become a powerhouse, and producer Nash Chambers (her brother) knows just how to get the most out of her captivating vocals. A completely satisfying return.—**RW**

(Continued on page 32)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Katie Hasty, Katy Kroll, Gail Mitchell, Dan Ouellette, Michael Paoletta, Bram Teitelman, Christa L. Titus, Ray Waddell, Christopher Walsh.
 ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 31)

★ TONY JOE WHITE

The Heroines
PRODUCERS: Tony Joe White, JD White
Sanctuary 86366

RELEASE DATE: Sept. 21

New releases from swamp rock titan Tony Joe White don't come along very often, and this one is special, indeed. White pays homage to his favorite female singers here, and it's a real treat to hear his spooky baritone mesh with the opposite sex. But the set is never lacking in grit. Shelby Lynne matches White soul to soul on the smoldering "Can't Go Back Home," and Lucinda Williams is a swamp-funk queen on "Closing In to the Fire." Emmylou Harris brings style and substance to the desperate "Wild Wolf Calling Me," and White thumps with authority with the great Jessi Colter on "Fireflies in the Storm." White honors women, though, even on his own, as on the appreciative "Ice Cream Man" and sly "Rich Woman Blues." He shows his mean streak on "Robbin' My Honeycomb" and the cantankerous "Chaos Boogie." White's guitar is a star as well, and the instrumental bookends ("Gabiella" and "Gabiella's Affair") are all mood and atmosphere.—RW

LATIN

★ ALIH JEY

Gotas de Piel
PRODUCERS: various
Universal Music Latino B0003368

RELEASE DATE: Sept. 14

Dominican singer/songwriter Alih Jey released her self-titled debut album Sept. 11, 2001. Despite a strong single, "It's OK," the album caused barely a ripple because of the unfortunate timing. With her sophomore effort, we hope Jey will get the chance to prove her worth. "Gotas de Piel" is fresh and distinctive, boasting Jey's own songs set to tasteful pop arrangements with a slight rock edge, but not enough to turn off radio programmers. Songs range from the upbeat "De Prisa" and the self-affirming "Muñequita Tuya" to the more reflective "Por Eso," a ballad with lush string arrangements that brings out the artist's childlike yet assertive voice. Jey sounds like Tori Amos in "Borrarte"—singing over piano and cello—and entirely like herself in "Te Lo Debo a Tí," one of the best female pop tracks in recent memory. If sophomore albums define careers, this one's a winner.—LC

JAZZ

► BRANFORD MARSALIS QUARTET

Eternal
PRODUCER: Branford Marsalis
Marsalis Music/Rounder 11661-3309

RELEASE DATE: Sept. 14

The challenge in delivering an all-ballads instrumental CD is to entice, seduce and then sustain the listener's attention. It's no cakewalk. Tenor saxophonist Joe Lovano made the grade earlier this year on his mellow CD "I'm All for You," and now Branford Marsalis cools the tempo and likewise captivates. On "Eternal," his third CD for his own Marsalis Music label, he plumbs the depths of seven extended improvisational tunes. Most ballad CDs suffice for background dinner jazz, but the moving perform-

ances on "Eternal" promise to arrest conversation. With a close listen you can hear Marsalis on soprano and tenor saxes feel his way through the tunes alongside his simpatico quartet of pianist Joey Calderazzo, bassist Eric Revis and drummer Jeff "Tain" Watts. Each member contributes an original, highlighted by Marsalis' passionately drawn title tune, a song he penned for his wife. One of the covers, the molasses-slow "Gloomy Sunday," associated with Billie Holiday and pop singer Heather Nova, is given a heartfelt, knowing rendering that testifies to Marsalis fully fathoming anguish and expressing it with thickly accented tenor blues.—DO

GOSPEL

► J MOSS

The J Moss Project
PRODUCERS: PAJAM
Gospo Centric 755700068

RELEASE DATE: Sept. 14

As one-third of hit-making production team PAJAM, J Moss has written and been behind the boards for major gospel and mainstream acts, including Hezekiah Walker, Trin-i-tee 5:7, 'N Sync and Dru Hill. The edgy hip-hop with which he and his partners have made a name is on prominent and punchy display ("You Brought Me," "Psalm 150"), but the real surprise lies in Moss' old-school take on the infectious "Don't Let" and his truly masterful touch with stirring, pop/R&B ballads ("The More I Think," "Unto Thee," "Me Again"). Freed to paint his own musical self-portrait, Moss emerges as an artist of depth and diversity on an album that delights and dazzles at every turn.—GE

DVD

VARIOUS ARTISTS

WarpVision: The Videos 1989-2004
Warp 122

RELEASE DATE: Sept. 28

To celebrate its 15th birthday, influential British independent label Warp has compiled its first DVD collection spotlighting the label's rich, wickedly twisted and often groundbreaking video history. The electronic label's main acts are all present, from LFO, Nightmares on Wax, Broadcast and Autechre to Squarepusher, Prefuse 73, Luke Vibert and Aphex Twin. That said, the majority of these videos have never been commercially released. Standing head and shoulders above all else here are three Aphex Twin entries: "Donkey Rhubarb" (lensed by David Slade) and director Chris Cunningham's director's cuts of "Come to Daddy" and "Windowlicker." Enthusiasts take note: The initial pressing of "WarpVision" arrives with a bonus CD that finds London-based DJs Buddy Peace and Zilla having fun with the Warp catalog.—MP

Billboard.com

- Social Distortion, "Sex, Love and Rock'n'Roll" (Time Bomb)
- Giant Sand, "Is All Over . . . the Map" (Thrill Jockey)
- Beep Beep, "Business Casual" (Saddle Creek)

SINGLES

Edited by Michael Paoletta

POP

BRITNEY SPEARS My Prerogative (3:35)

PRODUCERS: Bloodshy & Avant
WRITERS: B. Brown, G. Griffin, E.T. Riley
PUBLISHERS: various
Jive 64895 (CD promo)

Britney Spears serves up her cover of Bobby Brown's No. 1 Billboard Hot 100 hit "My Prerogative." It's the first single from her "Greatest Hits: My Prerogative," due Nov. 9. Spears' take on the defensive "My Prerogative" could not be more timely, particularly after a year's worth of tabloid coverage of her quickie Las Vegas marriage/annulment and subsequent relationship with now-husband Kevin Federline—not to mention her perceived love of Cheetos and cut-off jean shorts. However, the Bollywood-flavored song seems to be more of a buzz record, engineered mostly to get attention. The verses have a slinky, sexy feel, while the chorus goes for the throat with angry, buzzy, grating vocals. The success of the track hinges on the public's eagerness to hear an annoyed Spears telling critics to kiss off. While the hard groove of the track is undeniable, the whole affair comes across as harsh.—KC

R&B/HIP-HOP

► TERROR SQUAD FEATURING REMY, ARMAGEDDON, DRE & FAT JOE Take Me Home (3:27)

PRODUCERS: Streetrunner, Cool & Dre
WRITERS: various
PUBLISHERS: various
SRC/Universal UNIR 21312 (CD promo)

The hot Terror Squad follows up its No. 1 crossover party anthem, "Lean Back," with this melodic entree. Romantic liaisons in the form of post-gig groupie encounters are the topic of discussion this time out. Such frank lyrics as "Mommy, you could take me home if you let the whole crew get on"—with the obligatory salutation "bitch" thrown in—do nothing to erase the girl-toy image associated with rap/hip-hop. Subject matter aside, however, it's the easy groove that principally carries this number. For that, we can thank the skillful interpolation of the Brenda Russell composition "If Only for One Night."—GM

► JA RULE FEATURING R. KELLY & ASHANTI Wonderful (4:26)

PRODUCERS: Jimi Kendrix, Irv Gotti
WRITERS: J. Atkins, K. Smith, J. Lorenzo, R. Kelly
PUBLISHERS: ASCAP/BMI
The Inc./Island Def Jam DEFR 16149 (CD promo)

This midtempo number is the first single from Ja Rule's forthcoming album, "R.U.L.E." But while he's listed as the headliner here, he seems more like the guest artist, with R. Kelly and Ashanti featured prominently on a song about the trappings of success. Their presence, however, does little to erase the tune's been-there, done-that feel—from the lyrics ("If it wasn't for the money, cars and movie stars/And jewels and all these things I've got/I wonder/Would you still want me") to a rhythm bed that's remi-

ESSENTIAL REVIEWS



DESTINY'S CHILD Lose My Breath (3:32)

PRODUCERS: Beyoncé, Rodney "Darkchild" Jerkins
WRITERS: various
PUBLISHERS: various
Columbia CSK 54803 (CD promo)

Destiny's Child is back—with a vengeance. "Lose My Breath" is the lead track from the trio's much-anticipated new album, "Destiny Fulfilled," due Nov. 16. The cut is a rapid-fire, drumline-enhanced dance workout, with Beyoncé, Kelly and Michelle each taking a turn at lead vocals. Lyrically, the song revisits familiar territory: the inadequacies of men. This time around, it's of a slightly more intimate nature: "If you can't make me say oooh/Like the beat of this groove/You don't have no business in this/Here's your papers, baby, you are dismissed." One misstep on an otherwise explosive track is Rodney Jerkins' ritual "Darkchild" shout-out. "Lose My Breath" is available as a digital download exclusively at walmart.com until Oct. 5, at which time it will be made available at other sites.—GM



SIMPLE PLAN Welcome to My Life (3:27)

PRODUCER: Bob Rock
WRITER: Simple Plan
PUBLISHERS: WB Music (ASCAP); Wet Wheelie Music (SOCAN); High-Maintenance Music (SOCAN)
Lava 301560 (CD promo)

Much has happened to Canadian pop-punk quintet Simple Plan since the release of "No Pads, No Helmets . . . Just Balls" two years ago. The band toured the world, scored three Billboard Hot 100 hits ("Perfect," "Addicted," "I'd Do Anything") and became a darling of MTV's "Total Request Live." Then, earlier this year, after spending 57 weeks on The Billboard 200, "No Pads" peaked at No. 35. Now the boys are back, with this preview to their sophomore album, "Still Not Getting Any . . ." due Oct. 26. Produced by Bob Rock (Metallica, Bon Jovi, the Cult), the adrenaline-pumped, treadmill-ready "Welcome to My Life" is as catchy and potent as they come. For the many who have been "hurt," "lost," "left out in the dark" or "pushed around," Simple Plan comes to the rescue.—MP

niscent of Brandy & Monica's 1998 hit "The Boy Is Mine." And when Ja Rule does weigh in, he uses such tired phrases ("Walk a mile in my shoes"). Please. The song is pleasant enough but not as compelling as some of Ja Rule's earlier efforts.—GM

DANCE/ELECTRONIC

THE POSTAL SERVICE Against All Odds (3:50)

PRODUCER: the Postal Service
WRITER: P. Collins
PUBLISHERS: EMI Golden Torch Music/Hit & Run Music Publishing (ASCAP)
Lakeshore 33804 (CD promo)

Even as the Postal Service's album "Give Up" continues to sell beyond expectations (358,000 units and counting), the Sub Pop duo delivers a new single. This cover of Phil Collins' "Against All Odds" is lifted from the "Wicker Park" soundtrack, which also features tracks by Snow Patrol, the Shins, Death Cab for Cutie and Stereophonics. On "Against All Odds," Ben Gibbard's tender, emotive voice works well with the love song's pleading, desperate lyrics. Musically sparse, the track begins with scratchy vocals that sound as if they were literally phoned in. But after that, Gibbard's voice comes in crystal clear, shifting musical gears. Complementing his nearly worn and torn vocals are skittery electronic beats. While adding its

own personal flourishes, the Postal Service maintains the pacing of Collins' original.—KC

COUNTRY

► RACHEL PROCTOR Where I Belong (3:29)

PRODUCER: Chris Lindsey
WRITERS: C. Lindsey, H. Lindsey, A. Mayo, T. Verges
PUBLISHERS: various
BNA 82876-64697 (CD promo)

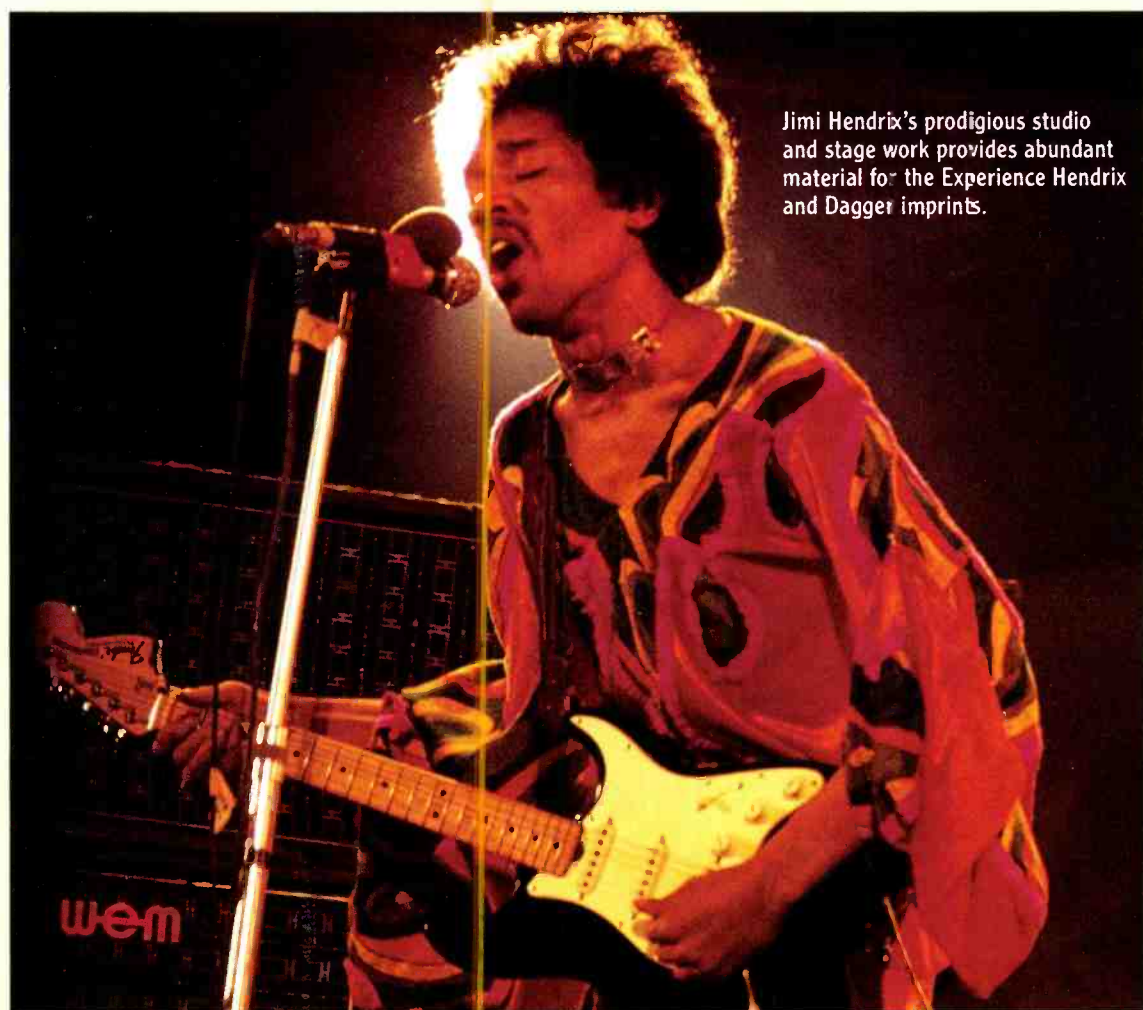
Charleston, W.Va., native Rachel Proctor saw her career advance considerably with her third single, "Me and Emily." She follows that with another exceptional ballad. Chris Lindsey's understated production provides an intimate environment for Proctor's vocals to work magic; simply put, her delivery is gorgeous. Her voice alternately conveys aching vulnerability and gentle strength with this poignant lyric. It's a moving treatise on enduring life's challenges and the blessings of finally discovering where you belong. Though Proctor is an accomplished songwriter in her own right (her credits include Martina McBride's hit "Where Would You Be"), "Where I Belong" was penned by Chris Lindsey, Hillary Lindsey, Aimee Mayo and Troy Verges. Among the strong crop of Nashville newcomers ascending the charts these days, look for Proctor to be one with staying power.—DEP

Big boxes' exclusives by popular acts like Atreyu are raising the ire of indies



'Seinfeld' and other TV shows on DVD are expected to boost video sales this fall

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Jimi Hendrix's prodigious studio and stage work provides abundant material for the Experience Hendrix and Dagger imprints.

Experience Hendrix Preps Tribute CD

Company Also Grooms Imprint Aimed At Diehard Fans

BY CHRISTOPHER WALSH

NEW YORK—Thirty-four years after his death, Jimi Hendrix continues to enthrall his fans and attract new ones.

In a control room at Electric Lady Studios, the facility Hendrix was building at the time of his death, John McDermott and Janie Hendrix of Experience Hendrix recently worked on two Hendrix-related projects with Eddie Kramer, who engineered all of the guitarist's studio recordings. Experience Hendrix, established by the artist's late father, gained control of his master recordings in 1995.

Like titles involving his contemporaries the Beatles and Bob Dylan, releases by Hendrix or tributes to him are enthusiastically met by a sizable audience. The November 1998 release "Experience Hendrix: The Best of Jimi Hendrix," for example, has sold 1.6 million units, according to Nielsen SoundScan. The two-disc "BBC Sessions," released the same year, has sold 323,000 copies, while the 1999 "Live at Woodstock" and "Live at the Fillmore East" have sold 192,000 and 173,000, respectively.

All are on Universal's Experience Hendrix imprint.

The Experience Hendrix team's most recent work involves mixing of recent tribute concerts featuring Hubert Sumlin, Buddy Guy, Jerry Cantrell, Living Colour, Kenny Wayne Shepherd and Eric Gales. A DVD release is expected, though no formal plans have been announced.

Also being prepared are previously unheard 1969 studio recordings that reveal the Jimi Hendrix Experience developing songs for an album that was never completed, as the group lost its bassist, the late Noel Redding.

The latter project is slated for release on Dagger Records, an Experience Hendrix-run Web/mail-order label catering to the most ardent Hendrix fans. Dagger releases include fan-made concert recordings as well as unreleased studio recordings.

Kramer mixes all Experience Hendrix and Dagger titles. The artist's prodigious studio and stage work affords Dagger a finite but abundant amount of material from which to draw.

"We've tried to use the Universal portal, if you will, for

(Continued on page 35)

Virgin Taps Wright For N.A. CEO

BY ED CHRISTMAN

NEW YORK—In assuming active leadership as CEO of the Virgin Entertainment Group North America, Simon Wright says he wants to ensure the Virgin brand remains strong.

"Over the next 12 months, the Virgin Group is investing a lot of money in North America, more than it is in any other territory in the world," says Wright, who remains CEO of parent Virgin Entertainment Group. "[We are] launching a domestic airline in the U.S. We will start a new mobile phone company in Canada, and we have the mobile company in America growing. Also, [company chairman] Richard Branson will have a TV reality show in the fall, so Virgin is fully committed to North America in a whole range of areas."

That puts a lot of pressure on the Virgin Megastore chain to develop alongside corporate's investment in North America, Wright explains. "Retail is our front window for the Virgin brand," he says. "So it is very important that the stores are fundamentally doing well and putting forth the right image for the brand."

Wright replaces VEG N.A. president/CEO Glen Ward, who left the company Sept. 18, as reported on billboard.biz. "We have reviewed our structure here and in the United Kingdom, and as part of that, Glen is leaving," Wright says. "Glen has done a great job for us over the last four years, and he will get every support from us."

Ward says he is disappointed to be leaving "such a great company as Virgin and the incredible team" with which he worked. But he adds, "I leave with the comforting thought that during my six years in North America... we have implemented

some revolutionary initiatives [that] have benefited not only the company but the music and entertainment retailing community as a whole."

Ward will retain leadership of the National Assn. of Recording Merchandisers. He assumed the NARM chair at the organization's August convention (see story, page 34). He says he also wants to "seek out a new challenge in this industry that I am so passionate about."

Wright, who was based in London, will split his time between Los Angeles and London as he continues to oversee VEG's international operations.

EXEC REVAMP

With this latest move, VEG has basically revamped the entire senior management team of the North America chain. In January, it replaced CFO Jeff Moxie with Ravi Ahuja, who had been senior VP of global business development for parent com-

pany VEG in the United Kingdom.

In March, VEG N.A. revamped its buying operations, giving Steve Winningham, senior VP of operations and information technology, responsibility for product merchandising and purchasing as well. Kevin Milligan, who was VP of purchasing for the Western region at Trans World Entertainment, joined VEG as VP of product, reporting to Winningham. And Dave Alder, who was senior VP of product and marketing, was given the title of senior VP of marketing and strategic development.

Those moves came after VEG N.A. experienced a cash-flow crunch from mid-November 2003 through January 2004, resulting in missed and/or late payments to some product suppliers.

In addition to changing its management structure, VEG N.A. renewed

(Continued on page 34)



WRIGHT: COMMITTED TO NORTH AMERICA

IFPI Data Show Strong Global Indies Share

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

Indie labels account for more than one-quarter of the world's \$32 billion music market, according to the latest statistics from the **International Federation of the Phonographic Industry**.

On a worldwide basis, indie labels claimed 25.3% of the world's total sales in 2003, the IFPI says in its yearly report, "The Recording Industry in Numbers," published Sept. 14 in London. The figure is down slightly from 25.9% in 2002. It remains, however, greater than that of any of the individual majors. **Universal Music** was the biggest single record company, with a 23.5% share in 2003.

The strength of indies varies according to region and country. In North America, indies weigh in with an 18.2% share, while in Europe, the number is 19.4%. Elsewhere, it rises to 26% in Latin America, 37.9% in Asia and 51.6% in Japan. The lowest regional share for indies is in Australasia, where they account for 17.5%.

The country with the smallest indie share is Ireland, with 1.5%,

but many Irish artists are signed directly to British labels. Indies account for 19.7% of the British market. In the rest of Europe, the indies' share ranges from 7.2% in Denmark to 40.7% in Hungary.

The Indies

The U.S. indies' 18.2% share is up from 16.1% in 2002, but it is in Asia that indies show the most muscle. Japan's indie share is impressive enough, but what about that of Thailand—a massive 71.2%!

All the indicators show that indies will continue to hold a key role in the region. Majors are currently reassessing their Asian operations, shrinking their enterprises, if not closing them, and licensing repertoire to local indies.

MERCURY RISES FOR DOMINO: The short-list of acts nominated for the prestigious Nationwide Mercury Prize was a good indicator of

the vibrant state of the British indie scene.

No fewer than five of the 12 acts selected were signed to indie labels, including the winner, **Franz Ferdinand**. The Scottish art-rock band that picked up the coveted British and Irish album of the year award at a Sept. 7 ceremony in London has also just received four nominations for the Q Awards, voted for by the readers of the influential U.K. music monthly.

Franz Ferdinand is signed to **Domino**, a label based in south London but with strong ties to the Glasgow, Scotland, scene. Founded by **Laurence Bell** some 10 years ago, Domino is enjoying spectacular commercial success with Franz Ferdinand. Worldwide shipments have reached 2 million units, with 600,000 in the United Kingdom alone, according to the label.

Franz Ferdinand's self-titled debut album is distributed in the United States through **Epic**. In Germany and France—Europe's largest territories outside the United Kingdom—those duties are handled by **Rough Trade** and **PIAS**, respectively.

Other indie labels with Mercury nominees included **XL Recordings** (**Basement Jaxx**), **Rough Trade**

(**Belle & Sebastian**), **Big Dada** (**Ty**) and **Rykodisc** (**Rob Wyatt**).

Alison Wenham, chairman/chief executive of the **British Assn. of Independent Music**, says the strong showing for independent artists highlights the sector's "vital role in discovering, nurturing and promoting new music."

VIRTUAL ECHO: Great Britain's **Echo** label is planning to establish a presence in the United States early in 2005. The twist is that the label won't have a physical State-side presence.

Echo—a division of British inde-

pendent media company **Chrysalis Group**, headed by **Chrysalis Records** founder **Chris Wright**—is launching a "virtual" venture. All label functions and staffing will be outsourced. **Alternative Distribution Alliance** will distribute; marketing and promotion will be handled by full-service label management agency **World's Fair Label Group**. Both companies are based in New York.

The repertoire will come from **Chrysalis Music's** various A&R sources in the United States and Europe—mainly the **Echo** label and the **Chrysalis Music Publishing** firm.

The first two albums to be released in the United States will appear in late January. They are British alternative rockers **the Stands'** "All Years Standing" and **I Am Kloot's** self-titled second album. The I Am Kloot title was released in the United Kingdom in September 2003, followed by the Stands' set in February. A release from Chrysalis Music-signed U.S. artist **Steven Yerkey** will follow.

Jeremy Lascelles, CEO of the Chrysalis Music division, says the initiative is a "launch pad" and that he expects the company to be built brick by brick.



LASCELLES: U.S. ECHO A 'LAUNCH PAD'

Wright

Continued from page 33

its revolving credit facility with Fleet Retail Finance, expanding it from \$20 million to \$30 million in early December. Also, the parent company supplied the chain with what sources say is a \$10 million loan in two \$5 million installments since February.

Since that time, the chain has been making timely payments to all suppliers, sources say.

RE-EVALUATED REAL ESTATE

In other moves, management recognized that 10 stores of the then-23-unit chain had real estate deals that were losing money, as well as hurting the North America chain's bottom line. The company had struck all of those deals before Ward assumed VEG's leadership.

Wright says the chain has since addressed the issue, renegotiating seven of eight leases so the stores are profitable or at least breaking even, and shuttering one store in Long Island, N.Y. A profitable store in Columbus, Ohio, was also shuttered, because the chain received an offer for the store's lease that was too lucrative to turn down, Wright says.

'Jobless' Chair Not New To NARM

NEW YORK—Glen Ward will continue in his role as chairman of the National Assn. of Recording Merchandisers, even though he is exiting his position as president/CEO of Virgin Retail Group North America (see story, page 33).

"The NARM board affirmed its strong support for Ward to remain as the association's chairman," acting president Jim Donio says. "Glen has already contributed so much to the organization, and we are looking forward to continuing our work with him and focusing on the goals we've established."

Ward was named chairman at the trade association's annual convention, held in August in San Diego. He replaced David Schlang, who was an executive at Alliance Entertainment Corp. when he was tapped for the NARM role but soon left the company and spent most of his tenure as chairman of the trade group without holding a job in the industry. Now, NARM is faced once again with a chairman who has lost his power base.

Donio says the latest turn of events is nothing that NARM can't handle.

With these transactions completed, VEG N.A. will open a new store in Toronto next year, and it is expected to relaunch its online effort, including Virgin Digital, shortly.

Executives at the majors say that

while they are watching VEG N.A. closely, they are impressed with the moves the chain is making to improve. But they add that the parent will need to put in more funds for the chain to reach stand-alone

When the same situation occurred last year with Schlang, NARM didn't miss a beat, according to Donio. "We moved on, and we planned one of our best conventions, with the highest convention rating in four years. Our membership is up 50%. We are on a more positive trajectory and focus than we have had in the past couple of years," he says.



WARD: WILL REMAIN NARM CHAIRMAN

Meanwhile, there is no word yet on whether NARM will replace Gerry Lopez as vice chairman of the trade association, a position that he too added at the recent convention. Lopez has just left his post at Handleman Co. for what is said to be a non-music-industry position at Starbucks. What's more, NARM already has one Starbucks executive, Don MacKinnon, on its board, and it would be unusual to have two board members from the same company.

"This all needs to be sorted through," Donio says. "But we have a 13-person board and have some very strong people on the board. NARM is quite adept at dealing with curveballs and challenges."

ED CHRISTMAN

status once again. Until October 2001, when it did its first deal with Fleet, VEG N.A. was funded from VEG's corporate revolver.

Sources say they believe VEG will continue to support VEG N.A., but

they are waiting to see audited financials from the chain.

Preliminary numbers for the chain's fiscal year ended in March suggest that it had larger than expected losses, upwards of \$20 million. But another source indicates those losses were rung up because management decided to clean up the chain's financial structure once and for all, so those numbers reflect the renegotiated leases and other write-offs.

RETAIL ESSENTIAL

"This has been a tough year for the business, but we have made a lot of headway in terms of real estate and putting new product into the stores," Wright says. "The real estate deals give us a lot more flexibility to invest in those stores."

According to Wright, VEG N.A. has conducted a lot of market research to understand where the Megastore sits with the consumer. "We come out very strong in the minds of the consumers, but they are putting pressure on us to keep moving forward," Wright says.

"There is clearly an expectation from [the Megastore] customer base to continue to innovate and further the offering, and that is where our focus is momentarily," he says. "We know that retail is incredibly important to the whole Virgin brand mix."

Retail Groups Warn Labels Against Exclusives

With the holiday season looming large on the horizon, labels are looking for any advantage they can get. Naturally, the practice of providing value-adds is heating up.

But when such value-adds amount to giving certain retailers, i.e. big boxes, either exclusive tracks or an exclusive sales period on a product, it raises the ire of independent merchants in particular and most music specialty chains in general. The indies and specialty stores resent other outlets receiving what they term a



ATREYU: A BEST BUY AT BEST BUY?

“superior” version of an album.

This issue was one of the most hotly debated at the **National Assn. of Recording Merchandisers** convention in August. Not long before the convention, **Victory Records** and **Hollywood Records** gave **Best Buy** superior albums for **Atreyu** and **Queen**, respectively. The Minneapolis-based merchant also lined up exclusive rights to a four-disc DVD set from **Elton John**, starting Nov. 9 (*Billboard*, July 24).

Meanwhile, **Target** will get an extra cut on the new **Simple Plan** album from **Lava**. And while **Atlantic** is giving every merchant two new bonus tracks for the Nov. 3 relaunch of **Twista's** “Kamikaze,” it appears **Target** will get three extra tracks, or maybe an extra video, that no other retailer will have.

In the face of all this activity, the **Coalition of Independent Music Stores** issued a policy statement earlier this month, promising sanctions against labels offering such exclusives.

The policy letter labels the practice as not in the best interest of the fans of the artists involved, nor of the long-term health of the music industry,

especially the retail community. Moreover, the CIMS statement says, superior versions confuse customers and undermine the stores left out in the cold.

Since CIMS deems the practice anti-competitive and hostile, it has decided to apply sanctions against labels that persist in issuing such exclusives. For each incident, CIMS stores will enforce a *non grata* period of at least two weeks, during which there will be no pricing and positioning nor participation in contests or other in-store awareness programs for any artist on the label engaging in the practice.

While CIMS merchants will continue to stock the label's releases, they won't report sales or chart positions for any artist on the label, and they reserve the right to return, without penalty or delay, any product by the affected artist. The *non grata* time period will escalate with subsequent incidents by the label.

Meanwhile, merchants in the **Music Monitor Network** are also taking a stand against the practice. In a policy

statement obtained by Retail Track, the network objects to the exclusives on the same grounds that CIMS cites. MMN, however, is protesting in a seemingly less aggressive manner.

Its policy statement encourages labels to use unique marketing strategies to increase sales across the board, rather than issuing superior versions

reads. “We hope that you will take our concerns seriously, listen to our request and join us in our efforts to make the music industry healthy for all its members.”

While this conciliatory policy is pared down from one MMN members were considering endorsing at **NARM** (*Billboard*, Sept. 4), sources suggest that labels that ignore the MMN position will also suffer members' ire through some kind of sanctions.

Most label executives contacted by Retail Track acknowledge the power of independent merchants in developing new artists. Consequently, they say, their companies will try to refrain from issuing superior versions of albums. But some label executives suggest that the coalitions had to work hard on their definition of a superior album, since coalition stores are the beneficiary of so many value-adds that the big boxes don't get.

And a few say that while they plan to cut back on superior versions, it will be hard to resist a big box offering a million-dollar advertising campaign that includes TV. In that instance, those label execs indicate they will choose to take their lumps from independent merchants.

Retail Track™

By Ed Christman
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Hendrix

Continued from page 33

records that, in terms of concept, fit Jimi's legacy for a broad audience,” McDermott says. “Whereas [Dagger] is more directed to fans. Since there's so much material, there's a chance to pick the really great stuff that fills in other sections: songs in development, great concerts, things where the performance was spectacular but the recording wasn't all that great.”

Given their distinct nature, each label is distributed through separate channels, says Janie Hendrix, Jimi's step-sister. Experience Hendrix “is a deal we made with Universal. We want fans to be able to go to the bins and see the releases with our logo and know that this is the authentic Hendrix product that is put out by the family, whereas with Dagger, you

can only find it on the authentic Hendrix Web site or catalog.”

For the guitarist's family, she adds, the labels are also a means of bringing order to a legacy that has been misused, both through endless repackaging of his recordings and releases that bear his name despite his peripheral involvement. Prior to stardom in his own right, Hendrix served as a guitarist with such acts as the Isley Brothers, Little Richard and King Curtis.

“Part of the reason we created [Dagger],” Hendrix says, “was the frustration of going into record stores and seeing ‘Jimi Hendrix,’ in big letters, ‘and . . . whomever,’ and you don't even hear Jimi on there, or he isn't even on there. We wanted to assure the fans that this is Jimi, but didn't want to clog up the bins with the [other] authentic releases.” Dagger releases, Hendrix adds, “aren't for the new fan, they're for the fan that is a little more seasoned.”



FROM LEFT, KRAMER, HENDRIX AND McDERMOTT: MAINTAINING AUTHENTICITY IN A CLUTTERED MARKETPLACE

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Video Biz Anticipating Hit-Filled Q4

BY JILL KIPNIS

LOS ANGELES—Though record DVD sales are expected this fourth quarter with the release of such titles as “Shrek 2” (Nov. 5, DreamWorks Home Entertainment) and “Spider-Man 2” (Nov. 30, Columbia TriStar Home Entertainment), these blockbuster theatrical releases will have strong competition for consumers’ DVD dollars.

A number of other categories, including theatrical catalog, TV, music and children’s titles, will tempt purse strings to loosen, according to retailers and home video executives.

The much-anticipated DVD debuts of “Star Wars Trilogy” (Sept. 21, Twentieth Century Fox Home Entertainment) and the first three seasons of “Seinfeld” (Nov. 23, Columbia TriStar) are the most-cited potential sales stars outside of current theatrical titles.

Runners-up include “Aladdin” (Oct. 5) and the 40th anniversary edition of “Mary Poppins” (Dec. 14), both from Buena Vista Home Entertainment.

“It’s going to be a magnificent release period,” predicts Dave Alder, senior VP of marketing and strategic development for Los Angeles-based Virgin Megastores. “‘Star Wars’ will be bigger than other box sets in the past. There is so

much buzz around ‘Seinfeld.’ I can’t think of another TV product that has had so much excitement. Music product is going to be tremendous. There’s a lot of gift-oriented product coming.”

Studios are banking on the success of their nontheatrical titles heading into Christmas. Large-scale marketing and advertising campaigns, on par with those of the blockbusters, are in store.



CATALOG WILL BE KING

New-to-DVD theatrical catalog will be one of the hottest categories in the coming months, according to retailers and video executives.

The four-disc “Star Wars Trilogy” (\$69.98) is expected to set the sales record for a DVD boxed set. Fox reports that consumers spent \$115 million on “Star Wars Trilogy” and the “Star Wars: Battlefront” videogame Sept. 21, but the studio would not provide unit sales for the DVD set.

Last year’s “The Adventures of Indiana Jones” trilogy sold 1.1 million copies and generated \$50 million in revenue its first week, according to Lucasfilm and Paramount Home Entertainment.

“Looking at how the ‘Godfather’ and ‘Indiana Jones’ sets did, this will be so much beyond that,” predicts Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music.

“So much about ‘Star Wars’ has entered into our lexicon and is such a part of our culture.”

Marketing efforts for the title include the airing of a documentary on A&E, “Empire of Dreams: The Story of the Star Wars Trilogy” (a longer version of which appears on the DVD set), and an extensive TV and print ad campaign.

The marketing plan for the two-disc “Aladdin” (\$29.99) has been in the works for more than a year, according to Buena Vista Home Entertainment senior VP of marketing Gordon Ho. Efforts include partnering with Clay Aiken on his first headlining tour, a 50-date trek that ends Oct. 18 in Raleigh, N.C. (*Billboard*, July 17).

Buena Vista’s plans for the two-disc “Mary Poppins” set (\$29.99) and for “Mulan” (\$29.99), which reaches stores Oct. 26, should also result in top sales.

“We expect these titles to generate revenue on the caliber of major theatrical releases,” Ho adds.

Other notable catalog releases retailers expect to sell well include Warner Home Video’s 10-disc “The Ultimate Matrix Collection” (Dec. 7, \$79.92) and four-disc “Gone With the Wind” set (Nov. 9, \$39.92). Additional top movers could include the three-disc “Rambo—Ultimate Collection” (Nov. 23, \$44.98, Lions Gate Entertainment), “The Untouchables—Special Collector’s Edition” (Oct. 5, Paramount, \$19.99) and Universal Studios Home Video’s “Dazed and Confused” and “Fast Times at

Ridgmont High” (both Nov. 2, \$19.98 each or \$27.98 together).

The DVD release of the first three seasons of “Seinfeld” is expected to greatly increase fourth-quarter sales of TV product.

“‘Seinfeld’ will really help to bring a lot of customers in the stores who perhaps haven’t purchased TV on DVD before,” Alder says.

“Seinfeld: Volume 1” will contain the 18 episodes of seasons one and two. “Seinfeld: Volume 2” will contain the 22 episodes of season three. Each four-disc volume will retail for \$49.95.

Retailers say a number of Fox TV sets are also poised to attract interest.

These include “Arrested Development—Season 1” (Oct. 19, \$39.98), this year’s Emmy Award winner for best comedy series; “That ’70s Show—Season 1” (Oct. 26, \$49.98); and “24—Season Three” (Nov. 8, \$69.98).

Additionally, premium cable shows that are inaccessible to some consumers should do well on DVD. Titles include Showtime’s “The L Word—The Complete First Season” (Nov. 9, \$69.99, Showtime Entertainment) and “StarGate SG1—Season 7” (Oct. 19, \$69.96, MGM Home Entertainment), which airs on the Sci Fi Channel.

“‘Arrested Development’ should sell

well, as far as a new show,” Bogucki says. “People also hear about shows like ‘The L Word,’ and might wait until Christmas to buy them if they cannot watch them on TV.”

A collection featuring the first two seasons of BBC hit “The Office” (Nov. 16, \$59.92) will appeal to fans of edgy British comedy.

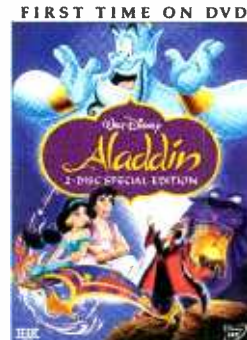
“This will be an obvious gift for hipsters,” BBC VP of home video Burton Kromer says. “We will have a radio campaign and a [in-flight] campaign with United Airlines.”

Music titles also promise to be big this fourth quarter, particularly projects from Warner Strategic Marketing. These include the four-disc

“Live Aid” set (Nov. 9, \$39.99), Eric Clapton’s “Crossroads Guitar Festival” (Nov. 9, \$29.99) and “No Quarter: Jimmy Page & Robert Plant Unleaded” (Oct. 26, \$19.98).

“Both ‘Live Aid’ and the Clapton ‘Crossroads’ DVDs will serve as excellent holiday gifts that appeal to a broad, probably older, market,” Alder says.

WSM will mount cross-promotional campaigns for its titles. For “Crossroads,” for example, the company will target national print and broadcast. It will also market the DVD on PBS in conjunction with the program’s Dec. 1 debut on the “Great Performances” show.



Paramount Answers Call For John Wayne DVDs

Noteworthy films starring the legendary **John Wayne** will be available for the first time, thanks to a new deal between **Batjac Productions** and **Paramount Home Entertainment**.

Batjac—a production company Wayne founded—will introduce new DVDs of “The High and the Mighty” (1954), “Island in the Sky” (1953), “Hondo” (1953) and “McLintock!” (1962) next spring through Paramount.

Some Batjac projects not starring Wayne will also make their DVD debuts under this new agreement. Spring releases will include “Man in the Vault” (1956) with **William Campbell**, “Plunder of the Sun” (1953) with **Glenn Ford**, “Ring of Fear” (1954) with **Clyde Beatty**, “Seven Men From Now” (1956) with **Randolph Scott** and “Track of the Cat” (1954) with **Robert Mitchum**.

Batjac president **Gretchen Wayne**—widow of John Wayne’s son **Michael**—says multiple studios had pursued distribution deals for the

Wayne titles because they had not been seen by the public since they aired on TV in the 1980s.

“What interested me in Paramount was their passion for the projects,” Wayne says. “We have received many letters from fans asking when we are releasing these titles. Fans are going to be thrilled. They will be getting the very best.”

“The High and the Mighty” DVD, for example, was created from a restored print and contains 5.1 sound. Each Wayne

DVD will include bonus features taken from Batjac’s library, like behind-the-scenes footage, and new interviews and commentaries. The non-Wayne films will also feature extras.

Most of Wayne’s other film projects were already distributed on video through Paramount, which now counts 63 Wayne projects under its purview. Other major Wayne pictures, including “The Searchers” and “Stagecoach,” are available through **Warner Home Video**, while **Columbia**

TriStar Home Entertainment also distributes some Wayne westerns.

NEW AT NUTECH: NuTech Digital, a Los Angeles-based producer and distributor of original and licensed

DVDs, has launched a live-concert DVD franchise called NuTech Platinum Concert Series.

The first Platinum Concert DVDs will feature **Jessica Simpson** and **Kool & the Gang**, says **Lee Kasper**, chairman/president/CEO of NuTech.

NuTech signed a production agreement with Simpson through **JT Productions** for the production and distribution of a concert DVD from her Reality tour. **Sony/Columbia** will distribute the DVD this November. An exact street date has not yet been chosen.

Additionally, a Kool & the Gang title, culled from a sold-out Paris date in July, will be in stores in first-quarter 2005. NuTech will distribute the project.

“We figure our revenues are going

to double this next year just because of the music division,” Kasper says. According to a company statement, it expects upcoming music projects to generate more than \$750,000.

All NuTech DVDs will be shot in

high-definition.

ON THE VIDEO BEAT: **Anchor Bay Entertainment** has forged a distribution deal with **Twentieth Century Fox Home Entertainment**. Under the long-term deal, Fox will also handle duplication and manufacturing services. Anchor Bay, which previously was self-distributed, will continue to handle its own sales and marketing.

Blockbuster Video just debuted five Game Rush “store-in-a-store” sections in southern California. Each Game Rush area features games, consoles, accessories and books. About 80 Game Rush sections are expected to be up and running in California by fall. Blockbuster will roll out 400 Game Rush areas by year’s end.

Online video-on-demand service **CinemaNow** has started featuring content from **Sony**. All new-release Sony films will be available on CinemaNow the same day as their pay-per-view release. Between 75 and 100 Sony library titles will also be available, in a selection that will change every few months.

Picture This
By Jill Kipnis
jkipnis@billboard.com



EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Island Def Jam Music Group in New York promotes **Larry Mattera** to senior VP of new media. He was VP of new media.

Infinity Records Nashville names **Joe Kelly** VP of national promotion. He was VP of **Blue Diamond Records**.

EMI Music Marketing in Los Angeles appoints **Rachna Bhasin** director of catalog sales and promotes **Mark Spenner** to director of support and development for digital sales and **Maureen Bacon** to director of international licensing for strategic marketing. Bhasin was director of national sales at **Citysearch**, Spenner was director of support and development for digital sales and Bacon was manager of international licensing.

RCA Label Group in Nashville promotes **Mindi McCormick** to associate director of A&R administration. She was manager of A&R administration.

PUBLISHING: BMI in New York names **John Coletta** senior attorney. He was senior director of business affairs at BMI.

ASCAP in New York promotes **Chris Vislocky** to director of procurement/business services. He was purchasing manager.

Universal Music Publishing Group appoints New York-based **Kevin McManus** senior director of creative affairs for the East Coast and Los Angeles-based **Nanci Walker** director of creative affairs for the West Coast. McManus was a personal manager and Walker was director of A&R at **Island Def Jam Music Group**.

Casablanca Media Publishing in Toronto names **Jana Cleland** director of music publishing. She was creative manager at **BMG Music Publishing Canada**.

DISTRIBUTION: **Handleman Co.** in Troy, Mich., promotes **Wade Rohrer** to VP/account executive domestic, Wal-Mart customer team; **Mark**

Heidel to VP of field sales; and **Maggie Gruber** to manager of center for performance management. **Rohrer** was assistant VP/account executive domestic, Wal-Mart customer team; **Heidel** was assistant VP of customer marketing, national team; and **Gruber** was special projects manager.



COLETTA



VISLOCKY



McMANUS



WALKER



WRAGG

RADIO: Modern rock **WFNX Boston** appoints **Max Tolckoff** operations manager/PD. He was alternative editor at **Radio & Records**.

Adult top 40 **KYKY St. Louis** names **Kevin Robinson** PD. He was PD at Christian adult contemporary **WZFS Chicago**.

Modern rock **WRZX Indianapolis** appoints **Lenny Diana** PD. He was PD of modern rock **WEDG Buffalo, N.Y.**

Country **WDAF Kansas City, Mo.**, names **Jesse Garcia** assistant PD. He was PD of country **WXXQ Rockford, Ill.**

R&B/hip-hop **WPHH Hartford, Conn.**, names **Mychal Maguire** PD. He was PD at R&B/hip-hop **WSSP Charleston, S.C.**

MUSIC MAGAZINES: **CCM Magazine** in Nashville promotes **Jay Swartzendruber** to editor and **Stephanie Ottosen** to managing editor. Swartzendruber was managing editor and Ottosen was associate managing editor.

American Songwriter in Los Angeles appoints **Paul Zollo** senior editor. He was editor of **SongTalk** magazine.

PRO AUDIO: **Gibson Guitar** in Nashville appoints **Duane Paulson** VP of technology. He was VP of global residential marketing at **GE Security**.

Guitar Center in New York promotes **Peter Schuelzky** to senior VP/regional manager. He was VP/regional manager.

HOME VIDEO: **MGM Home Entertainment Canada** in Toronto promotes **Martin Wragg** to VP/managing director. He was VP of sales.

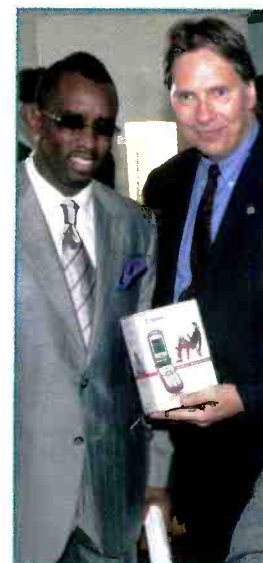


Celine Rules Supreme Celine Dion, right, celebrates with her husband/manager, **Rene Angelil**, backstage at the **World Music Awards**, held Sept. 15 at the **Thomas & Mack Center** in Las Vegas. Dion received the **Diamond Award** for being the world's best-selling female artist, and she also performed at the ceremony. According to **ABC**, which aired the awards show in the United States, more than 1 billion viewers in more than 150 countries tuned in to the telecast. **Usher** and **OutKast** were the top winners, with four awards each. (Photo: Kevin Mazur/WireImage.com)



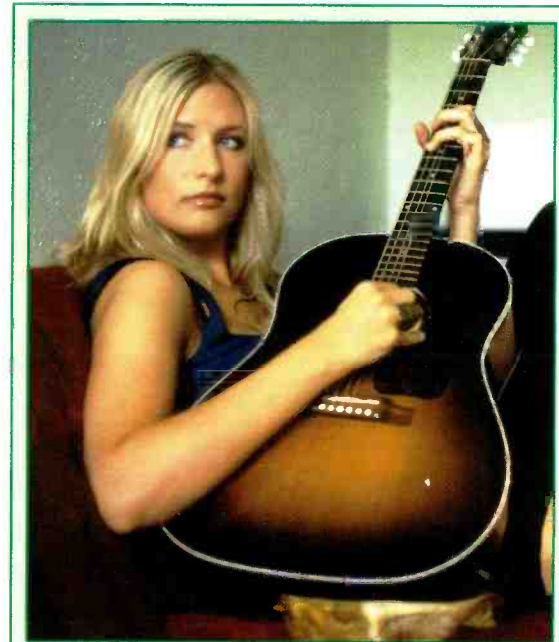
Whitney & Clive Reunited

Whitney Houston, left, and **BMG North America** chairman/CEO **Clive Davis** hobnob at **Davis' pre-World Music Awards party**, which took place Sept. 14 at the **Bellagio Hotel & Casino** in Las Vegas. Houston performed at the awards show as part of a segment honoring Davis for his outstanding contribution to the music industry. Davis is credited with discovering Houston, and he will executive-produce her next album, due in 2005 on Davis' former label, **BMG-owned Arista Records**. (Photo: Arnold Turner)



Power Players

Sean "P. Diddy" Combs, left, greets **Samsung Electronics** senior VP of business development **Peter Weedfald** at the first **Inside the Music Upfront** event, held Sept. 14 at **Caroline's comedy club** in New York. Combs and Weedfald spoke at the event, which hosted the first major-label presentation to corporations outside the music business. **Adweek** and **Billboard** presented the event in association with **Alliance Agency** and **Combs' Blue Flame Marketing and Advertising**. (Photo: Harold Hechler Photography)



Now, Hear This ... HOLLY WILLIAMS

Artists to Watch

While she owns one of the most revered pedigrees in country music, **Holly Williams** is a completely original artist whose material falls somewhere between the plain-spoken loneliness of her grandfather, **Hank Williams**, and the restless iconoclasm of her father, **Hank Williams Jr.** Her debut album, "The Ones We Never Knew," which bows Oct. 5 on **Universal South**, is populated with sparse, stirring ballads that rely more on **Monroe Jones'** atmospheric production and Williams' breathy yet strong vocals than commercial instrumental hooks. The songs themselves are lyrically captivating. At 24, Williams is a songwriter of beyond-her-years perception and sometimes startling honesty. Williams signed with **Universal South** in January, and began recording in March. She recently garnered notice with a stark, wounded take on her grandfather's "How Can You Refuse Him Now?" that appeared earlier this year on the **Universal South** release "Songs Inspired By the Passion of the Christ." Williams is managed by **Scott Siman** at **R.P.M. Management** (whose roster includes **Tim McGraw**) and booked by **Tim Beeding** at **Creative Artists Agency**. She will spend the fall promoting the record, then likely begin touring early next year. She has previously opened shows for **Ron Sexsmith**, **John Mellencamp** and **Billy Bob Thornton**.

RAY WADELL

Algerian singer/songwriter Souad Massi to spearhead U.K. indie Wrasse's U.S. push



Patience and an independent approach pay off for Spanish chart-topper Melendi

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



KASABIAN: FIRST ALBUM DEBUTS AT NO. 4 ON THE OFFICIAL U.K. CHARTS CO. ALBUM LIST

U.K.'s Kasabian Woos Fans With Grassroots Campaign

BY PAUL SEXTON

LONDON—The British music scene in recent years has produced plenty of rock bands with a certain swagger. Early signs from English electro-rock four-piece Kasabian suggest it is converting that swagger into international sales.

The Leicester quartet's self-titled RCA debut arrived in U.K. stores Sept. 6 and bowed at No. 4 on the Official U.K. Charts Co. albums listing published Sept. 12. The set includes August's top 10 U.K. hit "L.S.F. (Lost Souls Forever)" and its top 20 predecessor from May, "Club Foot."

Kasabian's confident debut is a testament to the band's hard-working, grassroots approach. "Because we're not had much airplay, we're putting it in the hands of the people," guitarist/co-writer Sergio Pizzorno says.

"It's about gigging, and it's the old-fashioned way: getting in a van and playing every town you can possibly get to," he continues. "Not only that; when you get to that town, make sure people remember who you are and give them a show. We're hungry."

Dave Shack, London-based head of international at BMG, says, "It's so rebellion-oriented, it's a classic case of not needing pop radio. It's an underground, iconic image that kids get. One of the templates we've sent [to BMG territories] is, 'Pull in half a dozen people who are 16, 17, 18—the

youngest people in your company. Put them in a room, get them some sandwiches and beer, and let them brainstorm about Kasabian and tell you why it's cool—what their peers are saying, not yours. We're all 30-, 40-something, sitting in our ivory towers.

"We're saying to [the territories], 'Do not go to radio. This is about fliers, [buttons], fanzines, but if you come and ask us to do a big thing in this daily newspaper, we're going to say no,'" he says. "We really are encouraging the idea that if you don't do the grassroots on this row, you'll never get it back."

JAPANESE WHISPERS

First mentioned in *Billboard* as a BMG development act in July 2003, Kasabian has also generated substantial early activity in Japan. "Kasabian" has shipped 40,000 units there, Shack says, and an introductory EP shipped 10,000.

The album entered the SoundScan Japan chart for the week ended Aug. 29 at No. 11, and the group's gig in Shibuya—part of a November Japanese tour—sold out all 2,000 tickets immediately, he reports.

The audience "just got it straight away," Pizzorno says. "The young kids at RCA in Japan were like, 'Finally we've got something we actually, genuinely love.'"

BMG has release commitments in several other
(Continued on page 43)

CRIA Names New President

Robertson Will Step Down; Henderson Preparing To Face Issues

BY LARRY LeBLANC

TORONTO—When Graham Henderson takes over as president of the Canadian Recording Industry Assn. Nov. 15, he will be at the forefront of an industry grappling with the issues raised by the digital age.

Henderson, who is senior VP of business affairs and e-commerce for Universal Music Canada, will replace Brian Robertson, who is stepping down after three decades as CRIA president.

"I'm not retiring," Robertson says. "But 30 years here is long enough. I have other things I want to do. I've been approached to do some consulting, and I have a book offer."

Robertson, in fact, will stay on as a consultant to CRIA for six months, with the title of chairman emeritus.

The 30 member companies of Toronto-based CRIA account for 90% of the sound recordings sold in Canada. The trade association is governed by a board of directors comprising the CEOs of its major-label members. CRIA, which operates with 16 staffers, represents the Canadian recording industry on the governing council of the International Federation of the Phonographic Industry.

Before moving to Canada in 1967, Robertson worked in the marketing division of London-based concert firm the Harold Holt Organization. In 1974, he shifted to CRIA (then called the Canadian Record Manufacturers Assn.) as a consultant and became president later that year. In 1975, Robertson was a driving force in the formation of the Canadian Academy of Recording Arts and Sciences, the governing body of the annual Juno Awards. He served as president of the academy from 1979 to 1983.

"Brian has always been a staunch supporter of Canadian music," Sony

Music Canada president Denise Donlon says. "[With CRIA], he has traveled some very turbulent waters and has always conducted himself admirably."

Henderson joined Universal in 2000. Previously, he was a high-profile entertainment lawyer working in the Toronto firms McCarthy Tétrault and Stohn Henderson. He is married to Cowboy Junkies singer Margo Timmins.

Henderson has a reputation for being a tenacious negotiator with a thorough understanding of issues relating to e-commerce, copyright and artists' rights.



HENDERSON: READY TO SERVE 'IN A DIFFERENT WAY'

"At Universal, Graham has been fully engaged in trade issues," says Randy Lennox, president/CEO of Universal Music Canada. "Now he can play a bigger role. Given the myriad [issues] we face at CRIA, his level of expertise is welcomed."

Brian Chater, president of the Canadian Independent Record Production Assn., says, "Graham certainly knows the business. But this is not an easy job. There's a stack of interests to consider and issues and problems everywhere. It's a very different world than it was five years ago."

Henderson says, "CRIA is involved in so many fascinating issues. I have functioned at different levels, and this is an opportunity to serve the industry in a different way."

Among the chief issues facing CRIA is its appeal of a March 31 federal court decision that downloading or uploading unauthorized music files to the Internet does not constitute copyright infringement under current Canadian law.

The ruling came after CRIA filed a motion against five Canadian Internet service providers to force them to hand over the names and addresses
(Continued on page 42)



Table with 4 columns: JAPAN, UNITED KINGDOM, FRANCE, GERMANY. Each column contains charts for Singles and Albums with rankings and artist names.

Table with 4 columns: CANADA, ITALY, SPAIN, AUSTRALIA. Each column contains charts for Singles and Albums with rankings and artist names.

Table with 4 columns: THE NETHERLANDS, SWEDEN, NORWAY, SWITZERLAND. Each column contains charts for Singles and Albums with rankings and artist names.

AUSTRIA	
THIS WEEK	LAST WEEK
(AUSTRIAN IFPI/AUSTRIA TOP 40) 09/20/04	
SINGLES	
1	1
2	4
3	NEW
4	2
5	3
ALBUMS	
1	5
2	7
3	1
4	2
5	4

BELGIUM/WALLONIA	
THIS WEEK	LAST WEEK
(PRDMUVI) 09/22/04	
SINGLES	
1	1
2	2
3	4
4	3
5	5
ALBUMS	
1	2
2	3
3	1
4	5
5	8

DENMARK	
THIS WEEK	LAST WEEK
(IFPI/NIELSEN MARKETING RESEARCH) 09/21/04	
SINGLES	
1	1
2	2
3	3
4	4
5	NEW
ALBUMS	
1	NEW
2	1
3	4
4	2
5	3

PORTUGAL	
THIS WEEK	LAST WEEK
(RIM) 09/21/04	
ALBUMS	
1	1
2	5
3	4
4	2
5	3
6	6
7	7
8	110
9	9
10	8

IRELAND	
THIS WEEK	LAST WEEK
(IRMA/CHART TRACK) 09/17/04	
SINGLES	
1	1
2	2
3	7
4	3
5	4
ALBUMS	
1	NEW
2	1
3	3
4	2
5	4

NEW ZEALAND	
THIS WEEK	LAST WEEK
(RECORD PUBLICATIONS LTD.) 09/22/04	
SINGLES	
1	2
2	1
3	3
4	4
5	36
ALBUMS	
1	NEW
2	1
3	3
4	2
5	4

GREECE	
THIS WEEK	LAST WEEK
(IFPI GREECE/DELOITTE & TOUCHE) 09/17/04	
SINGLES	
1	3
2	6
3	2
4	5
5	4
ALBUMS	
1	2
2	3
3	4
4	NEW
5	5

CZECH REPUBLIC	
THIS WEEK	LAST WEEK
(IFPI) 09/17/04	
ALBUMS	
1	NEW
2	1
3	2
4	4
5	3
6	10
7	7
8	18
9	11
10	5

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
ANASTACIA Anastacia (S)		1			3			9	4	4
RAY CHARLES Genius Loves Company (E)	4	2				9	3			1
MAROONS Songs About Jane (B)	8	3		4		6	4		2	
NELLY Suit (U)	1	10		8	8		1		7	
NELLY Sweat (U)	2							2		10

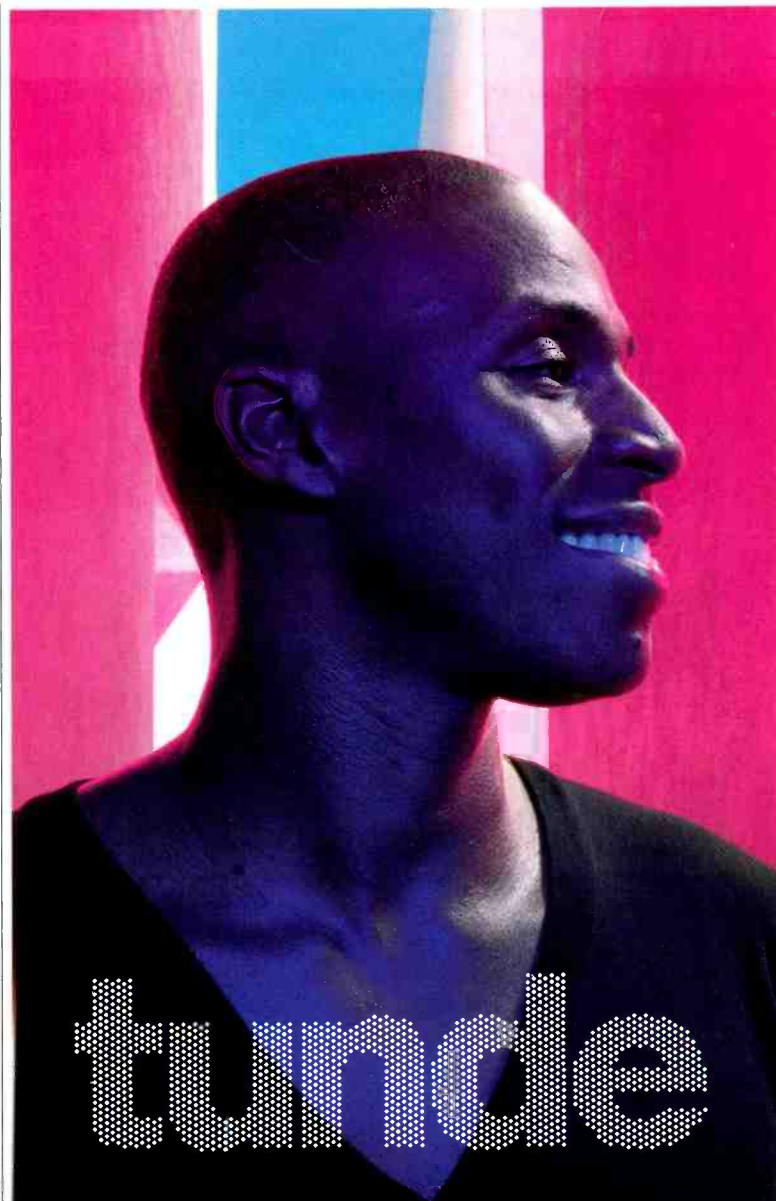
Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
09/22/04

THIS WEEK	LAST WEEK
SINGLES SALES	
1	1
2	2
3	3
4	4
5	41
6	NEW
7	6
8	NEW
9	NEW
10	NEW
11	9
12	8
13	7
14	25
15	11
16	21
17	22
18	5
19	12
20	13

THIS WEEK	LAST WEEK
ALBUM SALES	
1	1
2	4
3	3
4	2
5	5
6	NEW
7	NEW
8	NEW
9	NEW
10	NEW
11	10
12	9
13	7
14	12
15	8
16	14
17	15
18	NEW
19	NEW
20	NEW

THIS WEEK	LAST WEEK
RADIO AIRPLAY	
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17
18	18
19	19
20	20



tunde

the voice of the lighthouse family finds a voice of his own...

10 million albums sold worldwide
5 number 1 airplay hits
8 top 20 uk singles &...
1 great new single:

'great romantic' at radio now!

already top 20 airplay in germany
top 30 in italy
top 50 debut in austria

adds coming everywhere from belgium
to thailand in the following weeks...

taken from the album 'tunde'
october 25th



Small Is Beautiful For U.K.'s Wrasse

Tiny World-Beat Label Enters U.S. Market With Caroline Deal

BY NIGEL WILLIAMSON

LONDON—An independent label run by two people from a tiny office in rural England is emerging as a leading international player in world music.

Wrasse Records is based in the leafy environs of Leatherhead, Surrey. On June 29, it took a step toward establishing a U.S. presence by issuing the album "Deb" by Algerian songstress Souad Massi—its first release under a deal with New York-based Caroline Distribution.

Wrasse founder and co-managing director Ian Ashbridge says the label will top sales of \$1 million in the United States by year's end. "We've set up our international operation with no overheads," he explains. "We don't need an American office—we hired an independent publicist and an independent label manager who looks after retail. Everything else is done from the U.K."

Wrasse has catalog available in every major territory outside South America and Eastern Europe, but its only full-time staffers are the managing directors—Ashbridge and his wife, Jo. "We simply bring people in on specific projects when we need them," he says.

Chicago-based Mel Pujic is Wrasse's U.S. label manager. He calls the Ashbridges' approach "a very sensible way to operate. [They] put their resources into the artists and marketing, rather than showy offices and secretaries," Pujic says. "E-mail takes care of the rest."

In addition to Massi, Wrasse's U.S. releases through September comprised material by Senegalese rap act Daara J, Mali's Salif Keita and veteran U.K. "dub poet" Linton Kwesi Johnson.

Wrasse has operated for almost seven years in the United Kingdom and other territories. It has rights in the United Kingdom and overseas territories to albums by *rai* star Khaled, French-Algerian singer Rachid Taha, South African vocal group Ladysmith Black Mambazo and late Afro-beat giant Fela Kuti.

U.K. distribution is by Universal. Elsewhere, distributors range from Sony in Canada to Harmonia Mundi in Spain. "We use companies that work in each particular market," Jo Ashbridge says.

Wrasse "dabbled" in the U.S. market before the Caroline deal, she adds. The label issued Benin-born vocalist Angélique Kidjo's "Keep On Moving" (2001) in the States through Sony and had a few releases through the New York-based U.S. arm of British roots specialist Stern's Music.

Ian Ashbridge was head of marketing at A&M in the United Kingdom until 1997, when the label was folded into Universal. He used his severance to launch Wrasse. Its first release was by Ladysmith Black Mambazo, whose song "Inkanyezi Nezazi" was being used at the time in a U.K. TV commercial for Heinz food products.

Ashbridge licensed an album's worth of material, including "Inkanyezi Nezazi," from South African label Gallo. The resulting set, "The Star and the

Wiseman" (1998), became the first Wrasse release. It has shipped 1.1 million copies in the United Kingdom, he says.

Ladysmith remains Wrasse's best-selling act, but Ashbridge takes equal pride in Massi's success. "Deb," released in 2003, has shipped 20,000 units in the United Kingdom and 15,000 in Germany; Ashbridge also claims respectable figures in other territories. "We've built her up from nothing in markets that had never heard of her," he says.

Massi is spearheading Wrasse's U.S. push. She played New York's annual SummerStage festival in Central Park in July, and she will headline Carnegie Hall's 644-capacity Zankel Hall auditorium Nov. 11.

RICH SOURCES

Wrasse's success is built largely on licensing, particularly of albums that major-label affiliates declined to release outside their home territories.

"We've got a central deal with [London-based] Universal Music International," Ashbridge explains. "Any world music album they don't release in territories where we operate is offered to us."

Universal France is a particularly rich source of repertoire for Wrasse. "World music releases can easily get lost, because a major label has to concentrate its resources," Universal France head of international exploitation Eric Vandepoorter notes.

Wrasse has released albums by Universal France acts Khaled and Rachid Taha in the United Kingdom and other territories, including Germany. "It has been very important for us that Wrasse put out these records in the U.K.," Vandepoorter says. "They would otherwise only be on import. In the U.S., it's a new thing. We've started with Souad Massi, which is also going very well."

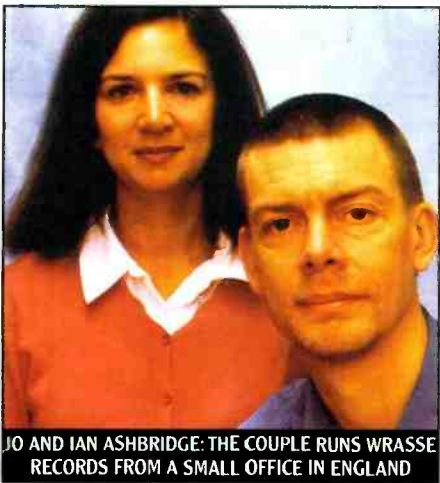
Acts signed directly to Wrasse—to global deals when possible—include Daara J. In January, in Britain, the rap act won the African category at the annual BBC Radio Three awards for world music. Its 2003 album, "Boomerang," will see U.S. release in January 2005.

"We're getting tapes and records through the mail every day, but we only sign things we personally believe in," Ashbridge says.

Indeed, although Wrasse is primarily a world music imprint, earlier releases include albums by veteran U.S. singer/songwriter John Stewart and Tom Waits-style Scottish cult act the Bathers.

The label's latest signing is noted U.K. jazz pianist/bandleader Julian Joseph. "He sent us some demos," Ashbridge says, "and we simply said, 'Finish the record, and we'd love to put it out.'"

Additional reporting by Tom Ferguson in London.



JO AND IAN ASHBRIDGE: THE COUPLE RUNS WRASSE RECORDS FROM A SMALL OFFICE IN ENGLAND



Souad Massi's album "Deb" is the first Wrasse release to be issued in the United States, through Caroline Distribution.

CRIA

Continued from page 39

of 29 people who allegedly had shared a "high volume" of songs through the Internet. In his ruling, Justice Konrad von Finckenstein said CRIA did not prove that copyright infringement had occurred.

"I feel confident that our appeal is strong, credible and persuasive," Robertson says.

Unlike the Recording Industry

Assn. of America, CRIA decided two years ago not to prosecute individual file sharers. Last year, it launched the \$1.5 million Value of Music campaign to educate Canadian consumers that downloading unauthorized music from peer-to-peer services has significantly affected the music business.

"The RIAA had started on litigation," Robertson says, "but we were determined to see if there was another solution. It quickly became apparent that some form of legal action was educational, in our view. We limited [legal action] to high-end

uploaders. We believe this strategy will have some effect as long as it is part of an overall education-based strategy."

The federal court's decision, however, also made it clear that the Canadian Copyright Act must be updated to deal with online use.

As the new CRIA head, Henderson will continue to lobby the Minister of Canadian Heritage, Liza Frulla, to push forward the May 12 recommendations of the Standing Committee on Canadian Heritage. The committee's "Interim Report on Copyright Reform"

recommended that legislation to overhaul the Canadian Copyright Act be introduced in the House of Commons by November. The legislation includes provisions for Canada's ratification of World Intellectual Property Organization treaties dealing with copyright protection in the digital age.

"It's time this [issue] was put to bed," Henderson says.

He warns, however, that even with the changes, Canada's Copyright Act "would still not be able to serve the needs of the business community."

He adds, "I have a good grasp in

trying to shepherd in a Copyright Act that meets the business community's and creators' needs."

Another important issue is CRIA's ongoing negotiations on behalf of labels for a new mechanical licensing agreement with the Canadian Musical Reproduction Rights Agency. The previous six-year agreement expired Dec. 31, 2003, and was extended for a year.

CMRRA president David Basskin says, "We're trying to work out terms to move to an all-electronic licensing environment like they have in most territories."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

HMV Europe managing director Steve Knott was re-elected chairman of the British Assn. of Record Dealers at the retail group's annual general meeting Sept. 14 in London. It is his second one-year term.

Paul Quirk—owner of Quirk's Records in Ormskirk, Lancashire—was re-elected deputy chairman. Graham Lambdon, head of new development at wholesaler/distributor Entertainment U.K., was re-elected treasurer.

BARD's 215 members elect the 18-person council that votes on the positions. Three new members joined the council Sept. 14. They are Borders U.K. category manager of non-book product Steve Imber and two independent retailers: Celia Allaby of Wrap CD in Aldeburgh, Suffolk, and Richard White of Chalky's in Banbury, Oxon. Council members serve three-year terms.



KNOTT

TOM FERGUSON

With seven nominations, Jet is the front-runner heading into the Australian Record Industry Assn. Awards, to be held Oct. 17 at the Sydney SuperDome.

The Melbourne-based, EMI Australia rock band is nominated for group, single and album of the year, as well as best rock album, highest-selling album and breakthrough artist in the single and album divisions.

Roots act the John Butler Trio (Jarrah/MGM) and singer/songwriter Pete Murray (Sony) have five mentions each.

The gala will be televised live nationally on the Ten Network.

The winners of several industry categories were named Sept. 16. Paul McKercher won in the producer and engineer categories for his work on Perth band Eskimo Joe's album "A Song Is a City" (FMR). Graphic designer James Hackett took two awards for his work with EMI act the Dissociatives. He won best video for the group's debut single, "Somewhere Down the Barrel," and best cover art for its self-titled album.

CHRISTIE ELIEZER

NTT Resonant, a subsidiary of Japanese telecom giant NTT Group, plans to test a music-recognition service for mobile phones in Japan.

A free trial version of the as-yet-unnamed service will be offered to attendees of the In the City Tokyo 2004 music-industry conference, to be held Oct. 1-10. The service will also be available on the confab's Web site, inthecity.jp/goo/. The trial will run until Oct. 31. NTT hopes to launch a commercial version of the service by the end of the year.

The service will use a database of 200,000 tracks provided by Japan Music Data, a digital database company created by leading local labels.

NTT Resonant says the aim of the test is to gauge commercial potential. The company hopes to expand the service eventually to link search results to Web sites selling CDs, master ringtones and concert tickets.

London-based audio technology firm Shazam launched its music-recognition technology in Japan in July through a partnership with local licensee SystemK, MTV Japan and MTV Japan's mobile-services partner, Yamaha.

STEVE McCLURE

Hamburg-based independent label Edel has struck an agreement for its Italian affiliate to distribute V2 Records in Italy. V2 previously went through Sony Music in the territory.

The first release under the deal was Paul Weller's new covers album, "Studio 150," released Sept. 10. Catalog titles will be issued starting Oct. 1.

"With the merger of Sony and BMG, the time has come to pool our resources and create a genuine indie entity," V2 Italy managing director Alessandro Massara says. "Edel is the only real distribution alternative to the multinationals." V2 has affiliates in 15 international markets and licensees in 30 countries.

MARK WORDEN



HOWARD

Steven Howard has exited as managing director of Zomba Music Publishers U.K. and Zomba Music Management in London.

Howard says it is too early to announce his plans. "With the imminent closure of the Zomba/Jive offices in Willesden, north London, and BMG's plans to further absorb Zomba Music into BMG Music, it is clear that Zomba will no longer remain a niche operation. Given this, I felt now was the time to move on," he says.

Tim Smith, head of Zomba Music Publishers' creative department, has been appointed acting GM of both Zomba companies. He reports to BMG Music Publishing U.K. group managing director Paul Curran.

LARS BRANDLE

For the latest breaking news, go to billboard.biz.

Slow Build Takes Melendi To Chart Peak In Spain

BY HOWELL LLEWELLYN

MADRID—In Spain, his music was heard daily on radio and TV during September as the official song of the Tour of Spain bicycle race. Yet singer/songwriter Melendi's album "Sin Noticias De Holanda" crept to No. 1 on the Spanish charts at a snail's pace.

The album was issued in February 2003 by Madrid-based indie Carlito Records. At the time, the release attracted little media attention, a situation that remained unchanged when it entered Media Control's album chart at No. 99 the following January.

Yet in late August, the album by Ramon Melendi (who does not use his first name professionally) reached the top of the chart—35 weeks after its entry. Even more unusual, the success was achieved without the marketing or media support usually afforded a chart-topping album in Spain, one of the world's top 10 music markets.

"This is a classic word-of-mouth situation. The public showed it knew a winner way before the industry realized," says Melendi's manager, Javier Valiño. "We played Madrid's [2,200-capacity venue] Aqualung in February. I invited all the national media, and none of them turned up. [Yet] it was sold out, with hundreds in the street unable to get in. Now they're lining up to interview Melendi."

Valiño is the founder and director of Carlito Records. He says that initially, no one paid attention to his label and its sole signing. "The industry has been working the same way for years; there's no room for a different business model," he insists. "Some 80% of this success is due to the public in towns and villages all over the country."

Shipments in Spain now exceed 120,000 units, he says.

Melendi, 25, laughs at the suggestion that the success of his rumba-rock is running counter to industry practices. "I wasn't aware of that," he says, "but maybe that's what attracts the fans. I'm a rebel, but without a cause. I'm not about changing the world."

CYCLE OF SUCCESS

Valiño says one exception to the media's initial "closed door" policy toward "Sin Noticias De Holanda" was national top 40 radio network Cadena Cien.

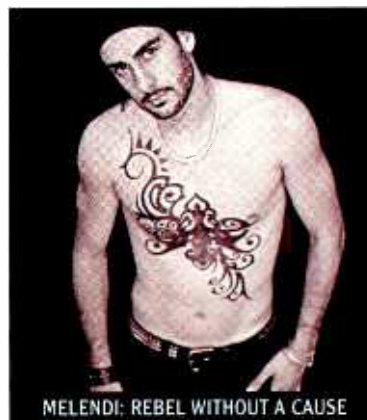
"We liked [the album] and played it from early on," Cien deputy director Javier Llano says. "Nothing happened on sales for ages, but Melendi and Carlito showed patience. No major would dedicate a year working a new artist without results."

Llano calls Melendi's story "almost magical." The artist, a former handyman, has "no real musical background," he points out. "He had never played live when Valiño signed him. But he's

young, eclectic, streetwise, with a cool image—he has a rasta hairstyle but doesn't play reggae and has piercings but doesn't play punk."

The media paid more attention in June, when Madrid-based sports-event organizer Unipublic picked album track "Con la Luna Llena" as the official theme of the Tour of Spain. The race is acknowledged as the third-most-important in the annual Grand Tour series, after the Tour de France and the Tour of Italy.

The selection meant daily national airings for the track on state



MELENDI: REBEL WITHOUT A CAUSE

broadcaster TV1 from Sept. 4-26.

Javier Lopez, music manager at the Madrid flagship outlet of retailer Fnac, says, "We noticed the album selling in March, before Melendi's song was chosen for the Tour of Spain, but that was the springboard. The rest of the story is about perseverance and tenacity."

WORD-OF-MOUTH

Valiño founded Carlito Records in January 2002 after a series of low-profile jobs in the Spanish music industry. While seeking his first signing, he visited the

northern region of Asturias, where a friend recommended Melendi.

"He came to an empty bar with his guitar," Valiño recalls. "He said, 'I've only got three songs. Which one do you want to hear?' He played, and [I knew] I wanted him to come to Madrid and record. Melendi said, 'Why not? I have nothing else to do.'"

Melendi says he wrote the rest of the album in two weeks and recorded it in August 2002. Valiño wanted to release it as a joint venture with a major, but he found no interest. However, an existing contact led to a deal for his label with distributor El Diablo, part of the Gran Vía Musical conglomerate.

The word-of-mouth approach was also key to Melendi's live work. Shortly after the album's release, one fan set up a Melendi Web site (clubmelendi.com) that Carlito used to help organize small concerts around the country. Other club dates were organized with the support of Cadena Cien.

By the time his current tour finishes in October, Melendi will have played about 120 Spanish dates in 2004. He will record a second album in December. "I've [already] got the songs for it," he says.

Any international plans for Melendi will depend on major-label interest, Valiño says.

Melendi's success is "the happiest thing that has happened recently in the music scene here," says management and promotion agent Iñigo Argomániz, whose Madrid-based company Get in Producciones handles leading Spanish acts La Oreja de Van Gogh and Alex Ubago. "This is democracy at work. The small guy can do it. Other artists should take heart."

Kasabian

Continued from page 39

territories, some of which will issue the album in the fourth quarter, while others will wait until early 2005. A U.S. release is planned for the new year.

Kasabian's seemingly swift emergence actually followed a period of steady development.

"BMG were the first to recognize us, and it was a small deal," Pizzorno says. "We weren't bothered about the money; all we wanted was to keep creative control, and they gave us that. The album's been two years in the making, and we produced it ourselves."

The week of the set's U.K. release, the band played full gigs in London, Manchester and Birmingham, as well as acoustic in-store performances at HMV in London and Leeds, England,

and Glasgow, Scotland.

"Our store stages live [appearances] by high-profile acts all the time," HMV Leeds manager Neil Symmonds says, "but this was one of our largest and most successful."

"It wasn't just the turnout and subsequent sales that were impressive, but the palpable excitement among the fans," he adds. "We've had loads of inquiries from customers [about the album] for weeks, and we've certainly been selling large quantities of it off the back of the band's appearance."

Despite its major-label status, the band has maintained a strongly indie feel. "It never bothers me who pays for my tape," Pizzorno says. "We make albums; that's what we do. Bands go wrong—it's about the music you make, not about who signs you."

Shack adds, "We can't change the fact that it's on BMG—and I don't think kids give a shit, if it's this good."

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Skeeter Davis, 72, Dies



SKEETER DAVIS

BY DEBORAH EVANS PRICE

NASHVILLE—The Grand Ole Opry lost one of its most unique members with the Sept. 19 passing of Skeeter Davis. Best-known for multi-format hit “The End of the World,” the artist had been battling breast cancer.

Davis, 72, was born Mary Frances Penick in Dry Ridge, Ky. She first rose to prominence in the early 1950s, performing with high-school friend Betty Jack Davis as the Davis Sisters.

The duo broke through with the 1953 RCA hit “I Forgot More Than You’ll Ever Know,” but its success was short-lived. In August that year, the two were in an auto accident that killed Betty Jack and left Skeeter injured.

Betty Jack’s sister, Georgia, teamed with Davis, and they performed together until 1956. Then Davis embarked on a solo career and, in 1959, became a member of the Grand Ole Opry. That same year she earned the first of her five Grammy Award nominations, for “Set Him Free.”

But it was in 1962 that Davis scored a huge crossover hit with the poignant ballad “The End of the World.” The song peaked at No. 2 on the *Billboard* country singles chart, holding that spot for three weeks. But it claimed the top spot on the *Billboard* AC chart, No. 2 on The *Billboard* Hot 100 and No. 4 on the R&B chart, making it one of

the first multiformat hits spawned by the more polished, string-laden arrangements known as the Nashville Sound.

Davis continued to be a mainstay on the country charts through the 1960s and early 1970s, placing 41 singles on the list, including such top 10 hits as “My Last Date (With You),” “Gonna Get Along Without You Now,” “I’m Saving My Love” and “I’m a Lover (Not a Fighter).”

Her country radio airplay waned in the mid-1970s, but she continued to tour internationally and was a regular on the Opry, where she was known as much for her friendliness and outspoken personality as she was for her sweet, ethereal voice.

“All of us at the Opry have missed Skeeter’s presence since her last performance on Dec. 30, 2000, her 69th birthday,” Grand Ole Opry VP/GM Peter Fisher says. “In that year, her final year of performing, she was truly a ray of light both backstage and onstage.”

“Although we knew she was fighting a tough battle, she always glowed with a smile and spoke of her hope to win the battle.”

In 1985 Davis collaborated with rock band NRBQ on the critically acclaimed album “She Sings, They Play.” Davis was married to the band’s bassist, Joey Spampinato, from 1983 to 1996. Wed three times, she was also married to country radio/TV personality Ralph Emery in the early 1960s.

Izora Armstead Dies

Weather Girl’s Voice Graced Classic Disco Hits

BY MICHAEL PAOLETTA

Izora Rhodes Armstead, one-half of disco/pop acts the Weather Girls and Two Tons O’ Fun, is being remembered for her larger-than-life spirit and voice.

Armstead, best-known for “It’s Raining Men,” died Sept. 16 at San Leandro (Calif.) Hospital, near Oakland. The cause was heart failure. Her age is not known.

Singer Jeanie Tracy, a longtime friend, says, “Izora loved music, loved life and loved people. Hers was a voice that is not created every day. And from far away, I can still hear her singing.”

Armstead began her career as a backup singer for disco artist Sylvester, along with her future music partner Martha Wash. They lent vocals to four Sylvester albums, including the 1978 Fantasy Records set “Step II.”

The album spawned two No. 1 *Billboard* club hits: “Dance (Disco Heat)” and “(You Make Me Feel) Mighty Real.” The former was also a top 20 hit on The *Billboard* Hot 100, while the latter went top 40.

In 1979, Armstead (she of the heavier, deeper voice) and Wash (of the higher, lighter voice) left Sylvester to record as Two Tons O’ Fun.

Honey/Fantasy released two albums by the duo, “Two Tons O’ Fun” (1980) and “Backatcha” (1981). The pair’s debut included such now-classic dancefloor hits as “I Got the Feeling,”

“Just Us,” “Do You Wanna Boogie, Hunh?” and “Earth Can Be Just Like Heaven.”

In the early ’80s, without a label to call home, Armstead and Wash regrouped as the Weather Girls and signed with Columbia Records. Working with producer/songwriters Paul Jabara and Bob Esty, the duo scored a global smash with “It’s Raining Men,” which spent two weeks at No. 1 on the *Billboard* Hot Dance Club Play chart in 1982.

A follow-up single, “No One Can Love You More Than Me,” was an underground club hit. After three albums, Columbia dropped the Weather Girls, and Armstead and Wash, while remaining friends, went their separate musical ways.

Armstead moved to Frankfurt 15 years ago. It was there that she formed a new version of the Weather Girls with her daughter, Dynell Rhodes. In addition to non-

stop touring, the mother/daughter act recorded a handful of albums for WEA Germany, including “Double Tons of Fun” in 1994.

Last month, Armstead returned to the Bay Area to undergo treatment for heart-related problems. She is survived by a sister, Laversa, seven children and several grandchildren.

A memorial service for Armstead was held Sept. 23 at the Bryant Mortuary in San Francisco.

“A powerful voice has been stilled here,” Wash says, “only to sing on a bigger and grander stage beyond the clouds.”



IZORA ARMSTEAD

Dance

Continued from page 6

rather sell 30,000 records and make money. I work harder now that I have my own label, but I’m much happier.”

Morales, co-founder of Def Mix Productions, noted that most majors play it safe when it comes to dance music. “Most dance artists who cross over to radio come from independent labels.”

Morales added that having more creative control is a chief reason why he feels he is better off releasing his music on an indie label.

Atlantic Records Group co-chairman/COO Craig Kallman, also on the “Master Class” panel, conceded that for most major labels, “having a gold album is the threshold for most artists. The real key is having enough new artists who will drive the [dance/electronic] genre forward. The toughest struggle is to take these artists to the level of Madonna.”

While some of the panelists lamented that illegal downloading has negatively affected record sales, they also said that the Internet has been a valuable tool for marketing directly to fans. Amber spoke about offering exclusive recordings to her Internet fans. She added that she is trying to combat Internet piracy by no longer releasing advance CDs six to eight months before a CD’s release but rather in a smaller window.

Getting dance music on the radio was the subject of a Sept. 21 panel,

“Turn Up the Radio.” Moderated by *Billboard* Radio Monitor top 40 managing editor Chuck Taylor, panelists discussed the growing alternatives to traditional broadcast radio, such as Internet and satellite radio.

The panelists agreed that commercial-free radio alternatives usually give more airtime to dance artists, and those outlets are stepping stones to take dance artists to commercial top 40 radio.

“Dance music typically needs more time to grow an audience than pop music,” Music Choice senior manager Seth Neiman observed.

The panel also noted that the lack of dance stars recognizable to the main-

stream was a major reason why dance music has difficulty breaking into top 40 radio.

Sky Walker—a panelist and music director of rhythmic top 40 WKTU New York—commented, “We need a Britney Spears of dance music: someone who’s not just known for her music but also her image and lifestyle.”

Selling the dance music lifestyle is critical to partnering with corporate brands, as noted during the panel “The Art of the Deal: Endorsements and Branding,” moderated by Conniff.

BIG Management president Gary Salzman, one of the panelists, talked about how a music-licensing deal with

Coors opened doors for his client, DJ/remixer Jason Nevins. Salzman added that sponsorship and music-licensing deals are often the main source of income for many dance artists.

Other topics the panel discussed were Armani Exchange’s partnership with the Virgin Megastore chain and the Ben Sherman clothing company’s signing of dance/electronic artists to sponsorships and other deals.

Panelist DJ Rap spoke about how appearing in a Twix commercial exposed her to a new audience that she may not have had if she did not do the commercial. She added, “You can’t just sit on your laurels and think the music

is going to do the talking. You have to have good songs, but you also need the right team behind you. You can’t afford not to know the business.”

The Sept. 22 panel “The Pioneers of Dance/Electronic Music,” moderated by *Billboard* dance senior writer/reviews editor Michael Paoletta, featured Grammy-winning producer Giorgio Moroder, Grammy-winning remixer Frankie Knuckles and remix pioneer Tom Moulton, who is often credited with inventing the 12-inch vinyl single.

Additional reporting by Michael Paoletta in New York.

House

Continued from page 5

The chair of the Commerce, Trade and Consumer Protection Subcommittee is Rep. Cliff Stearns, R-Fla. The top Democrat is Rep. Jan Schakowsky of Illinois.

Rep. Fred Upton, R-Mich., steers the Telecommunications and the Internet Subcommittee. The top Democrat is former subcommittee chairman Rep. Edward J. Markey from Massachusetts.

All House members run for re-election every two years, and none of these leaders face tough races. Some, like Dingell, the senior House incumbent at

78—first elected in 1955 to replace his dad—are nearly dislodgable warhorses.

The broadcast industry lost a longtime advocate in the full committee when Rep. W.J. “Billy” Tauzin, R-La., announced he would retire at the end of this session and stepped down from the chair last year. Tauzin was one of the few members who championed the Federal Communications Commission’s much-maligned ownership rule decision, which the broadcast industry supported.

His successor, Barton, may not be the broadcasters’ pal Tauzin was—this year, he pushed for increased FCC indecency fines.

Of the Telecommunications and the Internet Subcommittee members, only Rep. Rick Boucher, D-Va., faces a sizable challenge. Boucher, an Inter-

net champion and record industry gadfly, also sits on the Judiciary Committee (*Billboard*, Sept. 25). There will also be a seat up for grabs next year: member Karen McCarthy, D-Mo., has announced her retirement.

Subcommittee chairman Upton, like Tauzin, went against the general House position and supported the FCC’s ownership rule decision. Lead Democrat Markey, however, opposed the new rules because they “were developed without adequate public input” and said he was “heartened” that a court decided to send them back to the commission for rethinking.

The Commerce, Trade and Consumer Protection Subcommittee occasionally deals with issues effecting the record industry. Chairman Stearns stated in 2002 that if the industry

wanted his help on its piracy concerns it would have to update its labeling to give parents more content information so kids don’t buy recordings with inappropriate lyrics. Upton and others on the full committee echoed his call.

A growing force on the subcommittee is Rep. Mary Bono, R-Calif., probably the most music-savvy member of Congress, as executor of her late husband Sonny Bono’s copyrights.

Mary Bono has a pro-artist agenda but also sympathizes with record company piracy problems. Although not high in seniority, she is increasingly becoming a player. She is co-founder of the Intellectual Property Promotion and Piracy Prevention Caucus and co-chair of the recently established Recording Arts and Sciences Caucus.

Love Decked Out In New 'Clothes'

BY JIM BESSMAN

Fans of Laura Love can be excused for not surmising the misery of her childhood. The acclaimed "Afro-Celtic" folk-based artist, after all, sings with an unbridled exuberance and communicably warm smile, even while tackling sober sociopolitical topics.

Her new Koch album, "You Ain't Got No Easter Clothes," corresponds to her just-published Hyperion Books memoir of the same title. It likewise deals with growing up poor, black and illegitimate in 1960s Nebraska with a paranoid schizophrenic mother and a father—a Count Basie sideman—whom she didn't know existed until she was 16.

"Some of the chapters were compelling enough that I thought I'd write songs to go with them," Love explains.

She merrily thanks Stephen Foster for "graciously writing for me 'Hard Times,'" the album's only cover. But the disc is hardly all darkness.

"The first song, 'Good Enough,' is about having friends and people in your life who care about you and help shape you along the way," Love says. "I

even talk about how my cats care about me and how big a part that played in my life."

Cows, however, get short shrift in "Homage to Omaha," the "flip side" of Lincoln, Love's hometown. Where the Nebraska state capital offered a "beautiful cultural oasis," Love recalls how Omaha greeted visitors with cigarette and liquor billboards and stockyards where "the cows just looked so miserable standing in their own filth waiting to die."

But the album-closing "Satisfied," like the end of the book, makes clear that "everything worked out fine, and I'm not the bitter, angry person that I was," Love says.

"I'm where I want to be: I've got everything I want and need, and not only just material things but also with my career," she continues. "I don't need to see my name all over the place, and everything that comes to me now is just gravy."

The book itself says little about Love's career, since it ends with her move to the Northwest prior to pursuing music professionally. However, one chapter does recount her first time onstage, in seventh grade,

when she performed in a Christmas talent contest.

"I was tied with these twins who were doing 'Little Drummer Boy' before I did Carly Simon's 'Anticipation,'" Love recalls. "I was watching the twins die from backstage: There are so many verses in 'Drummer Boy' that they were falling out of pitch and starting to cry, and I thought, 'This is so horrible, I can kiss my ass goodbye!' But I got through the first chords and nothing happened, so I got confident and finished strong, and the place went wild. It was the first real awareness that I wanted to sing—and I liked the feeling of not sucking."

PUTTING MUSIC TO WORDS

Love found that writing songs to match up with her book was easy.

"The songs almost leapt off the pages," she says, "whereas it's usually a struggle to think of a topic for a song other than 'What kind of Republican atrocity am I going to spout out about now?' But when you have a memoir in place you can take words right out of it."

But the pre-existing source material did affect her songwriting technique.

"I would hear a groove, and it would be unlike anything I'd ever written before," she says. "Like the song 'In Lincoln': I just wanted a loping, lazy bassline and started sliding into it, almost like riding on a sleepy horse."

"I've never written a bassline like that: I usually do groove-heavy stuff to keep my hands occupied while singing in concert, but this had a more jazzy feel that I had to think about more, and I was surprised where that song took me."

Now living in Seattle, environmentalist Love is completing a berm house—an earthen structure that is totally self-sufficient energy-wise. She is also raising an adopted 2-year-old girl.

"I was always afraid of what my own parenting style would be like, because my mom was so vindictive and volatile and violent at times," Love says. "I worried what I'd be like when a kid plucks my last nerve. So I think about



LOVE: ALBUM IS MEMOIR SET TO MUSIC

what my mother would have said and react the exact opposite: I've taken the best things of my mother's parenting—like exposure to the arts—and thrown out the rest."

Regarding future songwriting, the Painted Desert Music-administered, Laura Love Publishing (BMI) writer says she will "still write stuff about how stupid the Bush administration is—but hopefully it will be in the past tense."

Costello Dreams Up Ballet Score For Dance Company

Elvis Costello's "Il Sogno (The Dream)" ballet score, which was performed during the composer's recent three-night stint at the Lincoln Center Festival (*Billboard*, July 31) and released Sept. 21 by Deutsche Grammophon, was a huge undertaking—even for the prolific pop singer/songwriter.



COSTELLO: AN ATTRACTION TO CLASSICS

"I had a clear and accurate description of the intended dances, so I knew how much musical space I had to invent," Costello says. He was commissioned to write "Il Sogno"—an adaptation of "A Midsummer Night's Dream"—by Italy's Aterballetto ballet company.

It is his first full-length classical work (*Billboard*, Sept. 25).

"I wrote themes using the piano—which I don't play very well technically—but I wrote down what I heard in my head and then painstakingly played it on a keyboard for the choreographer," he continues. "We were in agreement on the interpretations of the raw themes, and I began to compose the full score."

Costello, whose previous classical outings include a 1993 recording/touring affiliation with English chamber group the Brodsky Quartet and a 2001 collaboration with mezzo-soprano Anne Sofie von Otter, calls himself "a relative novice of only 10 years of knowing how to write music down."

"But the last thing I wanted was to play into a computer program, because that distorts things," he says. He notes that "sometimes I wake up in the middle of the night with a tune in my head, but by the time I get a guitar in hand I've lost something that's already elusive, that's 'normalized' by picking up an instrument. So I felt it was better here to keep the tune in my head for a while so as not to 'rationalize' any little quirk in my mind in any way—which I knew would happen if I used a modern notation program.

It would sound like a synth—which I didn't want to do."

Incredibly, Costello wrote out in pencil the entire 200-page score himself in approximately 10 weeks "because I didn't know I shouldn't do it," he says, presuming that "more accomplished orchestrators would find fault" had he taken it to them instead.

"But it should be one person's view brought out by great players," the BMG Music Publishing songwriter concludes. The ballet score is available from Boosey & Hawkes, the North American representative of the classical music catalogs of BMG Music Publishing U.K.

AN OLYMPICS FIRST: Media verification company AudioAudit set its own record at the recent Olympic Games with its AudioAudit Advantage electronic verification system, which NBC Sports used to streamline cue sheet reporting and tracking of non-feature music performances during 17 days and 1,200 hours of

network coverage. This generated a cue sheet report identifying 16,000 non-feature music cues.

Cue sheet reporting is a new application for AdVantage, AudioAudit's analytic software program that captures, retains and reports on transmitted encoded broadcast content that has previously been used to track whether

business relationships with composers and music publishers," says the company's president/CEO, Paul Hummel. "At the Olympics, AudioAudit worked closely with NBC Sports to fully understand their needs and requirements, enabling them to leverage our technology and services to create the most effective music management services solution available."

AudioAudit distinguishes its service with its speed of electronically tracking and reporting TV music usage, as opposed to the manual methods it says competitors use.

Additionally, its partnership earlier this year with U.K.-based mobile music recognition provider Shazam allows it to translate non-feature and background music detections watermarked and captured by Shazam into reports for clients. This facilitates more rapid and thorough tracking of usage and royalty reporting for composers.

The term "non-feature music" generally refers to background music that is "basically composer- and performance-centric," such as themes and jingles, Hummel says. "Artist-centric" feature music is usually created primarily for record company release.

Words & Music

By Jim Bessman
jbessman@billboard.com



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Coheed And Cambria Top First Woodie Noms

Modern rock band **Coheed and Cambria** leads the nominees for the first mtvU Woodie Awards, with three nods. The awards recognize artists who have made an impact on the college music scene. College TV network **mtvU** will air the awards show in early November on a date to be announced.

Voting is open to the public through Oct. 15 at mtvu.com and by calling 877-VOTE-MTVU. According to mtvU, the "woodie" title is meant

to serve as the antithesis of gold and platinum industry awards.

Coheed and Cambria is nominated for soundtrack of my life Woodie (best album) for "In Keeping Secrets of Silent Earth: 3," streaming Woodie (most-streamed) for the song "A Favor House" and best showing Woodie (best tour).

According to mtvU, the network reaches more than 700 U.S. college campuses that have a combined enrollment of about 6 million. A


complete list of mtvU Woodie nominations may be found at mtvu.com. **REALITY TV CRAZE:** Former **Motley Crue** drummer **Tommy Lee** has inked a development deal with NBC for a still-untitled reality series documenting his enrollment in a to-be-announced college. In related news, Motley Crue singer **Vince Neil** will star in the MTV reality series "The Remaking of Vince Neil," in which he will attempt a career comeback with the help of makeover specialists.

Meanwhile, **Bobby Brown's** reality series, "Being Bobby Brown," will premiere on **Bravo** sometime next year. Brown's wife, **Whitney Houston**, will be featured in the series.

Sean "P. Diddy" Combs is returning to his reality show "Making the Band" on MTV. In the third installment, Combs will be putting together an all-female R&B/hip-hop group. Auditions begin in October in New York, Los Angeles and Miami. The new season of "Making the Band" is expected to premiere sometime next year. "Making the Band 2" featured hip-hop group **Da Band**, which Combs has since disbanded.

Tuned In: The Tube

By Carla Hay
chay@billboard.com



Emmy Awards. They include **Harry Connick Jr.**, music direction for PBS' "Harry Connick Jr.: 'Only You' in Concert"; **Randy Newman**, main title theme music for **USA Network's** "Monk"; and **Toni Childs**, **David Ricketts** and **Eddie Free**, music and lyrics for the song "Because You Are Beautiful" from **Lifetime's** "Until the Violence Stops."

A complete list of winners may be found at emmys.com.

EMMY WINNERS: Congratulations to the musical winners of the 2004



COHEED AND CAMBRIA: THREE NOMINATIONS

TRIBUTE TO RAY: The late **Ray Charles** will be the subject of a tribute concert special. CBS will air "Genius: A Night for Ray Charles" in late October on a date to be announced. The concert will take place Oct. 8 at the Staples Center in Los Angeles. Performers will include **Stevie Wonder**, **Elton John**, **Usher**, **B.B. King**, **Norah Jones**, **Al Green**, **Reba McEntire**, **Mary J. Blige**, **Kenny Chesney** and **Billy Preston**. **Jamie Foxx**, who stars as Charles in **Universal Pictures'** biopic "Ray" (due in U.S. theaters Oct. 29), will host the one-hour special.

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1 LIL FLIP, SUNSHINE 2 LLOYD BANKS, I'M SO FLY 3 GUERRILLA BLACK, COMPTON 4 SHYNE, JIMMY CHOO 5 LL COOL J, HEADSPRUNG 6 NELLY, FLAP YOUR WINGS 7 LLOYD, HEY YOUNG GIRL 8 NEW EDITION, HOT DATE 9 SILKK THE SHOCKER, WE LIKE DEM GIRLS 10 AKON, LOCKED UP 11 KANYE WEST, JESUS WALKS 12 JUVENILE, SKIP & WACK, NOLIA CLAP 13 ANTHONY HAMILTON, CHARLENE 14 YOUNG BUCK, SHORTY WANNA RIDE 15 ALICIA KEYS, DIARY 16 MASE, BREATHE, STRETCH, SHAKE 17 TERROR SQUAD, LEAN BACK 18 CIARA, GOODIES 19 KEVIN LYTTLE, TURN ME ON 20 SHAWNNA, SHAKE THAT SH**T 21 TWISTA, SO SEXY 22 JADAKISS, WHY 23 LIL SCRAPPY, NO PROBLEM 24 TL, LET'S GET AWAY 25 JUVENILE, SLOW MOTION 26 USHER, CONFESSIONS PART II 27 NELLY, MY PLACE 28 DUTKAST, PROTOTYPE 29 BRANDY, WHO IS SHE 2 YOU 30 D'RYAN, TAKE IT SLOW 31 213, GROUPE LUV 32 DO OR DIE, HIGHER 33 FABOLOUS, BREATHE 34 JILL SCOTT, GOLDEN 35 JARVIS, RADIO 36 YOUNG BUCK, LET ME IN 37 JA RULE, WONDERFUL 38 USHER & ALICIA KEYS, MY BOB 39 LIL WAYNE, GO DJ 40 CHRISTINA MILIAN, DIP IT LOW	1 GRETCHEN WILSON, HERE FOR THE PARTY 2 RASCAL FLATTS, FEELS LIKE TODAY 3 TIM MCGRAW, LIVE LIKE YOU WERE DYING 4 SARA EVANS, SUOS IN THE BUCKET 5 TRACE ADKINS, ROUGH & READY 6 TOBY KEITH, STAYS IN MEXICO 7 JIMMY BUFFETT, HEY GOOD LOOKIN' 8 KENNY CHESNEY, I GO BACK 9 ALAN JACKSON, TOO MUCH OF A GOOD THING IS A GOOD THING 10 BRAD PAISLEY, WHISKEY LULLABY 11 SHELLY FAIRCHILD, YOU DON'T LIE HERE ANYMORE 12 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT 13 KEITH URBAN, DAYS GO BY 14 TERRI CLARK, GIRLS LIE TOO 15 LLS LONELY BOYS, HEAVEN/CIELD 16 BIG & RICH, SAVE A HORSE (RIDE A COWBOY) 17 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 18 JOE NICHOLS, IF NOBODY BELIEVED IN YOU 19 TRICK PONY, THE BRIDE 20 MINOY SMITH, COME TO JESUS 21 MONTGOMERY GENTRY, YOU DO YOUR THING 22 CLEDUS T Judd, I LOVE NASCART 23 MARTINA MCBRIDE, HOW FAR 24 KEITH URBAN, YOU'LL THINK OF ME 25 GRETCHEN WILSON, REDNECK WOMAN 26 OIERKS BENTLEY, HOW AM I DOIN' 27 RASCAL FLATTS, MY WORST FEAR 28 JEDD HUGHES, HIGH LONESOME 29 LORETTA LYNN, MISS BEING MRS. 30 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME 31 TOBY KEITH, AMERICAN SOLDIER 32 BLUE COUNTY, THAT'S COOL 33 WARREN BROTHERS, SELL A LOT OF BEER 34 LONESTAR, MR. MOM 35 THE JENKINS, GETAWAY CAR 36 KATRINA ELAM, NO END IN SIGHT 37 JOSH TURNER, LONG BLACK TRAIN 38 JULIE ROBERTS, BREAK DOWN HERE 39 TRENT WILLMON, OXIE ROSE DELUXE'S 40 BLAKE SHELTON, SOME BEACH	1 RYAN CARRERA, ON THE WAY DOWN 2 LIL FLIP, SUNSHINE 3 CIARA, GOODIES 4 SARA EVANS, SUOS IN THE BUCKET 5 GREEN DAY, AMERICAN IDIOT 6 BLACK EYED PEAS, LET'S GET IT STARTED 7 AVRIL LAVIGNE, MY HAPPY ENDING 8 BEASTIE BOYS, TRIPLE TROUBLE 9 GOOD CHARLOTTE, PREDICTABLE 10 THE KILLERS, SOMEBODY TOLD ME 11 NELLY, MY PLACE 12 AKON, LOCKED UP 13 ASHLEE SIMPSON, SHADOW 14 LIL SCRAPPY, NO PROBLEM 15 HILARY DUFF, FLY 16 TAKING BACK SUNDAY, A DECADE UNDER THE INFLUENCE 17 JOJO, BABY IT'S YOU 18 JA RULE, WONDERFUL 19 T.I., LET'S GET AWAY 20 LL COOL J, HEADSPRUNG 21 HOBBASTANK, SAME DIRECTION 22 NELLY, FLAP YOUR WINGS 23 MASE, BREATHE, STRETCH, SHAKE 24 JOSS STONE, YOU HAD ME 25 BOWLING FOR SOUP, 1985 26 LOSTPROPHETS, MAKE A MOVE 27 YELLOWCARD, ONLY ONE 28 USHER, CONFESSIONS PART II 29 BRANDY, WHO IS SHE 2 YOU 30 SIMPLE PLAN, WELCOME TO MY LIFE 31 BRITNEY SPEARS, MY PREROGATIVE 32 YOUNG BUCK, LET ME IN 33 LLOYD BANKS, I'M SO FLY 34 SWITCHFOOT, DARE YOU TO MOVE 35 FITZ JULL, CULO 36 JADAKISS, WHY 37 RUPEE, TEMPTED TO TOUCH 38 MATCHBOOK ROMANCE, PROMISE 39 JIM JONES, CERTIFIED GANGSTAS 40 KEANE, SOMEWHERE ONLY WE KNOW	1 JOSS STONE, YOU HAD ME 2 MAROONS, SHE WILL BE LOVED 3 BLACK EYED PEAS, LET'S GET IT STARTED 4 AVRIL LAVIGNE, MY HAPPY ENDING 5 BOWLING FOR SOUP, 1985 6 LINKIN PARK, BREAKING THE HABIT 7 VELVET REVOLVER, FALL TO PIECES 8 NELLY, MY PLACE 9 KANYE WEST, JESUS WALKS 10 KEANE, SOMEWHERE ONLY WE KNOW 11 THE KILLERS, SOMEBODY TOLD ME 12 RINGER ELEVEN, ONE THING 13 ASHLEE SIMPSON, SHADOW 14 ALANIS MORISSETTE, EIGHT EASY STEPS 15 JILL SCOTT, GOLDEN 16 GAVIN DEGRAW, I DON'T WANT TO BE 17 MODOST MOUSE, OCEAN BREATHERS SALTY 18 ASHLEE SIMPSON, PIECES OF ME 19 BEASTIE BOYS, TRIPLE TROUBLE 20 HOBBASTANK, THE REASON 21 SEETHER, BROKEN 22 FRANZ FERDINAND, TAKE ME OUT 23 NICKELBACK, SOMEDAY 24 SWITCHFOOT, MEANT TO LIVE 25 EVANESCENCE, MY IMMORTAL 26 DUTKAST, ROSES 27 JAMIE CULLUM, FRONTIN' 28 GREEN DAY, AMERICAN IDIOT 29 ALTER BRIDGE, OPEN YOUR EYES 30 GRETCHEN WILSON, REDNECK WOMAN 31 MINDY SMITH, COME TO JESUS 32 USHER, YEAH 33 MAROONS, THIS LOVE 34 JEM, THE SISTERS 35 SCISSOR SISTERS, TAKE YOUR MAMA 36 MC HAMMER, HARD TIMES 37 JESSE MALIN, MONA LISA 38 JET, FOLLOVER D.J. 39 JAMIE CULLUM, TWENTYSOMETHING 40 ALICIA KEYS, IF I AIN'T GOT YOU JAMIE CULLUM, ALL AT SEA
NEW ONES 1 LLOYD, HEY YOUNG GIRL 2 YOUNG BUCK, SHORTY WANNA RIDE 3 D.O.D., HIGHER 4 FABOLOUS, BREATHE 5 JA RULE, WONDERFUL 6 USHER & ALICIA KEYS, MY BOB 7 LIL WAYNE, GO DJ 8 LIL' ROMEO, MY CINDERELLA	NEW ONES 1 KEITH URBAN, DAYS GO BY 2 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE	NEW ONES 1 ASHLEE SIMPSON, SHADOW	NEW ONES 1 LINKIN PARK, BREAKING THE HABIT 2 MINDY SMITH, COME TO JESUS

REQUEST TV
OVER THE AIR LIVE COMMERCIAL BROADCAST NYC

WNYX-TV 26	HIP HOP/R&B	WNYX-TV 35	COUNTRY/ALT
84 Hours Weekly	NYC/Melbourne, FL TV 31	40 Hours Weekly	40 Hours Weekly
1 X-ECUTIONERS LIVE AT THE PJS 2 LL COOL J HEADSPRUNG 3 LLOYD HEY YOUNG GIRL 4 PRINCE CALL MY NAME 5 TO RIGHT ON 6 JADAKISS WHY 7 BEENIE MAN KING OF THE DANCEHALL 8 NELLY MY PLACE 9 KANYE WEST JESUS WALKS 10 CIARA MY GOODIES 11 MASE BREATHE, STRETCH, SHAKE 12 LIL FLIP & LEA SUNSHINE 13 CAPELTON IN HER HEART 14 D12 HOW COME 15 HOUSTON I LIKE THAT 16 SLUM VILLAGE SELFISH 17 YOUNG BUCK LET ME IN 18 LADY SAW & CECILE LOSER 19 ELEPHANT MAN & KIP RICK JOK GAL 20 MARIO WINANS NEVER REALLY	1 MAIBU STORM PHOTOGRAPH 2 SKYE SWEETNAM TANGLED UP IN ME 3 SHANIA TWAIN HURTS WHEN IN BREATHING 4 BECK LOST CAUSE 5 KENNY CHESNEY THERE GOES MY LIFE 6 BADLY DRAWN BOY YEAR OF THE RAT 7 RODNEY CROWELL FATE'S RIGHT HAND 8 SCOTTY EMERICK THE COAST IS CLEAR 9 LENNY KRAVITZ CALIFORNIA 10 KILL RADIO DO YOU KNOW 11 IKE & TINA TURNER SOUL TO SOUL 12 PRINCE CALL MY NAME 13 SUPERGRASS KISS OF LIFE 14 JOE NICHOLS IF NOBODY BELIEVED IN YOU 15 KEITH URBAN DAYS GO BY 16 LYLE LOVETT IN MY OWN MIND 17 GRETCHEN WILSON HERE FOR THE PARTY 18 SARAH HILSON GIRL ON THE VERGE 19 EMERSON DRIVE LAST ONE STANDING 20 THE JENKINS GETAWAY CAR		
1 LLOYD HEY YOUNG GIRL 2 JADAKISS WHY 3 LIL FLIP & LEA SUNSHINE 4 ALICIA KEYS IF I AIN'T GOT YOU 5 BEENIE MAN F/ Ms. THING DUDE (REMIX) 6 HOUSTON I LIKE THAT 7 SLUM VILLAGE SELFISH 8 KANYE WEST IT ALL FALL DOWN 9 LUDACRIS DIAMOND IN THE BACK 10 UNIT F/ JOE WANNA GET TO KNOW YOU 11 JESSICA SIMPSON WITH YOU 12 X-ECUTIONERS LIVE AT THE PJS 13 BEYONCE NAUGHTY GIRL 14 ALICIA KEYS WHY 15 SIZZLA STAGE SHOW 16 ELEPHANT MAN LOG ON 17 DR. DRE BEEN THERE DONE THAT 18 AY-Z WHERE IM FROM 19 BIRD GANG PURPLE CITY 20 LADY SAW & CECILE LOSER	1 LLOS IRACUNDOS PUERTO MONT 2 OS CHALCHALEROS DESPEDID 3 SELENA AMOR PROHIBIDO 4 CHAYANNE AUN SIGLO SIN TI 5 PLASTILINA MOSH PELIGROSO POP 6 ALEXANDRE PIRES QUITEMOS LA ROPA 7 LEONARDO FAVIO FOTO DE CARNET 8 BANDA BLANCA SOPA DE CARACOL 9 CABA'S LA CADERONA 10 JUANES FOTOGRAFIA 11 SHAKIRA THE ONE 12 DIEGO TORRES QUE NO ME PIERDA 13 VIRGINIA LOPEZ CARMELO DI LIMON 14 TIGRES DEL NORTE REYNA DEL SUR 15 OBIE BERMUDEZ ANTES 16 FABULOSOS CADILLAC MATADOR 17 LOS VISCONTES VENENO 18 KUMBIA KINGS & OZOMATLI MI GENTE 19 CHRISTIAN VOLVER A AMAR 20 MANA PUERTO DE SAN BLAS		

CONTACT: LENN COOPER & R. MORAN 212-576-1446
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Oram Still 'Crazy About Sound'

BY CHRISTOPHER WALSH

Among the many manufacturers celebrating milestones at the 117th Audio Engineering Society Convention, scheduled for Oct. 28-31 in San Francisco, few will have as compelling a story as John Oram.

It was 40 years ago that Oram began his incredible journey through the music and recording worlds. In the greater London town of Dartford—hometown of Rolling Stone Keith Richards and Vox Sound founder Tom Jennings—teenager Oram left school and went on the road as a professional musician, performing with the likes of Marianne Faithfull.

"A lot of good things have come out of this immediate area," Oram observes, "not just people but companies. Musical history was made around here."

The unpredictable life of a musician—his stint with Faithfull ended after nine months—gave way to Oram's long association with Vox, an integral component of the British Invasion and its lasting influence on popular music.

"Through Vox, I met Dick Denny, the designer of the AC30 [amplifier]," Oram recalls. "I worked on the Wah-Wah [pedal] originally, and the Continental [organ]. I didn't design that one, but I designed the Rivera, which was a follow-up model. It was a wonderful time—music, music, music, mixed with electronics. And anything goes, if you want it to; it was the unknown factor that made it so interesting."

In 1964, Oram founded the Independent Recording Studio. "Eight-channel mixers the size of a room," he says. "And mono! But good stuff, and a



great start. I was crazy about sound and equipment."

In 1972, Oram began consulting with Trident Audio, a new console

manufacturer established by the famed Trident Studios. "Trident Audio had been started by Malcolm Toft," Oram recalls, referring to the engineer who mixed the Beatles' "Hey Jude" and now heads Toft Audio Designs. "He and [engineer] Barry Porter designed the A Range, and then I got called in to design a parametric equalizer and try to improve the A Range. I was only going there for 10 weeks, and I stayed 14 years. In that time I designed the Series 80, the TSM, the Trimix, all the Series 65, 70, 75 boards. Malcolm and I formed a partnership."

In 1995, Trident Audio went bankrupt. Three years before, however, Oram had founded Oram Professional Audio, and was exhibiting at industry trade shows. "A lot of guys—the Americans—were coming up to me at shows saying, 'We love that stuff you did at Tri-

dent; why don't you build one piece?'

"The [Trident] name was lying dormant for three years," he explains, "and it made sense to take it on board." Oram updated the Trident Series 80, configured for surround sound mixing.

A pair of Series 80 channel strips, constructed in a "lunchbox" layout and dubbed the S80 Producer Box, was another successful product, catering to clients who lack the budget, space or need for a large-format console. A hybrid product, the Oram Pro/Trident 24/80 Combination, is nominated in the large-format console technology category at the 20th annual TEC Awards, to be held during the AES convention.

Though Oram remains partial to analog design, this year witnessed the launch of Oram Digital Development. He hopes to show the first of that company's products at AES.

Mojo Adds Soul To New Joss Stone Release

The commercial district in which it is situated seems an unlikely setting for **Mojo Music**, the private New York studio of pro-

ducer **Mike Mangini** and engineer **Steve Greenwell**.

But listen to the powerhouse vocals of **Joss Stone** on her

upcoming "Mind Body & Soul" (see story, page 11), and know that a decidedly funky vibe exists in one otherwise nondescript Madison Avenue office building.

Mangini, co-producer of "Mind Body & Soul" and Stone's 2003 EP, "The Soul Sessions," says the artist's new release maintains much of the organic, live feel of "The Soul Sessions" while taking advantage of digital audio workstation-based recording.

Complementing the vintage instruments employed on Stone's recordings, Mojo Music has an early-'80s Neve 51 Series analog console.

"I had a digital console and wasn't loving the way it sounded," Mangini recalls. "We hired a studio consultant, who found and reconditioned this for us and built a patch bay for it. We're also running a full-blown Pro Tools system."

As with "The Soul Sessions,"

"Mind Body & Soul" was largely recorded at Miami's **Hit Factory/Criteria Studios**, while Stone recorded vocals at Mojo Music.

"The Soul Sessions' is a very unusual recording in that it was recorded truly live," says Mangini, whose credits include **Baha Men**,

A Tribe Called Quest and **Beastie Boys**.

"The performances are live, Joss' performances are live and nothing is manipulated. There was no cutting and pasting, no overdubbing—

just making records the way people used to. Quite honestly, I'd never made a record that way, so it was a really interesting experience.

"The new record is sort of a hybrid between that and modern record-making," Mangini continues, noting the use of analog tape for some basic tracks. "It's all real people playing real instruments, really honest and organic. But we're using the benefits of editing in Pro Tools and manipulating the grooves.

"Unlike 95% of all records made out there, there's no Auto-Tune [pitch-correcting software and hardware made by **Antares Audio Technologies**] on Joss' vocals. She's really an amazing vocalist, so she can really do it."

ANALOG, PART 2: Engineer/producer **Eddie Kramer** has relocated to Los

Angeles, but not before discussing the restoration and remixing work he is overseeing for the **Experience Hendrix** and **Dagger** labels (see story, page 33).

All studio and bootleg recordings of **Jimi Hendrix's** era are from the days before digital. For restoration

OCTOBER 2 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 25, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	GOODIES Ciara Featuring Petey Pablo/ J. Smith (Sno'Nuff/LaFace/Zomba)	GOODIES Ciara Featuring Petey Pablo/ J. Smith (Sno'Nuff/LaFace/Zomba)	DAYS GO BY Keith Urban/ K. Urban, D. Huff (Capitol)
RECORDING STUDIO(S) (Location) Engineer(s)	HITCO (Atlanta) SONY MUSIC (New York City) CIRCLE HOUSE (Miami) Charles Sanders, Steve "ESP" Nowocynski, Brian Stanley	HITCO (Atlanta) SONY MUSIC (New York City) CIRCLE HOUSE (Miami) Charles Sanders, Steve "ESP" Nowocynski, Brian Stanley	SOUND KITCHEN (Franklin, Tenn.) EMERALD (Nashville, Tenn.) Justin Niebank
CONSOLE(S)/ DAW(S)	Mackie 88B, SSL 9000 J	Mackie 88B, SSL 9000 J	Neve VR 72, SSL 4000 E
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools, Pro Tools HD	Pro Tools, Pro Tools HD	Pro Tools HD
RECORDING MEDIA	Pro Tools, Pro Tools HD	Pro Tools, Pro Tools HD	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	CIRCLE HOUSE (Miami) SOUND ON SOUND SONY MUSIC (New York City)	CIRCLE HOUSE (Miami) SOUND ON SOUND SONY MUSIC (New York City)	PARAGON (Nashville, Tenn.) Justin Niebank
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	SSL 9080 K XL
MIXDOWN RECORDER(S)/MEDIA	Studer A820, Pro Tools HD	Studer A820, Pro Tools HD	Pro Tools HD
MIX DOWN MEDIA	Quantegy 499, Pro Tools HD	Quantegy 499, Pro Tools HD	Pro Tools HD
MASTERING (Location) Engineer	STERLING SOUND (New York City) Tom Coyne	STERLING SOUND (New York City) Tom Coyne	GATEWAY (Portland, Maine) Adam Ayan
CD/CASSETTE MANUFACTURER	BMG	BMG	EMD

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Studio
Monitor™
By Christopher Walsh
cwalsh@billboard.com



MANGINI: RECORDING STONE 'TRULY LIVE'

Visit to 'The View' helps Jane Monheit pad her lead on Jazz chart



Los Lonely Boys earn first No. 1 track as 'Heaven' scales AC list

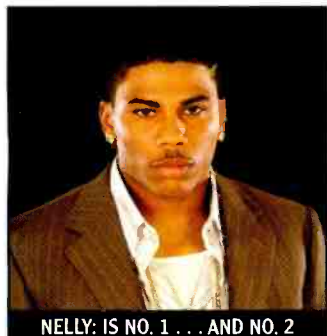


SALES / AIRPLAY / TRENDS / ANALYSIS

Nelly Up, Sales Down

The math goes two times two for **Nelly**, as the hip-hop maven carves himself a record-setting feat in *Billboard* chart history. But even with his pair of albums delivering 738,000 copies of new business, the music trade still faces an uphill climb.

The only act besides Nelly to open simultaneously at Nos. 1 and 2 on The *Billboard* 200 was **Guns N' Roses** (see Chart Beat, this page), which saw its two "Use Your Illusion" albums do even bigger numbers when they arrived in September 1991.



NELLY: IS NO. 1... AND NO. 2

Of the three songs that Nelly's new sets have fed to radio, the biggest hit thus far has been "My Place," which features **Jaheim**. It stands at No. 4 on The *Billboard* Hot 100 and Hot R&B/Hip-Hop Sin-

gles & Tracks and is the reason why "Suit" is the better-selling album, leading the pack with 396,000 copies, according to **Nielsen SoundScan**.

Nelly's other new offering, "Sweat," trails by more than a 13% margin with an opener of 342,000, but the disparity is even greater at radio than it is at the cash register.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



"Tilt Ya Head Back," which features **Christina Aguilera**, is the second radio track from "Sweat." It bullets 75-60 on the Hot 100, pulling 22 million audience impressions from 119 stations in all monitored formats during the tracking week. By comparison, "My Place" draws an audience of 96 million at 294 stations.

The lead "Sweat" track, "Flap Your Wings," faltered, peaking at No. 52 on the Hot 100.

Fielding two full-length albums at once is a rare endeavor. Nelly's one-two punch beats that of **Bruce Springsteen**, who moved a combined 454,000 copies in 1992 when "Human Touch" and "Lucky Town" opened at Nos. 2 (with 246,000) and 3 (208,000), respectively.

However, Nelly and Springsteen pale next to **Guns N' Roses'** 1991 double play. "Use Your Illusion II" and "Use Your Illusion I" locked up the first two slots that week with more than 1.4 million copies—770,000 of those by the chart-leading "II."

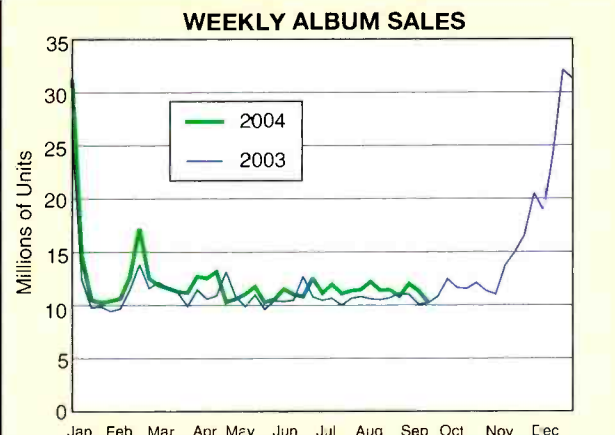
FINAL EXAMS BEGIN: The first eight months were good for the music industry's mood, with album numbers beating those of the same frame of 2003 in all but a handful of weeks. Now the tests get harder, and the industry is not unlike a high school student trying to make the leap from general instruction to advanced-placement classes.

The plain truth is that album volume through the first 36 weeks of 2003 was awful, down even from the dreary year that was 2002. Starting with last issue's charts, however, the bar got

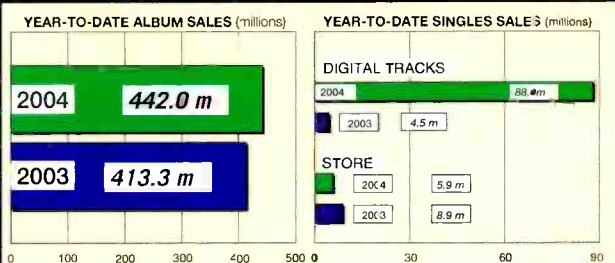
(Continued on page 52)

Market Watch

A Weekly National Music Sales Report



	Albums	Store Singles	Digital Tracks
This Week	10,497,000	97,000	3,210,000
Last Week	10,289,000	92,000	3,005,000
Change	↕2.0%	↕5.4%	↕6.8%
This Week 2003	10,844,000	211,000	480,000
Change	↘3.2%	↘54.0%	↕568.75%



	2003	2004	Change
Total	426,750,000	532,624,000	↕24.8%
Albums	413,319,000	441,956,000	↕6.9%
Store Singles	8,894,000	5,920,000	↘33.4%
Digital Tracks	4,537,000	87,959,000	↕1,838.7%

	2003	2004	Change
CD	398,915,000	433,480,000	↕8.7%
Cassette	13,128,000	7,278,000	↘44.6%
Other	1,276,000	1,198,000	↘6.1%



	2003	2004	Change
Current	260,050,000	277,944,000	↕6.9%
Catalog	153,269,000	164,139,000	↕7.1%
Deep Catalog	108,704,000	112,965,000	↕3.9%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The *Billboard* 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 9/19/04. Rounded figures. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan.

1 Suits Nelly, 2 No Sweat

One thing is certain when an artist releases two albums in the same week: They both can't be No. 1. **Nelly** gets the best possible result under the situation, with debuts at No. 1 and No. 2 on The *Billboard* 200.

He's not the first artist to do this, but he is the first to have albums debut in the top two spots on The *Billboard* 200 and Top R&B/Hip-Hop Albums. No other artist has ever had the top two debuts on the R&B album chart.

It's the first time an artist has had albums debut at No. 1 and No. 2 in exactly 13 years. On the chart for the week ending Oct. 5, 1991, **Guns N' Roses** debuted at No. 1 with "Use Your Illusion II" and No. 2 with "Use Your Illusion I." The other notable instance of an artist releasing two albums in the same week happened in the April 18, 1992, issue when **Bruce Springsteen's** "Human Touch" bowed at No. 2 and "Lucky Town" started at No. 3.

But the first act to issue two albums in the same week was **Diana Ross & the Supremes**, with "Funny Girl" and "Live at London's Talk of the Town." Coincidentally, they both debuted on the album chart 36 years ago this issue.

"Suit" is Nelly's third No. 1 album on The *Billboard* 200. "Country Grammar" spent five weeks on top in summer 2000, and "Nellyville" was in pole position for four weeks in summer 2002.

Chart Beat
By Fred Bronson
fbronson@billboard.com



OUR MISS BROOKE: For the first time in 12 weeks, the No. 1 spot on Hot 100 Singles Sales is not held by an "American Idol" contestant. There's still a TV connection, though, as **Brooke Hogan's** "Everything to Me" (**Trans Continental**) stakes a claim at the summit.

The 16-year-old Hogan is the daughter of wrestling star **Hulk Hogan**. Her single has had a seesaw ride on the chart, finally moving to No. 1 in its seventh week.

"Everything to Me" succeeds "Dreams" by 17-year-old "Idol" runner-up **Diana DeGarmo**. Before "Dreams," "I Believe" by "Idol" winner **Fantasia** held the lead position for 11 weeks.

'SPRUNG' SPRINGS: After reaching No. 2 on Hot R&B/Hip-Hop Singles Sales a couple issues ago, **LL Cool J's** "Headsprung" (**Def Jam**) fell to No. 7. That made it seem certain that "Headsprung" would peak in second place, denying the veteran rapper the No. 1 spot that he has never achieved on this tally.

"Loungin," "This Is for the Lover in You" and "Father" have all peaked at No. 2 on the R&B sales survey.

This issue, "Headsprung" makes a surprise 7-1 leap, giving LL Cool J his first No. 1 on this chart. The follow-up single, "Hush," opens at No. 4.

STOCKING UP ON 'GOODIES': **Ciara** and featured artist **Petey Pablo** are No. 1 on The *Billboard* Hot 100 for the fourth consecutive week with "Goodies" (**Sho'Nuff/Musicline/LaFace**). That's the longest reign for a non-**Usher** No. 1 in 2004.

Sales data compiled by Nielsen SoundScan

Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak Position, Last Week, and Weeks Ago. Includes entries for Nelly, Tim McGraw, Ray Charles, and others.

GREATEST GAINER

Sub-chart showing the Greatest Gainer: Dean Martin with 'Dino: The Essential Dean Martin' at rank 28.

Table with columns: This Week, Last Week, 2 Wks. Ago, Weeks On, Artist, Title, Peak Position, This Week, Last Week, 2 Wks. Ago, Weeks On, Artist, Title, Peak Position. The table lists the top 150 albums of the week, including entries like 'The Very Best Of Sheryl Crow', 'Story Of The Year', 'The Thrills', 'Julie Roberts', 'Ashes Of The Wake', 'Tonight, Not Again: Jason Mraz Live At The Eagles Ballroom', etc. It features a 'PACESSETTER' section in the middle. The table is bordered by a green grid.

• Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 1 million units (Gold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). ▲ Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacemaker indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 2 2004 Billboard® TOP POP CATALOG™

Table of Billboard Top Pop Catalog albums for October 2, 2004, listing artists like Bob Marley & The Wailers, The Beatles, Pink Floyd, and Green Day.

OCTOBER 2 2004 Billboard® TOP HEATSEEKERS™

Table of Billboard Top Heatseekers albums for October 2, 2004, listing artists like Dem Franchize Boyz, Crossfade, Peter Dinklage, and Green Day.

OCTOBER 2 2004 Billboard® TOP INDEPENDENT ALBUMS™

Table of Billboard Top Independent Albums for October 2, 2004, listing artists like Flogging Molly, Pitbull, and Dolly Parton.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums.

Duran Duran

Continued from page 5

fighting for air time on this album.”

The set stays true to Duran Duran's style of mixing rock, dance and pop, from the sci-fi atmospheric title track to the carefree “Taste the Summer” and the hopeful “What Happens Tomorrow.” The first single is the anthemic “(Reach Up for the) Sunrise.”

In Japan, the “Astronaut” album will include a Jason Nevins remix of “Virus.”

Duran Duran wrote about 30 songs for “Astronaut” and shared production duties with Nile Rodgers, Don Gilmore and Dallas Austin.

Andy Taylor says the biggest differences between Duran Duran now and when he was in the band in the 1980s are “the pace and balance. When we were younger, we didn't have time to sit back and really enjoy our success. Now we know how to handle it better.”

THE ROAD BACK

The band's 2003-2004 world tour sold out virtually every venue and helped build consumer anticipation

for the new album.

“The tour made Duran Duran the ticket to get, and that brought a lot of excitement to the band,” says Lee Stimmel, Epic senior VP of marketing.

Several media appearances also raised awareness about the Duran Duran reunion. The band received the Video Vanguard Award at the 2003 MTV Video Music Awards. In February, the Brit Awards honored Duran Duran with the outstanding contribution award.

EMI has also gotten in on the wave of Duran Duran nostalgia. Since 2001, the label has released remastered CDs of the band's 1980s albums. Last year, EMI began issuing for the first time DVDs of Duran Duran's home-video releases.

On Nov. 2, EMI will release Duran Duran's “Singles Box, Vol. 2 (1986-1995),” a boxed set of 14 CD singles in individual cardboard sleeves with replicated original artwork. Last year, EMI released Duran Duran's “Singles Box, Vol. 1 (1981-1985)” with similar packaging.

A Nevins remix of “Sunrise” appeared on the “Queer Eye for the Straight Guy” soundtrack, released in February on Capitol. The remix received some airplay.

Hoping to continue the momentum,

Epic chose the album version of “Sunrise” as the first single. The song is No. 23 this week on the *Billboard* Adult Top 40 chart.

“The reaction to ‘Sunrise’ has been better than I expected,” says Justin Chase, assistant PD of adult top 40 WMMX Las Vegas. “It has been a top five phone request for us.”

Chase believes “Astronaut” will have better sales than most of the new albums by recently reunited acts from the 1980s, such as Tears for Fears and the Go-Go's. “Duran Duran is bigger than all of those other acts,” he says. “Duran Duran just gets a lot more attention.”

“Sunrise” has become a top 30 hit on the U.K. radio airplay chart; that marks the first time a Duran Duran single has cracked the chart's top 50 since the band's 1995 cover of “White Lines.”

Sony hopes the album will debut in the top 10 of the U.K. album chart, says Jo Headland, marketing director of Sony's international repertoire division. “Of course, you just never know until you put [the record] out. From the reaction so far, I think everything is going superbly.”

In Australia, Channel 7 used the

song in its promotional trailers, and Australian top 40 radio network Nova added “Sunrise” to its playlist.

The “Sunrise” video—directed by twin brothers Mark and Michael Polish, aka the Polish Brothers—has been added to the playlists of VH1 in the United States, along with the Box and Music Control in the United Kingdom. Duran Duran filmed six different versions of the video: the main version, plus five remix videos that each focus on a different member of the band.

Duran Duran's U.S. TV appearances include “Live With Regis & Kelly,” “The Ellen DeGeneres Show,” “Good Morning America” and “Last Call With Carson Daly.”

Also on the band's TV slate are “Top of the Pops” and “The Jonathan Ross Show” in the United Kingdom, “TV Total” and “TV Interaktive” in Germany, “Tout le Monde” in France and “Pulse TV” in the Netherlands.

“Most of their fans will find out about the new Duran Duran album through the media,” says Vinnie Birbiglia, director of field marketing for Albany, N.Y.-based retail chain Trans World Entertainment. “It's going to help that they've got a lot of appearances lined up.”

At retail, Duran Duran will make several in-store personal appearances, including Oct. 4 at Virgin Megastore in the band's hometown of Birmingham, England, and HMV's Oxford Street location in London; Oct. 12 at Virgin Megastore's Times Square location in New York; and Oct. 15 at Virgin Megastore in Los Angeles.

In addition, the band will have its own audio channel on the American Airlines in-flight program throughout October.

Duran Duran launches a world tour in February 2005 in support of “Astronaut.” It is expected to start in Miami.

The band is managed by Wendy Laister of New York-based Magus Entertainment. Duran Duran's agents at Creative Artists Agency are Jeff Frasco for the United States and Chris Dalston for the rest of the world.

Additional reporting by Lars Brandle in London.

Climax

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MAP

Continued from page 6

Neil Portnow, president of both the Recording Academy and MusiCares. “Now, fulfilling the dreams of both organizations, we are ready and eager to join forces to maximize and focus our resources to help the greater music community and to become the charity for our industry.”

SHARED BANNER

Under the terms of the acquisition, MAP and MusiCares will be joined under the MusiCares name. A vital fund will be maintained bearing the MAP name and supporting its long-standing mission.

The merger will become official in the next several weeks and is expected to be completed by the end of the fall.

Harold Owens, MusiCares director

of addiction recovery services, will lead these services for the merged organization. MAP board members Mary Turner Pattiz, who is also MAP's group co-facilitator, and attorney John Branca will join the MusiCares board.

“In the five years I've been with MusiCares, Buddy Arnold and I spoke numerous times about how we could accomplish our shared goals more effectively if MAP and MusiCares merged,” Owens says. “Our organizations have worked in partnership behind the scenes for many years, and going forward we are publicly united for the good of music people struggling with addiction.”

The acquisition brings to a close more than two years of negotiations to place MAP under the MusiCares wing—an initiative that began when Portnow was named president of the Academy in 2002.

MAP, launched in 1992, had a rough time under previous Academy

president Michael Greene, who tried to cut its funding from the major labels. Portnow, in contrast, has always supported MAP, understanding the vital services it provides to the music community.

Through the years, MAP has helped such music luminaries as Dr. John, Hugh Masekela, Aaron and Ivan Neville, the Red Hot Chili Peppers and

Bob Forrest get and stay sober.

Arnold was a Bronx-born saxophonist who played in the bands of Tommy Dorsey, Buddy Rich and Glenn Miller. However, his life gradually changed from being a professional musician to being a heroin addict. After 31 years of addiction, Arnold got clean and decided to dedicate his life to helping other musicians.

Buzz

Continued from page 8

November release.

Britney Spears has been jumping on and off the Buzz charts for the past couple months, and she's back again. The artist also has a greatest-hits collection on the way.

The 13-50 chart saw a few of its

regulars disappear in recent months. The bottom of this month's chart may be an indication that those stalwarts were gone but not forgotten: Sarah McLachlan, Sheryl Crow and John Mayer all return. It is no coincidence, since all three are touring. (Crow is part of the Vote for Change outing.)

Alicia Keys continues climbing the Buzz charts. She has been winning awards, selling records, starting a tour, appearing in Time and releasing a book of poetry.

FNAC

Continued from page 5

accepted what he calls a “normal” level of protection, the service would have been able to convert fnacmusic.com tracks to make them iPod-compatible.

“Instead,” Cuvillier says, “the majors want maximal security. They are thereby stunting this market's development and encouraging piracy. We will fight this absurd situation by continuing our discussions with majors, player manufacturers and DRM developers.”

Sony Music France chief executive Olivier Montfort says that what FNAC was asking for equaled to stripping down DRM technology to a level that would not ensure sufficient protection.

“We welcome FNAC's arrival on the download market, but we are not ready to drop down our DRMs,” Montfort says.

“It is fair to say that we mildly enjoyed what we see as a promo spin from FNAC,” says Hervé Rony, director general of label's body SNEP. “That said, it is in the interest of all in the business to achieve the highest level of interoperability. But we don't think you will achieve it by lowering protection levels.”

Rony's counterpart at indie organization UPFI Jerome Roger agrees. “FNAC is launching a real debate, but the wrong way,” Roger says. “It is obvious that the download market will take off when you'll have full interoperability between the different technologies.”

SNEP and UPFI point out that only 3% of French consumers own a mobile

player, so the issue is not as pressing as FNAC seems to think it is. They agree that interoperability needs to be addressed at a European level.

“The French government could take the initiative in proposing a European solution,” suggests Roger, while Rony adds that any solution will have to involve manufacturers, especially Apple and Sony.

The entry of FNAC marks another step in the increasingly busy download market in Europe. FNAC has the ambition to become France's No. 1 destination for music downloads.

The service currently offers 300,000 tracks total from indie and majors. This figure will rise to 600,000 by year's end, Cuvillier says. He added, “In the near future, we aim to have 1 million titles available.”

Montfort says all the tracks are

available with their normal DRM. Until further notice, fnacmusic.com will only sell tracks encoded in Microsoft's WMA format.

FNAC and UPFI have signed a framework agreement that will include a pricing rate card and specific parameters, such as the number of copies authorized. “We are satisfied with the level of remuneration they proposed,” Roger says.

Most songs on fnacmusic.com will sell at 0.99 euros (\$1.20) each, and all albums will cost 9.99 euros (\$12). Songs exclusive to fnacmusic.com will cost 1.19 euros (\$1.45).

FNAC also plans to roll out the site outside France on an as-yet-undecided date next year, in each of the countries in which it has stores. These include Spain, Italy, Portugal, Brazil and Belgium.

recorded and released a full album of similar tropical Mexican tunes.

Competitors are not happy about Balboa's low pricing. Yet according to Balboa president Valentín Velasco, the label was forced to lower the price to fight piracy and to match the price of its Mexican parent company, Musart.

Had the album price been higher stateside, Velasco says consumers would have bought the pirated product or imported it from Mexico. Regardless, retailers are thrilled with the sales of “Za Za Za.”

“The album is selling like hot cakes,” Ritmo Latino head buyer Alberto Uribe says. “People don't go looking for it because of the price. But when they see [how cheap it is] they buy more than one copy.”

Balboa hasn't put major marketing dollars behind Grupo Climax. The group has only come to the United States for promotion for four weeks through September, concentrating on radio and TV appearances.

A couple of controversies—including the appearance of a bogus California-based band that passed itself off as Grupo Climax—have also kept the group's name in the press. Different versions of “El Za Za Za”—in *banda* and pop—have also taken the song to various radio formats.

So far, sales of “Za Za Za” in the United States are 92,000 copies, according to Nielsen SoundScan. However, because it's a regional Mexican title, many of its sales go to indie accounts not monitored by SoundScan. Balboa says U.S. sales have reached 300,000 copies.

“For a first album, it has been spectacular,” White says. “For the next one, I guarantee we'll sell it [for] at least 25% more.”

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Sony BMG

Continued from page 1

notable exception is distribution, which is still being worked out.

The transition effort is now starting to focus on the overall integration process, which has entered an active phase outside the United States.

Sony BMG Music Entertainment COO Michael Smellie tells *Billboard* he expects a mid-2005 deadline for the completion of the merger. However, look for much of the heavy lifting to be done before the end of 2004, as Smellie anticipates that at least 60% of the integration will be completed by then.

"It is realistic to think that by June 30 of next year, we will have completed the integration, but we expect a great lot to be done by the end of this year," he says.

That's no small task.

Still on the to-do list of combining the operations of Sony and BMG are everything from trimming an estimated 2,000 staff positions and slimming artist rosters to logistical issues like shifting office locations.

A NEW CULTURE

Balance has been a driving principal of the integration effort thus far. The top spots at the company have been split down the middle between Sony and BMG vets.

Sony executives are filling the CEO (Andrew Lack), CFO (Kevin Kelleher) and executive VP (Michele Anthony) slots, while BMG is taking roles for nonexecutive chairman (Rolf Schmidt-Holtz), COO (Smellie) and chief marketing officer (Tim Prescott).

BMG chief strategy officer Thomas Hesse is expected to be named head of global technology, sources say. An announcement is pending.

Smellie, who oversees international operations, also has appointed the bulk of his top regional lieutenants in the last week. Those jobs are being evenly divided too.

Tim Bowen has been appointed to oversee the company's businesses in the United Kingdom, Canada, Australia, New Zealand and South Africa. Maarten Steinkamp is tasked with Sony BMG Continental Europe, Richard Denekamp will head Sony BMG Asia and Frank J. Welzer takes the reins at Sony BMG Latin.

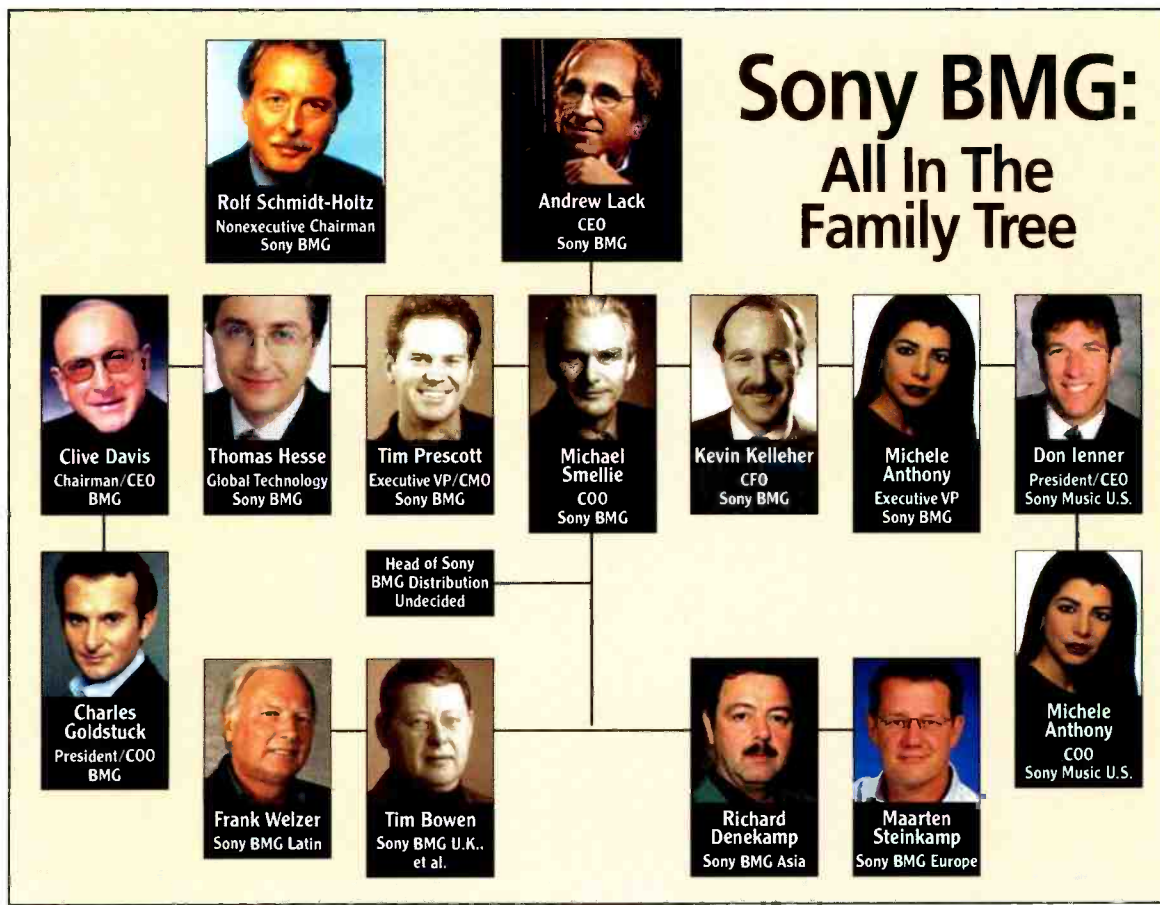
Bowen held a similar position at BMG and Steinkamp was BMG's head of international, while Denekamp and Welzer were in charge of similar geographical regions at Sony Music.

Likewise, the Sony and BMG associated labels are being kept separate. The team of Don Jenner (president/CEO) and Anthony (COO) head the Sony camp, while Clive Davis (chairman/CEO) and Charles Goldstuck (president/COO) helm BMG.

"We have laid down some basic principles," Smellie says. "We want the best people, and we don't want a Sony- or a BMG-cultured company. We want to create a new culture that takes the best from both."

However, Smellie cautions that there is no promise of even division of BMG and Sony executives moving forward.

"As I said, we want the best people," he reiterates. "I imagine in some mar-



kets BMG will take the lead, and in some others it'll be Sony. We are not going to chose people in terms of balance."

Before a new culture can be established outside the executive ranks, there is still the matter of who among Sony BMG's current work force of 10,000 will remain with the company once the merger is complete.

An Oct. 4 deadline is looming large for U.S. employees who have been offered either buyout or early retirement packages.

Smellie will not elaborate on the

potential job losses in the process. He cautions that the job-cut forecast of 2,000 positions is only an estimate.

"That's the number that Andrew [Lack] has been using," Smellie says, "but we haven't sat down and looked at it country by country."

The speed of integration will vary by region.

Smellie anticipates that it will take more time in some European countries, such as Italy and France, because of local regulations.

By mid-October, he expects most of

the management to be in place in the various international territories.

More mundane concerns like IT systems and real estate also figure to be factors in the speed of integration.

Sony and BMG have large real-estate commitments in about 25 countries.

Smellie notes, "We have a lot of systems to integrate, and that's going to take time. In the U.S., we have to move all our operations into [Sony's building at] 550 Madison. We have some 55 business centers, and so far, we have only dealt with 15."

Integrity's New Deals With Epic, Provident

BY DEBORAH EVANS PRICE

NASHVILLE—Integrity Music Group has extended its worldwide, mainstream distribution/marketing agreement with Epic Records and signed a new deal with Sony BMG-owned Provident Music Group for distribution to the Christian retail market.

IMG, a division of Mobile, Ala.-based Integrity Media, was previously distributed to the Christian market through Warner Music Group's Word Distribution. Under the new agreement, PMG will rename its distribution arm Provident-Integrity Distribution.

Effective Jan. 1, 2005, the company will distribute all Integrity

Music-owned and associated music labels. They include INO Records, Integrity Music, Vertical Music, Hosanna Music, Integrity Gospel, Integrity Just for Kids and Hillsong Music Australia. Israel Houghton, Don Moen, Darlene Zschech and MercyMe are among the acts on Integrity-affiliated labels.

"They have such credibility and are such an important presence in the market, we felt it was a positive for us to add them to the name to tell retail they are going to be playing a bigger role in our overall distribution strategy," PMG president/CEO Terry Hemmings says.

IMG is also extending its agreement with Epic to work its product to the mainstream retail market

worldwide. In turn, IMG markets and distributes select Sony Music Label Group titles to Christian retail.

"Epic has had tremendous success over the years with Integrity here in the U.S.," Epic Records executive VP/GM Steve Barnett says of the deal with IMG that began in 1997. "For the first time, we'll be able to execute seamless Christian and mainstream retail campaigns."

According to Jerry Weimer, IMG president and Integrity Media COO/executive VP, the company had been investigating two distribution options: Provident/Sony BMG and Word/Warner.

"At the end of the day, it came down to the relationship we had with Sony," Weimer says.



Sony BMG and Integrity Media executives celebrate their newly expanded relationship with a plaque commemorating sales of 5 million units of Epic/Integrity releases. Pictured, from left, are Integrity Media's Danny McGuffey, Epic Records' Steve Barnett, Integrity Media's Mike Coleman, Integrity Music Group's Jerry Weimer, Sony Music U.S.' Don Jenner and Michele Anthony, Sony BMG's Kevin Kelleher, Provident Music Group's Terry Hemmings, Integrity Label Group's Chris Thomason and INO Records' Jeff Moseley.

One of the biggest strategic elements of the merger yet to be finalized is distribution.

A chief for the division has not been named. Sources suggest that the process for setting up the structure and the practices of the new distribution company is expected to be complete shortly.

The top post appears to be up for grabs between BMG Distribution executive VP/GM Jordan Katz and Bill Frohlich, executive VP of sales at Sony Music Distribution. It is likely the new head will report to Smellie but no decision has been made, sources say.

With the creative camps of Sony and BMG being kept separate, sources say a concern is making sure the combined distribution company doesn't favor one label group over another.

Among the issues that need to be resolved in the new structure: whether new-release coordination and inventory control will be handled on the fulfillment side of distribution, as Sony does it, or on the sales side of distribution, as it is done at BMG.

BMG executives are said to be pushing for these functions to reside on the sales side within the joint venture, because Sony BMG is expected to use Sony Corp.'s U.S. manufacturing plant and fulfillment centers. (Physical manufacturing and distribution are not part of the merged companies.)

INTERNATIONAL TAKING SHAPE

While there is much integration work still to be done, the international face of Sony BMG is starting to come into focus with the naming of the new regional heads.

In addition to the executives named by Smellie, Bowen has appointed Sony Music chairman/CEO Rob Stringer as president of the British company and Denis Handlin chief of the company's Australian operations. Handlin is also a Sony alumnus, serving as chief executive of the territory. Both will have the title of chairman/CEO of Sony BMG Entertainment in their respective countries and report to Bowen.

As for Smellie's new direct reports, he is adamant that the four executives are not in charge of regions per se.

"For historical reasons, 'regions' carries a lot of baggage," Smellie explains. "You imagine layers and layers of management. We do not want that. We want to build a global business and make it as seamless and boundary-less as possible."

Smellie says their immediate task is appointing the management in each territory they are responsible for. "They will be overseeing the integration on a country-by-country basis," he says.

Smellie admits that the main challenge for management is to find the balance between ensuring people are dealt with fairly and maintaining the pace of the integration—a potentially disruptive factor in the run-up to the holiday selling season.

"Somewhere, we'll have to find the right balance," he says.

Additional reporting by Ed Christman in New York, Steve McClure in Tokyo and Wolfgang Spahr in Hamburg.

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Japan

Continued from page 1

fans seems like a no-brainer. Some 52% of Japanese households are connected to the Internet, according to the International Federation of the Phonographic Industry; 28% have broadband connections.

But the local industry here anticipates that iTunes and MSN Music will face major hurdles in Japan.

One is pricing. Japan's homegrown online music services charge significantly more than their counterparts in other major music markets because of the higher wholesale prices set by record companies here.

For example, the country's main legitimate download service, Mora, offers Japanese repertoire for 270 yen (\$2.50) per track and 2,400 yen (\$22) per album; international material goes for 240 yen (\$2.20) per track or 2,025 yen (\$19) per album.

That compares with iTunes' 99 cent tracks in the United States.

The other big hurdle overseas download services face is Japanese labels' stance on copy protection.

Unlike their American counterparts, Japanese record companies have enthusiastically embraced copy protection. Generally speaking, tracks from domestically pressed, copy-protected CDs can be digitally copied onto MiniDiscs but not onto CD-Rs or computer hard drives.

Similarly, usage rules for download services are tougher than in other markets. The Mora service, for example, allows users to copy tracks to compatible players only up to three times.

Online download services must

also anticipate competition from mobile-phone-based downloads, which many observers see as having greater potential. Mobile-phone downloads will get a big boost as new-generation 3G mobile phones become more popular.

Some think the digital music delivery business in Japan will skip the personal computer stage and move directly to mobile-based services, with master ringtone providers



TAKEBAYASHI: iTUNES STILL UNDER WRAPS

evolving into the full-length song download business.

"In Japan's music and telecommunications world, it seems many people see downloads and mastertones as competing for customers, and that blurring will become heavier when full-song mastertones become available, which some say will be within this year," a source says.

Still, the MSN and Apple services are on their way to Japan; both companies are actively negotiating for repertoire with Japanese labels.

"MSN Music Service will launch in Japan later this year," says an MSN representative, who would not provide additional details.

The Japanese version of iTunes should also be up and running by the end of the year, a source tells *Billboard*. "They're going to do Australia and New Zealand, and then they're going to do Japan," one well-informed source says.

Apple is tight-lipped on the subject. "We're not in a position to disclose any information to the public [about iTunes in Japan]," Apple Japan senior public relations manager Takashi Takebayashi says. He says the iTunes team at Apple's headquarters in Cupertino, Calif., is working with Japanese labels ahead of the service's launch in that country.

Labels confirm there are discussions with the new services. "Warner Music is in negotiations with MSN Japan and anticipates closing an agreement in time for the service launch," a Warner Music Japan representative says.

As for Apple, the Warner representative says, "we look forward to working with them when they enter the Japanese market."

Other labels are less committal.

"We have been approached by some companies, including Microsoft and Apple, which are going to start legitimate music-download business[es] in Japan," says a representative for Avex, Japan's biggest independent label. "Avex is willing to expand opportunities to provide its repertoire to listeners, so we will give positive consideration" to Microsoft and Apple.

Sony Music Entertainment (Japan) offers a similar line. "SMEJ is always open to discussing online music service with any company," says a Sony representative, who could not comment about specific negotiations.

The direction of the negotiations may not entirely be in the hands of the local executives.

"I assume the [local affiliates of the

major international labels] will be forced by their head offices to license their repertoire to MSN and iTunes," a source says.

Apple's iPod digital music player already is selling strongly in Japan —despite the lack of a complementary iTunes service in the territory. Exact iPod sales figures for Japan are not available.

Industry analysts say Japanese iPod buyers are copying their CD collections



YAMAZAKI: P2P LANGUAGE BARRIER IN JAPAN

onto the players as well as copying tracks from rented CDs. Japan is unique among major music markets in having a thriving CD-rental business, and rented CD singles cost just 100 yen (91 cents).

LABELS OFFER DOWNLOADS

Also slowing the growth of the legal download business in Japan is Japanese labels' reluctance to allow third-party sales of their product.

For example, SMEJ, the territory's biggest record company, created the template for Japan's legal download business when it launched its "bit music" online music store in December 1999 with songs priced at 350 yen (\$3.18).

Other Japanese labels, such as Avex and Toshiba-EMI, soon launched their own download services. But with relatively high prices and a limited range of repertoire, the services did not catch on.

This led to the formation of Tokyo-based Label Gate, which is owned by 17 Japanese labels. Label Gate began offering downloads last October; in March, it was rebranded as Mora when Toshiba-EMI was added to the list of participating labels.

Many of the Label Gate owners are shareholders in Label Mobile, a Tokyo-based company that supplies master ringtones for mobile phones.

The offices of Label Mobile and several Japanese labels were recently raided by the government's Fair Trade Commission on suspicion of violating Japan's Anti-Monopoly Law by refusing to allow other companies to license their repertoire for use as master ringtones.

There is no indication whether the FTC also plans to investigate the Japanese labels' download pricing policies. (Japan's *saitan* system, which gives labels the right to set retail prices

on physical CDs, does not apply to music downloads.)

Download sales are still minimal. In August, the Mora site sold about 150,000 downloads, according to the service. It currently offers 70,000 songs for download and plans to expand that number to 150,000 by March 2005.

One industry source says Sony has a vested interest in maintaining Mora as Japan's leading download portal, noting that the service uses Sony's Sonnet technology. This can explain, the source says, why Sony is not so keen to embrace the arrival of potential Mora competitors.

Besides Mora, other legal music download services in Japan include Excite Music Store, launched in May on the Excite portal site; OCN Music Store, introduced in June by Internet service provider NTT Communications; Listen Music Store, launched by Listen Japan in June; NTT Communications' Love Music Store, which also began operations in June; and cable-radio operator Usen's Ongen service, which debuted in August.

THE FILE-SHARING SCENE

Even though Japan has lagged behind other major music markets in developing a legitimate download business, unauthorized file sharing appears to have had less of an impact on its market compared with other territories.

Computer software manufacturers' trade group the Assn. of Copyright for Computer Software estimates that as of April there were some 986,000 users of file-sharing software in Japan, or about 3.5% of the country's Internet users.

London-based analyst Mark Mulligan at Jupiter Research says the comparable rates for the United States and Europe are 12% and 20%, respectively.

One reason, says Hiroshi Yamazaki, associate GM of Toshiba-EMI's New Media Group, is the language barrier. "There aren't many Japanese-language file-sharing services," he says.

Local labels body the Recording Industry Assn. of Japan has taken a tough stance on file sharing, and this too has reduced the piracy threat.

In January 2003, the RIAJ won a landmark legal victory against Tokyo-based company VMO Japan, which had been distributing a Japanese-language version of the File Rogue file-sharing program. That has largely deterred others from offering similar services.

Private think tank Nomura Research Institute estimates Japan's online music-download market will grow from 1.5 billion yen (\$13.6 million) in fiscal 2003 to 88.3 billion yen (\$802.2 million) in fiscal 2008. It should then account for some 20% of Japan's recorded-music sales.

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RoadShow

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Awards party, which started accepting sponsorships two years ago.

Rob Souriall, VP of marketing for Hollywood Records, solicited fashion and cosmetic tie-ins for Raven-Symoné and "all-American brands" for Josh Gracin during Buena Vista Music Group's slot.

Warner Strategic Marketing, EMI Music Marketing and Universal Music Group also made presentations.

Donna Clower, VP of strategic marketing and artist development for BMG's RCA Music Group, said the music video for "Pass the Courvoisier" by P. Diddy and Busta Rhymes drove a 40% global sales increase for the cognac.

On the flip side, she cited a Suzuki commercial featuring Rod Stewart's "The Way You Look Tonight" that

helped double Stewart's catalog sales.

EMI account manager Gary Eaton lauded the success of a Pier 1 Imports marketing deal for the "Queer Eye for the Straight Guy" soundtrack ("Queer Eye" team member Thom Filicia is a Pier 1 pitchman). "Pier 1 sales of the CD equaled sales of all music retailers combined," he said.

Labels stressed that deals increasingly are structured to drive consumer participation at multiple levels.

BMG, for example, reported a new labelwide deal with Boost Mobile and Motorola. The deal launches in November with R&B artist Mario. Boost and Motorola will sponsor Mario's promotional tour in 30 major markets where the Boost service is launching. Boost and Motorola are also sponsoring Mario release parties, and company logos will appear prominently on a Mario CD sampler.

Brand marketers said they were scoping out ideas for 2005 campaigns.

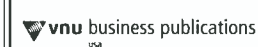
Sherry King, national promotions manager for Southwest Airlines, was

looking for family-oriented, "clean" acts. "We've done a lot of sweepstakes in the past," she said. "We might give away vacation packages and tickets in a promotion associated with an artist."

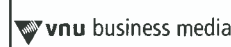
Nancy Barbee Ross, promotions specialist for the U.S. Postal Service, wanted more tie-ins with music acts after the success of its campaign using Steve Miller's "Fly Like an Eagle." "That commercial made us more contemporary," she said.

The L.A. Office RoadShow was presented in association with Advertising Age and Madison + Vine.

A similar event, Inside the Music Upfront, was held the previous week in New York (*Billboard*, Sept. 25). And on Sept. 21, *Billboard* sponsored a "Who's Next" showcase of rising acts as part of New York's Advertising Week activities. The show at the B.B. King Blues Club & Grill featured performances by Susie Suh (Epic), Billy Currington (Mercury), Aslyn (Capitol), Kaki King (Red Ink/Epic), JD Natasha (EMI Latin) and Trey Songz (Atlantic).



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'The Craft Of Songwriting Seems To Have Taken A Vacation'

BY MELINDA NEWMAN

Barry Manilow has a busy fall. On Sept. 28, Concord Records releases "Scores: Songs from 'Copacabana' and 'Harmony,'" Manilow's 43rd album. The CD is a collection of tunes from two musicals penned by Manilow, as performed by him.

Two days later, the superstar opens his One Night Live! One Last Time! tour at the Continental Airlines Arena in East Rutherford, N.J. The two-month arena outing will be his last major concert tour, Manilow says.

But he will hardly be idle once the tour wraps. Manilow already has plans for his next album and is busy bringing "Harmony" to Broadway. The musical (which he co-wrote with Bruce Sussman) tells the true story of the Comedian Harmonists, a German boy band that the Nazis forced to disband.

While Manilow may not miss the road, the road will miss him. He has been a high-grossing artist for more than three decades. According to Billboard Boxscore, his last major tour, which ended in August 2002, grossed more than \$23 million.

Much to his surprise, Manilow has found a new audience of younger fans whom, he believes, must have learned about him from their parents and his appearance last season on "American Idol."

"At the [Sept. 13] 'Oprah' taping, there were all these belly-button girls requesting songs," he says with a laugh. "I finally said, 'How do you know these songs? They're older than you.' And they said, 'No, they're not. This is what I grew up with: My parents loved it and now we're loving it.'"

Others say Manilow's durability is just a matter of talent.

"The thing that amazes me most about Barry is his musician-ship," says saxophonist Dave Koz, who appeared on Manilow's 2001 album "Here at the Mayflower." "It's very deep, and his knowledge and sensitivity to different musical styles is, to me, why he has remained so relevant all these years. That, and the fact that the man is sheer energy!"

Manilow talked to *Billboard* during a break at rehearsals for his tour.

Q: You're so well-known for your songwriting. Assess today's songcraft.

A: What songcraft? That's the part that makes me sad, because I don't hear craft; it's dying. The [records] sound great and certainly the singers—because they have no lyric to act any more—have learned to sing rings around anything I could ever imagine.

But the craft of writing a song seems to have taken a vacation. And when I listen to the radio, I don't feel anything. And I miss it. I've joined the old-fart club. In the car, I play old CDs where people make me feel something, because 30 years ago they were still doing it.

Q: What was your "American Idol" experience like?

A: I had a good time. I got to know all these kids. I turned it down [at first] because I don't watch TV. Ever since "Laverne & Shirley" went off the air, there is nothing to listen to and watch.

When they asked me, I watched it and I said . . . "Hmm, they're going to do this to my hits? And I'm supposed to judge them?" I'm going to be sliding under the table if I don't help them. It didn't seem like they had enough time to give to these kids [to develop the songs]. So I called them and said, "Thank you very much, but unless you give me some time on the show to rearrange my songs so that they are tailor-made for each performer, I [pass]. So they let me work with them for two weeks, [and then] I could actually judge their interpretation of the songs they picked. I thought they did a damn good job, all of them.

Q: Why are you quitting the road?

A: It's not that I don't like performing, I just don't like leaving home. But it's not like I'm giving up and retiring. I'll probably still wind up at the Pantages or Universal Amphitheater now and again.



The Last Word



A Q&A With Barry Manilow

Barry Manilow: Career Highlights

1974: Charts for the first time with "Barry Manilow II" on Clive Davis' new Arista Records

1974: Scores first No. 1 song with "Mandy"

1977: Wins Emmy Award for "The Barry Manilow Special"

1977: Wins special Tony Award for his work on Broadway

1979: Nominated for Academy Award for "Ready to Take a Chance Again" from "Foul Play"

1994: "Copacabana: The Musical" premieres on London's West End.

The play is still touring globally.

2001: Signs with Concord Records

2002: Arista releases "Ultimate Manilow," which enters The Billboard 200 at No. 3, making it his highest-charting album in 25 years.

2002: Inducted into the Songwriters Hall of Fame

2004: Starts One Night Live! One Last Time! tour

I just don't want to do these big tours where they keep me away from my life . . . 35 years of no life. [He laughs.] I've decided that I need my life back: to play with my dogs, go to the movies, visit with friends. I need that.

I've never been able to sell out arenas before. Neil Diamond has sold out arenas all of his life. I always felt that I do better in a small house. I communicate much deeper and much more

easily. But I guess I'm to the point of once before I croak or something [*imitates ticket buyer*]: "Is he still alive? We'll see him before he croaks."

Q: Would you do a residency similar to Celine Dion's at Caesars Palace?

A: I sure would! That would be the perfect compromise.

Q: Gary Kief has managed you for 25 years. What is the key to the successful artist/manager relationship?

A: We respect each other. Gary's not a Svengali. There are a lot of artists who need their manager to tell them what to do. Gary doesn't like that, and I don't like that. What we do like is I come up with what I'd like to do, and he gets it done.

Q: "Scores" includes songs from "Harmony," which has been edging its way toward Broadway in a series of fits and starts. What is its status?

A: We just finished a very successful workshop on it [two weeks ago] in New York for 90 rich people, potential investors and theater owners at each [of the two] performances. I now think it really is only a matter of a theater opening up and "Harmony" going in. It's been worth the effort, but it's been very difficult.

Q: You immersed yourself in German classical and pop music of the late '30s to prepare for "Harmony." What drives you to educate yourself in this way?

A: My mission is to pass it down. My next album I'd love to have Concord release is the Johnny Mercer collection that I've written [music] to. Ginger Mercer, his widow, gave me the stack of lyrics. There were about 35 of them in there, and over the years I've musicalized all of them.

And I'm going to ask everyone I've ever known to do one. I'm going to ask Bette [Midler], Norah Jones and Gillian Welch and Willie Nelson and just send them all one and say, "You do your version of this and see if you can stick close to what he wanted." That would be my dream, just to keep this kind of stuff alive, because this kind of stuff is dying.

Q: Every album you've produced for another artist has been nominated for a Grammy Award—most recently your work with Bette Midler. Whom else would you like to produce?

A: I would love to see if I could help a guy out. I've never tried to produce a male singer. The two guys that I'm crazy about are Peter Cincotti and Curtis Stigers.

Q: You were on Arista for more than 25 years. Is there a place for a mature artist on a major label anymore?

A: It all depends on the head of the label. If they believe in it. It has to be their idea, they have to see something. Because, really, why would you throw money away or invest in somebody you like but can't make money for your record company? I don't know.

Q: Why don't we hear more of your music in commercials?

A: I [almost] always turn them down, because they're going to hurt them. I remember they asked me if they could do "This One's for You" for a Budweiser commercial years ago. I said, "No, no!" So they wrote their own song, "This Bud's for You."

They used my recording of "I Can't Smile Without You" for a car commercial. That one doesn't bother me. As long as they leave my arrangement alone or they leave the feel alone or they leave what I did alone. But I couldn't let them do a beer commercial with "This One's for You." They would have ruined the emotion of the song, and that was just too important to me.

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