

# Billboard

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# ASCAP

# Pop Music Honorees



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**EMI MUSIC PUBLISHING**

College Vanguard Award  
**THE ARCADE FIRE**

### MOST PERFORMED SONGS

**Ain't No Mountain High Enough**  
Writers: Nickolas Ashford, Valerie Simpson  
Publisher: EMI/Jobete Music Co., Inc.

**Are You Gonna Be My Girl**  
Writers: Cam Murray (APRA), Nic Carter (APRA)  
Publisher: Get Jet Music Inc.

**Baby Boy**  
Writers: Beyoncé, Jay-Z, Robert "EST" Waller, Scott Storch, Sean Paul  
Publishers: Beyoncé Publishing, Black Owned Musik, Carter Boys Publishing, EMI Music Publishing, Hitco South, Notting Dale Songs Inc., Scott Storch Music,TVT Music Inc.

**Big Yellow Taxi**  
Writer: Joni Mitchell  
Publisher: Siquorr Publishing

**The Boys of Summer**  
Writer: Michael Camabell  
Publisher: Wild Gator Music

**Burn**  
Writers: Jermaine Dupri, Usher  
Publishers: EMI Music Publishing, Shaniah Cymone Music, UR-IV

**Calling All Angels**  
Writers: Charles Collier, Pat Monahan, Jimmy Stafford, Scott Underwood  
Publishers: Blue Lamp Music, EMI Music Publishing

**Can't Hold Us Down**  
Writers: Greg Prestcipino, Scott Storch, Matthew Wilder  
Publishers: Buchu Music, No Ears Music, Scott Storch Music, Wild Kingdom Music

**Confessions Part II**  
Writers: Jermaine Dupri, Usher  
Publishers: EMI Music Publishing, Shaniah Cymone Music, UR-IV

**Damn!**  
Writers: J-Bo, Sean Paul, ROBMAC  
Publishers: Drugstore Publishing, Swole Music,TVT Music Inc.

**Dance With My Father**  
Writers: Richard Marx, Luther Vandross  
Publishers: Chi-Boy Music, EMI Music Publishing, Uncle Ronnie's Music Co.

**Dirt Off Your Shoulder**  
Writers: Jay-Z, Timbaland  
Publishers: Carter Boys Publishing, Virginia Beach Music, Warner/Chappell Music, Inc.

**Drift Away**  
Writer: Mercer Williams  
Publisher: Almo Music Corp.

**First Cut Is The Deepest**  
Writer: Yusuf Islam (PRS)  
Publisher: Universal Music Publishing Group

**Forever And For Always**  
Writers: Robert John "Mutt" Lange (PRS)  
Publishers: Zomba Enterprises Inc.

**Freak-A-Leak**  
Writers: C.O., Petey Pablo, La Marquis Jefferson  
Publishers: Piscapo Music, Kumbaya, Me & Marc Music, Zomba Enterprises Inc.

**Goodies**  
Writers: Ciara, Sean Garrett, La Marquis Jefferson, Petey Pablo  
Publishers: Christopher Garrett's Publishing, Hitco South, Kumbaya, Me And Merj Music, Royalty Rights, Zomba Enterprises Inc.

**Harder To Breathe**  
Writers: James Valentine  
Publishers: BMG Songs, Inc., Valentine Valentine

**Hey Ya!**  
Writer: André 3000, Benjamin  
Publishers: Chrysalis Music, Crat Booty Music

**Hotel**  
Writers: Cassidy, Swizz Beatz  
Publishers: Larsiny, Swizz Beatz, Universal Music Publishing Group

**I Don't Wanna Know**  
Writers: Lo Down, Loon, Erick Sermon, Parrish "PMD" Smith  
Publisher: Child Support Publishing Inc., Conceno Music Publishing, EMI Music Publishing, For Heat Music, PMD Music

**If I Ain't Got You**  
Writer: Alicia Keys  
Publishers: EMI Music Publishing, Low Productions Inc.

**In Da Club**  
Writers: 50 Cent, Dr. Dre, Mike Elizondo  
Publishers: 50 Cent Music, A r't Nothing But Funkin' Music, Better Music, Elv's Mambo Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music, Inc.

**It's My Life**  
Writers: Tim Fiese-Green (PRS)  
Publisher: Zomba Enterprises Inc.

**Lean Back**  
Writers: Femy-Ma, Scott Storch  
Publishers: Reach Global Inc., Remynice Music, Scott Storch Music,TVT Music Inc.

**Leave (Get Out)**  
Writers: Phillip White  
Publisher: Plaything Music

**Meant To Live**  
Writers: Jonathan Foreman, Tim Foreman  
Publishers: Meadowgreen Music Company, Sugar Pete Songs

**Me Myself And I**  
Writers: Beyoncé, Scott Storch, Robert "EST" Waller  
Publishers: Beyoncé Publishing, Black Owned Musik, Hitco South, Notting Dale Songs Inc., Scott Storch Music,TVT Music Inc.

**Move Your Body**  
Writers: Natalie Albino, Nico e Albino, Lionel Bermingham, Cordel "Skatta" Burrell, Cjpha Sounds, Elijah Wells  
Publishers: Abood Music, Elijah Wells The Third Publishing, Lionel Bermingham Music, My Soulmate Songs LLC, Reach Global Inc.

**Naughty Girl**  
Writers: Angela Beyince, Beyoncé, Scott Storch, Donna Summer, Robert "EST" Waller  
Publishers: Angela Beyince Music, Beyoncé Publishing, Black Owned Musik, Hitco South, Notting Dale Songs Inc., Scott Storch Music, Sweet Summer Night Music,TVT Music Inc.



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# ASCAP

# Music Awards

# 2005



ASCAP Golden Note Award  
**JERMAINE "JD" DUPRI**



ASCAP Song of the Year  
**"Hey Ya"**



Songwriter of the Year  
**SCOTT STORCH**

**One Call Away**

Writers: Chingy, Alonzo "Zc" Lee Jr., Vice  
Publishers: Almo Music Corp., BMG Songs, Inc., Chingy Music, Trak Starz Music

**Perfect**

Writers: Arnold Lanni (SOCAN), Simple Plan (SOCAN)  
Publishers: Lanni Tunes, Warner/Chappell Music, Inc.

**Pieces Of Me**

Writers: John Shanks, Ashlee Simpson  
Publishers: Big A N'ki, Dylan Jackson Music, EMI Music Publishing, Warner/Chappell Music, Inc.

**P.I.M.P.**

Writers: 50 Cent, Brandon "Dirty Bird" Parrott, Mr. Porter  
Publishers: 50 Cent Music, Derty Werks, EMI Music Publishing, FBC Publishing, Universal Music Publishing Group

**The Reason**

Writers: Daniel Estlin, Chris Hesse, Markku Lappalainen, Douglas Robb  
Publishers: Spread Your Cheeks And Push Out The Music, Warner/Chappell Music, Inc.

**Roses**

Writers: Andre 3000, Benjamin Big Eoi, Matt Boykin  
Publishers: Chrysalis Music, Gnat Booty Music, Seven Sax

**She Will Be Loved**

Writers: James Valentine  
Publishers: BMG Songs, Inc., Valentine Valentine

**Slow Jamz**

Writers: Burt Bacharach, Hal David, Twista, Kanye West  
Publishers: Almo Music Corp., EMI Music Publishing, Famous Music Corp., Stayin High Music, Ye World Music

**So Far Away**

Writers: John April, Aaron Lewis, Michael Mushok, Jonathan Wysocki  
Publishers: Greenfund, I'm Nobody Music, My Blue Car Music Company, Pimp Yug, Warner/Chappell Music, Inc.

**Stacey's Mom**

Writers: Adam Schlesinger  
Publisher: Vaguely Familiar Music

**Suga Suga**

Writers: Happy Perez  
Publishers: Amaya Sofia Publishing, Universal Music Publishing Group

**This Love**

Writers: James Valentine  
Publishers: BMG Songs, Inc., Valentine Valentine

**Tipsy**

Writers: Joe Kent, J-Kwon, Tarboy  
Publishers: EMI Music Publishing, Hood Hop Music, Notting Dale Songs Inc., Tarpo Music Publishing

**Toxic**

Writers: Cathy Dennis (PRS), Henrik Jonback (STIM), Christian Karlsson (STIM), Pontus Winnberg (STIM)  
Publishers: EMI Music Publishing, Universal Music Publishing Group

**The Way You Move**

Writers: Big Boi  
Publishers: Chrysalis Music, Gnat Booty Music

**Where Is The Love**

Writers: Justin Timberlake  
Publisher: Tennman Tunes

**White Flag**

Writers: Dido, Rick Nowels, Rollo  
Publishers: EMG Songs, Inc., EMI Music Publishing, Future Furniture, Warner/Chappell Music, Inc.

**Why Can't I**

Writers: Graham Edwards, Liz Phair  
Publishers: EMG Songs, Inc., Civil War Days, Graham Edwards Songs, Sony/ATV Tunes LLC

**With You**

Writers: Nancy Marvel, Jessica Simpson  
Publishers: EMI Music Publishing, Sweet Kisses Inc., Universal Music Publishing Group, World of Andy Music

**Yeah!**

Writers: Sean Garrett, La Marquis Jefferson, L'Roq, Ludacris  
Publishers: AF Control Music, Besajamba Music, Christopher Garrett's Publishing, EMI Music Publishing, Hiteo South, Lucacris Music Publishing Inc., Me And Marq Music

**You Don't Know My Name**

Writers: Alicia Keys, Kanye West  
Publishers: EMI Music Publishing, Lelbow Productions Inc., Ye World Music

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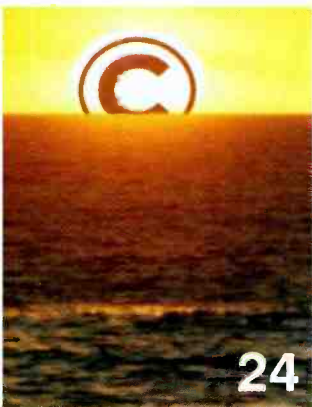
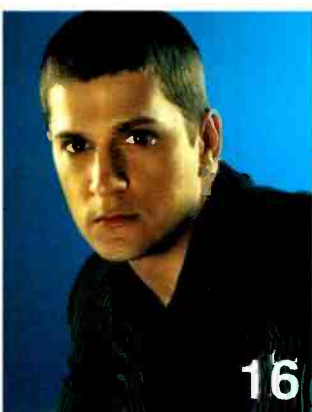
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**RIGHT:** Kenny Chesney is the Academy of Country Music's entertainer of the year. See page 8. Photo by Ron Wolfson/WireImage.com

**ON THE COVER:** Shakira has Epic reinventing the way it does business. Photo by Antoine Verglas

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**THIS WEEK ON .biz**

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>> Comments about Billboard's new look? Send them to [redesign@billboard.com](mailto:redesign@billboard.com).



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# OPINION

EDITORIALS | COMMENTARY | LETTERS

**KEN SCHLAGER**  
Co-Executive Editor  
Billboard



## How Many More Monthly Fees Can Consumers Stand?

There's a spirited debate going on between those who think à la carte downloads are the key to music's digital future and those who see subscription services as the cure for what ails the music business.

We certainly understand why the subscription concept is gaining support and why such big Web brands as Yahoo, Napster and RealNetworks are betting heavily on the model.

To this camp it looks attractive to treat music like a utility. A consumer can turn on the switch, and all the music he or she wants is there for the enjoyment—albeit with strings (or “tethers”) attached.

All the user has to do is pay one monthly fee, whether it's \$9.95 for a basic subscription to Napster or RealNetworks' Rhapsody, or the aggressive \$6.99 price tag that Yahoo recently pinned to its all-in service. (Yahoo's offering includes portability. That feature runs another \$5 monthly at Yahoo's rivals.)

The price points look attractive—although it's unclear whether any of the services can turn a profit with their current business models.

But we think the conversation misses the point. Music subscription services will not be primarily competing with each other or with à la carte download sites like iTunes and walmart.com. Rather, subscription services will battle for consumer bucks with a battalion of other media and entertainment subscriptions that in recent years have crowded their way onto credit card statements across America.

At a time when disposable dollars are stretched thin by rising prices on just about everything, American consumers have been hit with a stealth campaign for a whole truckload of subscription services they never knew they needed.

Does anyone remember free TV? Nowadays a typical cable TV bill is about \$50. Make that digital cable, and you'll pay \$85-\$105.

**At some point, bill-paying Americans are going to hit the wall.**

Prefer to keep your basic cable and go with an online video service? A Blockbuster or Netflix subscription will set you back \$15-\$18 every Visa bill. Still, you'll want to include a cable modem with your TV service. That's another \$45 a month.

Now, how about phone service? Despite good old reliable “land lines,” we've all got to have a cell phone. If you are a family of four, that's a minimum of \$90 per month. If two members of that family of four happen to be of the teenage variety, you can count on another \$10 per month for such “necessities” as ringtones and text messaging. And if mobile carriers have their

way, the latter number will soon increase.

Speaking of teens, let's not forget that Xbox Live subscription. A mere \$50 annually. Zap!

Of course, no self-respecting music fan can go without a satellite radio subscription. XM or Sirius will set you back \$12.95 monthly. Pow!

A little quick arithmetic (no subscription needed), and we're now up to about \$247 each month for digital cable, broadband access, cell phone service, ringtones, Xbox and satellite radio.

The music subscription services are hoping another \$10 per month for access to unlimited tunes will just be another small ripple in this pool for most consumers. And they may be right.

But at some point, bill-paying Americans are going to hit the wall. If they are paying for Sirius, do they seriously need another service to load up another portable music player? If their kids have a game habit, are they going to support their music jones as well?

What's more, while consumers are accustomed to TV viewing, radio listening and telephoning as ephemeral experiences, maintaining a permanent collection of musical favorites—whether in LP, CD or digital form—continues to be a compelling proposition. Under the subscription model, access to those favorites is lost if the subscription is canceled.

How passionate will consumers be about music as a utility? We suspect they'll run hot and cold.

## FEEDBACK

## Radio's Big 'Jack' Attack: Nothing New

First there was the “Bob” radio format. Then there was “Jack.” Then “Charlie” and “Ben.” What next? “Mary”?

When radio programmers get done high-fiving each other over their brilliant format “invention,” I do hope they realize that they're 10 years behind the curve.

After they've subjected listeners to endless repetitions of once-great songs like “Freebird” and “Aqualung” for years, they've stumbled upon a format I like to call “What College Radio Has Been

Doing Forever.” In the April 23 issue of *Billboard*, KKLTV Phoenix programmer Joel Grey says, “Everybody's crying out for [more variety and less repetition]. And to some extent, we haven't been listening.” My question is simple: Isn't that your job?

I'm a barista in a coffee shop that's frequented by a broad cross-section of people. Most people I talk to are converts to left-of-the-dial radio, or they simply have abandoned commercial radio in

favor of satellite or their own recorded music. The main reason they give is that they're tired of the mind-numbing repetition of traditional broadcast radio.

If I could tell programmers one thing from my experience, it's this: Get to know people not in the industry. Listen to what people are telling you. Get street-level—or perish. And, please, above all, no more “Aqualung.”

**Tecumseh Epps**  
Denver

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**Elegant Man**  
Connick tapped for  
Longines campaign



**Watson Watches China**  
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Brit indies in China



**50 Goes Mobile**  
G-Unit Launching  
G-Mobile Line



**Dual Delights**  
Springsteen, others  
help move new format



**Carole, Casually**  
King's Living Room  
tour set for summer

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**>>> SPITZER  
SUBPOENAS  
SONY BMG**  
Sony Music  
Label Group U.S.  
president/CEO  
Don Ienner and at  
least a dozen other  
Sony BMG executives  
received subpoenas in  
recent weeks related  
to New York Attorney  
General Eliot Spitzer's  
ongoing probe into  
radio promotion  
activities. Ienner is  
understood to be the  
highest-ranking  
executive yet served.  
"We fully appreciate  
the nature of the  
attorney general's  
inquiry, and we  
are pleased to be  
providing assistance  
in this matter," a Sony  
BMG spokesman says.  
A spokeswoman for  
Spitzer declined to  
comment.  
—Susan Butler

**>>> SONY BMG  
INKS VOD PACT**  
Sony BMG is  
now requiring  
compensation for  
including its  
videos in online video-  
on-demand services.  
The major has struck a  
VOD distribution  
agreement with an as-  
yet-unannounced  
leading online portal—  
multiple sources tell  
*Billboard* that the deal  
is with America  
Online—and is  
notifying all other  
digital music  
programmers that  
they need to remove  
their Sony BMG video  
content from their  
services in the wake of  
the pact. Sony BMG  
and AOL declined  
to comment.  
—Brian Garrity

**>>> MTV2'S  
CONCERT  
CONTENT**  
MTV2 is unveiling new  
long-form music  
content featuring  
Sum 41, Green Day,  
System of a Down and  
others. In addition to  
SOAD's first  
televised concert May  
20—taped live at  
London's Astoria—  
the network is  
developing a Sum 41  
tour mockumentary,  
"Road to Ruin." MTV2  
will sponsor a 43-date  
continued on >>p8

# UpFront

MAY 28, 2005



LATIN BY LEILA COBO

## AKWID READIES NEW LABEL VENTURE

Akwid, the top-selling Latin urban regional duo, is launching a new record label with a first album due this summer, *Billboard* has learned.

Hefes Records is a joint venture between Diwka (Akwid spelled backward), the company owned by the Akwid brother team of Francisco and Sergio Gómez, and their current label, Guillermo Santiso's Headliners Records. Akwid—like several other Headliners acts, including Jae-P and Flakiss—is licensed by Univision Records, which is in charge of its marketing, sales and promotion.

The label's first album is by Mexican-American singer/songwriter Kuky, whose music the Gómez brothers describe as "evolved hip-hop." The album is produced by the Gómez brothers, who also guest on the recording, which includes two Akwid tracks. Kuky's publishing is signed to Aggressive Beats, the brothers' publishing company.

A licensing agreement has not been signed for the label yet. The brothers say that Hefes' purpose is to develop new artists from different genres.

"It's about growth and having a dis-

tinct label," Francisco says. "We're trying to create something new."

Santiso says Hefes also provides the Gómezes with an additional creative outlet.

"Their musical background is extremely interesting, because it's made up of two cultures, and the combination of sounds and their Mexican roots, which are very strong and established," says Santiso, former head of Fonovisa Records. "Their talent is not only about what they can do as artists, but also what they can do at a production level."

Although Akwid will not necessarily produce every Hefes project, Santiso says the duo's input will be fundamental to preserve a youth-oriented sound in the label's releases.

Plans call for up to four releases per year.

Hefes does not currently have a staff, and its activities are limited to signing and producing acts. Eventually, the Gómez brothers say, it will be "the whole enchilada," or a full-fledged label.

But, Francisco says, "to me, it's not about the business, but the music. Recording, making new songs; that's what it's about for me."

Akwid continues to record for Headliners/Univision. The duo's new album is due in August, and will feature Kuky as a guest artist on one track.

GLOBAL BY EMMANUEL LEGRAND

## Grainge To Succeed Larsen At UMI

LONDON—A radical generational change will take place at Universal Music International when Lucian Grainge replaces Jorgen Larsen as UMI chairman/CEO July 1.

Grainge, chairman/CEO of Universal Music U.K. & Ireland since 2001, ascends to his new role following the surprise May 13 announcement of Larsen's June 30 retirement, one year before his current contract expires.

Grainge says his first task will be to review the global operations. "I'll have a look at the structure and see how we can continue to grow from what has been built, through creativity, innovation and entrepreneurship," he says.

He adds, "I am obsessed with growth. I have been given this wonderful organization, and I want to take it somewhere else."

Larsen, 64, has spent 34 years in the music business, continued on >>p8

## GRAINGE (cont.)

from >>p7

the last seven as UMI chairman/CEO. He will remain chairman emeritus of UMI until June 30, 2006.

Grainge, 45, will report to Universal Music Group chairman/CEO Doug Morris. He will also be part of UMG's board, alongside Jean-Bernard Lévy, chairman of parent company Vivendi Universal; Morris; and president/COO Zach Horowitz.

Grainge says he is "relishing" the prospect of running the world's largest record company's international operations, which represent about two-thirds of UMG's global business.

"I have been in this business for 26 years and with this company for 19 years," he says. "It is a great organization. I know all the key people around the world and in the U.S. We are familiar with each other, and we've had an awful lot of success together."

Grainge has transformed Universal Music U.K. & Ireland into a repertoire powerhouse with such acts as Scissor Sisters, Keane, Jamie Cullum, Daniel Bedingfield and Snow Patrol, among others. In 2004, Universal U.K. claimed a 29% market share in the country.

"We get on very well with Lucian, and we are very happy for him," says Tim Parry, a principal at London-based management firm Big Life Management, whose roster includes Snow Patrol, signed to Universal Music U.K. label Fiction. "He is a really bright, forward-thinking music lover and record man. He did a fantastic job in the U.K., and we wish him to be equally successful in the rest of the world."

Grainge will continue to run the British company in addition to his UMI responsibilities. He says he plans to make some

minor changes to the structure, but will still be involved in the A&R and management process.

International Federation of the Phonographic Industry chairman/CEO John Kennedy, who worked with both executives when he ran the British company and as UMI COO, says, "Lucian is a true leader both in his company and in his industry, and he has achieved spectacular success in developing some of the U.K.'s great artists."

During the transition year, Larsen will remain actively involved in key projects. He was not available for comment.

The Danish-born executive's career spans almost four decades, working with such companies as CBS Records, Sony Music MCA and Universal Music. He was appointed UMI chairman/CEO in 1998, where he engineered the merger of MCA and PolyGram outside the United States. Larsen was also



GRAINGE

sitting on the IFPI's main board.

Kennedy describes Larsen as "a great record executive and an extremely talented manager. He has also been a tremendous supporter of IFPI and a vocal spokesman for the interests of the international recording industry with governments everywhere." ■■■

DIGITAL BY ANTONY BRUNO

## E3 Sees New Battlefield: The Home

LOS ANGELES—Sony Computer Entertainment and Microsoft introduced new game consoles that double as entertainment hubs, signaling a new front in the battle for the digital home.

These devices, making their first appearance at the annual E3 videogame industry conference here May 16-19, could

have a major impact on all forms of entertainment, including music.

Microsoft's new Xbox 360 and Sony's PlayStation 3 are primarily videogame devices aimed at the gamer demographic. But to broaden its appeal, each product also includes DVD and CD playback, as well as a hard drive, removable media, wireless con-

COUNTRY BY DEBORAH EVANS PRICE

## ACM Chooses Chesney

Country Superstar Wins Entertainer Of The Year Award

LAS VEGAS—Life just keeps getting sweeter for Kenny Chesney.

The newlywed, who just married actress Renée Zellweger at a surprise Caribbean ceremony, picked up the coveted entertainer of the year trophy at the 40th annual

and single of the year. Keith Urban won the top male vocalist and top album accolade for "Be Here," which he produced with Dann Huff. Urban accepted the award live via satellite from Belfast, Ireland.

Gretchen Wilson also picked

claimed the top duo honor, marking 12 ACM wins in that category.

"It takes on a different meaning every year," Ronnie Dunn told *Billboard*. "The first few just kind of snuck up on us. With this one, there's that perception out there that if you lose after so long that you're losing momentum. So we're glad to be here."

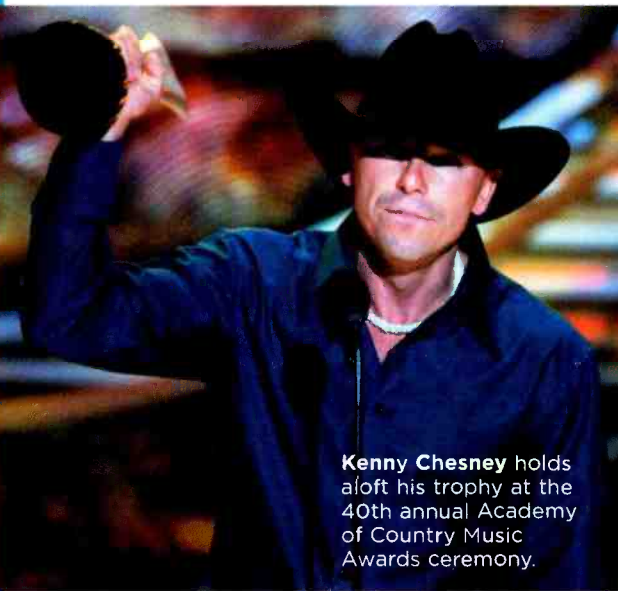
Kix Brooks says he and Dunn thought they might not take home the prize because of stiff competition from Big & Rich and Montgomery Gentry.

"I figured the other two duos were dueling this one out tonight," he said. "I figured we were just sitting around waiting to see which one it was going to be. I was shocked to hear it tonight—shocked and really excited. It felt like a long time ago. It was an energy that was good."

Rascal Flatts netted a third consecutive top vocal group award, a feat that member Joe Don Rooney attributes to the group's songs.

"We're really blessed to find great material," he said. "The songwriting community in Nashville has really stepped it up through the years exponentially for us with each album. The publishing companies give us their best stuff, and great, great songs make great, great artists. We're very fortunate to be where we are because of great songs."

Garth Brooks received a standing ovation when he took to the stage to salute the late Chris LeDoux, who won the Pioneer Award. The fan-voted Home Depot Humanitarian Award went to Neal McCoy, who operates the East Texas Angel Network with his wife, Melinda. ■■■



Kenny Chesney holds aloft his trophy at the 40th annual Academy of Country Music Awards ceremony.

Academy of Country Music Awards. CBS-TV broadcast the event live May 17 from Mandalay Bay Resort & Casino.

"I felt like they might have voted for Tim [McGraw] because he did a movie, or they might have voted for Toby [Keith] because he won it two years in a row," Chesney said. "I just didn't know, but I felt like we had a chance. We have worked as hard as anybody on the road. I'm proud we won this, because I feel like the entertainer of the year should bring more people into the format, and I really believe the people that come to our shows like country music but didn't grow up on it."

McGraw's hit "Live Like You Were Dying," penned by Craig Wiseman and Tim Nichols, was named song

up two awards, for top new artist and top female vocalist of the year. The latter award caught her by surprise.

"I was completely floored," an emotional Wilson said backstage. "I didn't know what to say. I wasn't prepared for it. I never expected [to win] female vocalist."

"I love getting these awards, and I love being able to hold this certain amount of respect in my hands," she said, clutching her two statues. "It makes you feel so good to know that people accept you and that people believe in you. It's been an amazing year for me."

The Brad Paisley/Alison Krauss hit "Whiskey Lullaby," written by Bill Anderson and Jon Randall, won the top video award and vocal event.

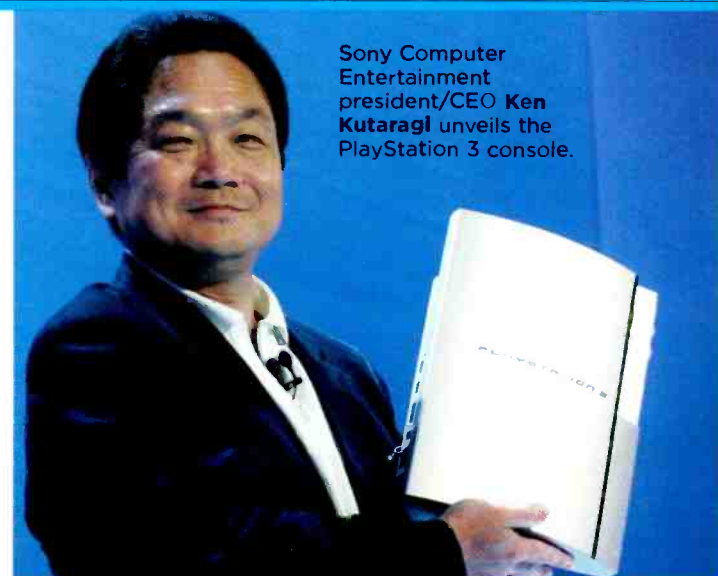
Brooks & Dunn once again

## >>> SHANACHIE IN ORCHARD

The Orchard has inked an exclusive worldwide digital distribution and marketing deal with Shanachie Entertainment, *Billboard* has learned.

The Orchard will distribute Shanachie's catalog through such

continued on >>p10



Sony Computer Entertainment president/CEO Ken Kutaragi unveils the PlayStation 3 console.

Kenny Chesney Photo: Michael Caulfield/WireImage.com



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James Yule Photo

NBA All-Star Dikembe Mutombo and U-2's Bono show solidarity for their humanitarian causes.



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online retailers as iTunes, eMusic, Napster, MSN and Yahoo.  
—Brian Garrity

**>>> KOCH'S LATEST LABEL DEALS**

Koch Entertainment Distribution has re-signed several key labels to exclusive U.S. distribution deals. Among those re-upping with the Port Washington, N.Y.-based distributor are Putumayo World Music, Bar None Records, Babygrande Records and Signature Sounds.  
—Todd Martens

**>>> EAGLE ROCK, IMAGE READY PSP TITLES**

Eagle Rock Entertainment and Image Entertainment will be the first music companies to release titles in the new Universal Media Disc format for the Sony PlayStation Portable system. Image will put out new PSP titles every month. Eagle Rock is readying a number of titles for release this year, all of which are already available on DVD.  
—Jill Kipnis

**>>> UNIVISION LAUNCHES VIDEO DIVISION**

Univision Communications is launching Univision Home Entertainment and a DVD label, Unicine. Unicine releases will be culled from Univision Television Networks' Spanish-language movie library. Ventura Entertainment's Studio Latino division will market and distribute the titles.  
—Jill Kipnis

**>>> CIARA LEADS BET NOMINEES**

Newcomer Ciara heads the list of 2005 BET Awards nominees with four nods, including best new artist and best female R&B artist. Tied at three nominations apiece are Kanye West, Destiny's Child and West protégé John Legend. Other multiple nominees include 50 Cent, Amerie and Fantasia. The annual ceremony will be televised live June 28 from the Kodak Theatre in Los Angeles. Actor/musicians Will Smith and Jada Pinkett Smith will host the show.  
—Gail Mitchell

# Radio Dealmaking Ahead

Nine Years After Consolidation Accelerated, Some Look To Divest Properties

**A**fter a prolonged siesta, radio dealmaking is back on the agenda. Two sets of prime broadcast assets are in play, with a third rumored to be hitting the sale block. Wall Street analysts and media brokers forecast more mergers and acquisitions ahead, though not at the intensity level or prices of the go-go '90s.

Privately held Susquehanna Media, owner of 33 stations—including trendsetting country KPLX (the Wolf) Dallas, modern rock WNNX (99X) Atlanta and triple-A KFOG San Francisco—is planning to exit the radio business after more than 60 years.

Emmis Communications, radio's 10th-largest owner and home to hip-hop bastions WQHT (Hot 97) New York and KPWR (Power 106) Los Angeles, is exploring the sale of its 16-station TV division.

Valued at roughly \$1 billion, the Emmis TV stations would be sold to reduce company debt and provide the means to grow its radio holdings "under the right circumstances," Emmis

president/chairman/CEO Jeff Smulyan tells *Billboard*. Emmis could potentially buy stations from Susquehanna or Infinity Broadcasting, which is looking to trim its portfolio.

The Walt Disney Co. stations may also be on the block. A May 11 *New York Post* article states that Disney CEO-elect Bob Iger has put dumping the company's beachfront radio properties at the top of his "to do" list.

Iger dodged the issue during a recent financial-results conference call. Radio "has been a good business for us," he said, with "significant free cash flow." The conglomerate will continue to periodically review its asset portfolio, Iger added, but he did not indicate if it would rather buy or sell.

Harris Nesbitt radio analyst Leland Westerfield anticipates "a vastly larger dollar amount of radio assets traded than a year ago, perhaps double 2004 levels."

Radio has not enjoyed the advertising recovery under way across other media during the past three years. That has led to

lower station values and unnerved "many potential sellers who have been holding out for a full-blown radio revenue recovery, [and] are increasingly worried it may never occur," Westerfield says.

Media Venture Partners broker Elliot Evers says, "As people adjust to the slowing top-line growth in the industry, that's going to lead to more stations being sold."

Analyst Jim Goss of Barrington Research adds that increased deal flow depends on "sellers getting more realistic in their expectations and/or somewhat greater momentum



WESTERFIELD

in ad revenue increases."

In a heated-up station-trading environment, the cash-flow multiples sellers can command for their properties can far exceed those multiples the public stock market can afford to pay, in part because Wall Street has assigned lower cash-flow multiples to companies like Citadel, CCC and others. That makes it easier for private-equity firms—not subject to the same level of scrutiny as their public brethren—to enter the bidding for a company that is on the block.

"Private values are higher than public," Citadel chairman/CEO Farid Suleman said during his company's May 4 earnings conference call, "and that creates a dilemma when you're a public company. You're dealing with scarce assets." The difference between the price a group like Susquehanna might command and the value of those assets once incorporated into a new public group could have a "dilutive" effect, Suleman said. "We went public to make acquisitions, and we're not going to make acquisitions that are going

to be dilutive," he added.

Radio stocks were down 20% last year and were off 10% in the first four months of 2005. "Private companies, or even small publicly traded companies, have the wherewithal to stay the course and wait for a public market recovery before they consider selling out," Stanford Group managing director Frederick Moran says.

In this environment, who are the most likely buyers and sellers? In addition to Susquehanna, one analyst pegs Regent, Beasley and Next Media as the likeliest sellers and Entercom, Cumulus, Cox and Spanish Broadcasting System as the most obvious buyers.

"We like to think that everybody is a seller at some point," says Doug Ferber, senior associate of brokerage firm Star Media Group. "Even Clear Channel is rumored to be considering shaving off some of the stuff that isn't providing a lot of revenue and cash flow." ●●●

Additional reporting by Tony Sanders in Washington, D.C.

## E3 (cont.)

from >>p8

As a result, these new game platforms are expected to affect the distribution and creation of content other than games, including music.

While online music stores and subscription services struggle to gain an audience, Internet-connected game consoles provide direct access to an already established base.

### INTEGRATED SYSTEMS

When accessing 360's Xbox Live feature, gamers could find offers for exclusive music tracks, live performances and unreleased music videos on the main menu, in addition to the ability to create and buy custom playlists for their favorite game.

As chief Xbox officer Robbie Bach said during the Xbox kick-off press event May 16, "We'll integrate all digital entertainment experiences into one device. In the next generation, videogames will become the center point of global pop culture."

The new Xbox 360, available this holiday season, can serve as

the central connection between PC-based digital media and home entertainment systems. Those who subscribe to the Xbox Live service can access on-demand games, movies, videos and music from the Internet; save downloaded content to the console or PC; and even synch it with portable media players, including the iPod.

Although fewer details are available about PS3, which will be released in spring 2006, it will support similar connectivity capabilities with removable media like compact flash, SD memory card, USB ports and the Memory Stick, as well as built-in WiFi and Bluetooth support. Sony also hinted at on-demand media commerce capabilities, and a wireless link to the PlayStation Portable console.

"The network is a core element of the PS3's DNA," said Masa Chatani, chief technical officer of Sony Computer Entertainment. "Every aspect of the system is developed with

connectivity in mind."

These new consoles also feature processing speeds exceeding that of today's home computers, allowing for near-realistic, jaw-dropping graphics. Additionally, just as DualDiscs were created to include music and DVD content, so may future CDs include interactive elements not currently thought of as a "game."

One possibility is an interactive, customizable music video option that allows users to play director by choosing the camera angles, background, even importing their own captured images, controlling it all in real time and recording the resulting file for future playback.

"We've got to come up with a CD product that's not just music," said Greg Harper, senior strategic adviser for Trans World Entertainment, highlighting retail's concern over—and hope for—evolving digital media. "This is where packaged media is still going to have a play." ●●●

## Billboard Picks New Dance Partner

The Beat Box column returns to *Billboard* this week with a new author. Kerri Mason takes over the biweekly column and will be responsible for *Billboard's* print and online coverage of dance and electronic music.

New York-based Mason joins *Billboard's* talented roster of contributing writers. She continues in her full-time position as editor of Club Systems International, a monthly trade publication on club technology.

Mason's artist profiles and music reviews have appeared in a variety of publications, including BPM, DJ Times and Mixer. She has a bachelor's degree from New York University's Gallatin School of Individualized Study with a concentration in pop culture and writing. During her campus years, she served as a college marketing representative for Atlantic Records.

"Kerri's bright reporting style reflects her enthusiasm



MASON

for dance music and its creators. She brings a unique perspective and much energy to the editorial team," *Billboard* co-executive editor Ken Schlager says.

Mason's first installment of Beat Box appears on page 37. She assumes the responsibility from Michael Paoletta, who now writes the weekly Making the Brand column and edits Inside Track. Mason will work closely with Paoletta in planning this year's *Billboard* Dance Music Summit, which takes place Sept. 19-21 in New York. ●●●

BRANDING BY MICHAEL PAOLETTA

## Longines Signs Connick As 'Icon Of Elegance'

NEW YORK—For Harry Connick Jr., now is the right time to be elegant.

According to the Elegance in America survey conducted by Harris Interactive for Longines, the jazz superstar/actor is one of the most elegant men in the country. With this news, the Swiss watch company has named Connick its latest Icon of Elegance.

Beginning next month, Icon of Elegance billboards featuring Connick will appear in New York's Times Square and on the Las Vegas Strip. Outdoor advertising in other major markets will follow, as will full-page ads in such magazines as *In Style*, *Esquire* and *Fortune*. "Elegance is an attitude" is the ad's tag line.

Connick will make his first appearance for Longines at the new Tourneau store at the Caesars Forum shops during the JCK Las Vegas jewelry industry show June 3-5.

Longines' deal with Connick is for two years, with an option to continue well into the future. Terms of the pact were not revealed.

Connick says it is his first such international brand partnership. Earlier this year he partnered with SunCom Wireless for a TV spot that has aired in the Carolinas, Georgia and Virginia.

Longines president Walter von Känel notes that Connick will be supported worldwide alongside Indian actress Aishwarya Rai.

Connick says he has been approached by other companies for brand marketing initiatives, but this one just made a lot of sense. "Longines is one of those quality brands that remains timeless," Connick tells *Billboard*. "Partnering with them seemed the right thing to do."

In addition to being the new face of Longines, Connick will assist the brand in raising awareness and funds for the Audrey Hepburn Children's Fund. Longines is a founding sponsor of the Audrey Hepburn Cares Team at Los Angeles Children Hospital, which provides physical and mental health

care to victims of child abuse and neglect.

Since 2002, images of Audrey Hepburn and Humphrey Bogart have been used in Longines' Icon of Elegance ad campaign. While Connick is not necessarily sure that he belongs in the same category, he is flattered nonetheless. "I like to think I'm elegant on a certain level—without the market research," he says.

To find Longines' new Icon of Elegance, Harris Interactive conducted a Web-based study with 2,000 participants. According to Linda Passaro, GM of Longines U.S., 20 popular male figures (primarily from music and film) were preselected.

The survey shed light on Americans' definition of elegance. Overall, people believed that elegance was not the same as style and design.

Elegance, participants said, has more substance and it can be learned. It is not the same as being sexy or glamorous—nor is it a popularity contest. In the end, Connick, Richard Gere and Sean Con-

nery came out on top.

With a strong desire to reach a younger audience (men and women in the 25-54 age bracket) while holding on to its older clientele, Longines signed Connick. "His univer-

sal embodiment of elegance was extremely strong," Passaro says.

And while Hepburn and Bogart certainly helped communicate Longines as a brand of elegance to consumers,

Passaro says, "it was time to find a contemporary and relevant spokesperson." In other words, someone who could actually be a spokesman for the brand.

Late last year, Passaro and Longines' international team began conversations with Connick's manager, Ann Marie Wilkens of Wilkens Management in Boston, and agent, Lauren Hale of Creative Artists Agency in New York.

For Connick, the timing for this partnership is perfect. His new album, "Occasion," featuring tenor saxophonist Branford Marsalis, arrives June 14 from Marsalis Music.

It is his second nonvocal jazz disc for the label. Connick remains signed to Columbia for his vocal recordings.

Connick's last Columbia album, "Only You" (2004), debuted at No. 1 and No. 5 on the Top Jazz Albums and The Billboard 200 charts, respectively.

At present, Longines is considering ways to cross-promote its campaign with Connick's new album. ...



### Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

## Thomas, ABC Deal Is A Slam-Dunk

**W**e don't know if Rob Thomas has any kind of a jump shot, but he sure scored big time when he landed his current deal with ABC for the network's coverage of the NBA playoffs.

His song "This Is How a Heart Breaks" serves as the anthem for the playoffs, and will be heard in the opening video of each playoff telecast; they are running into early June (billboard.com, May 12).

The clip intersperses live footage of Thomas with an NBA video montage. The song will be played up to 14 times through the end of the NBA finals. In other words, the song will be heard by tens—if not hundreds—of millions. And, like a video on MTV, a chyron will identify the artist and song title. Not bad, eh?

The adrenaline-fueled pop-rock jam is the lead track on Thomas' first solo album, "... Something to Be." The Matt Serletic-produced set, on Melisma/Atlantic, debuted earlier this month at No. 1 on The Billboard 200. It has sold 589,000 copies, according to Nielsen SoundScan.

The fact that Thomas' NBA connection comes on the heels of his "Desperate Housewives" liaison (the album's lead single, "Lonely No More," was featured in promo spots for ABC's wildly hot TV show), will only fuel the fire that is "... Something to Be."

Indeed, with "This Is How a Heart Breaks" scheduled as a future single, and the album still in the top 10, the timing of this partnership could not be better.

David Saltz, executive producer of music for ABC, dubs

the partnership a "perfect storm," with everything coalescing at the same time.

Saltz says ABC Sports wanted an effective piece of music that could demonstrate that "winning is the only thing." He adds that the cho-



sen song had to, in some way, emotionally represent that.

About two months ago, Saltz began listening to lots of tracks. "This Is How a Heart Breaks" was on an Atlantic sampler that had been sent to him by Camille Hackney, the label's VP of strategic marketing. "Rob's track had it all," Saltz recalls. "Lyrics, hook and tempo. The song defines winning and losing."

With his selection in hand, Saltz began discussions with Thomas' manager, Michael Lippman of Lippman Entertainment, and Atlantic Records Group co-chairman/CEO Jason Flom.

In addition to having the "right music," Saltz explains that it was vital for the artist to participate in the campaign. "For us, it was not just about licensing a piece of music," he adds. Fast-forward a couple of

weeks, and ABC was shooting live-performance footage of Thomas during a club date in Philadelphia.

While Saltz would not discuss terms of the deal, he did acknowledge that it does not require any personal appearances by Thomas and no fee is being paid for his part in the campaign.

For ABC—the broadcast network of the NBA, encompassing 23 regular-season telecasts, the playoffs and finals—the deal extends its healthy relationship with musicians and the music industry. At the same time, Thomas gets the opportunity to connect with millions of music fans.

Hackney, Lippman and Flom were unavailable for comment.

**NAME THAT TUNE:** Late last month, Sprint began airing

a new TV spot that features the sounds of a deliciously funky soul jam. The song, "Soul Food," is by newcomer Leela James. It is culled from the artist's debut album, the winning "A Change Is Gonna Come," due June 21 from Warner Bros. This deal was arranged by Warner Bros. strategic marketing VP Andie Simon, together with Michelle Potts and Kerry Niemann, directors of broadcast business affairs at ad agency Publicis & Hal Riney in San Francisco.

**LOOSE ENDS:** Delta's budget airline carrier Song is launching Song Records... The Black Eyed Peas have partnered with retailer American Eagle for a nationwide listening party May 28 in AE stores for the act's new album, "Monkey Business," due June 7 via Interscope. ...



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Mixing Engineer's Case Reveals Tangled Web Of Rights

**C**reativity comes in all forms. Sometimes it rises to a level that copyright law protects, and sometimes it does not.

Mixing engineer Hopeton Overton Brown, known as Scientist, learned that the hard way. His copyright claims in sound recordings and compositions from a 1981 reggae dub album were rejected last month—but not for the reasons anyone initially thought.

Under current U.S. law, those who contribute creatively to a work share copyright interests in the work. Typically, for a recording this means the featured artists and the hands-on producer, who often contractually assign their rights to the label paying for the recording.

While most industry lawyers believe that mixes do not

create copyrightable contributions since they are under the producer's or artist's ultimate control, some mixes or remixes could conceivably be creative enough to deserve a copyright interest, either as part of the original recording (a mix) or as an adaptation (a remix) of the original work.

A federal jury in the District Court in New York, however, applied 1911 English law in unanimously rejecting Scientist's claims April 20.

The claims were based on mixes Scientist did for the vocal and instrumental (dub) versions of an album titled "Scientist Rids the World of the Evil Curse of the Vampires" by Henry "Junjo" Lawes, one of the most prolific Jamaican producers of the early dancehall era. The work was done at King Tubby's Studio in Kingston, Jamaica,

Lawes, who is deceased, licensed the album to U.K.-based Greensleeves Records, which specializes in Jamaican music.

After Greensleeves licensed tracks in 2002 for use in the videogame "Grand Theft Auto III," Scientist filed a copyright infringement action, claiming rights in the compositions and sound recordings as the

mixing engineer.

Greensleeves did not earn much money from the license, but the company decided to fight the claim on principle all the way through trial, says legal rep Catherine Fehler, a partner with London-based firm the Simkins Partnership.

After retaining New York counsel Louis Ederer, a partner with Torys, the lawyers

began wading through a maze of Jamaican, West Indian and English laws.

The copyright law in effect when—and where—the works were created governed the rights, even though the lawsuit was brought in the United States.

Jamaica did not have its own copyright law until 1993. The lawyers did not find any West Indian copyright legislation, so the attorneys turned to the 1956 English copyright law.

But that law was never adopted in Jamaica or extended to cover Jamaican works, Ederer says. They were left with 1911 English law governing 1980s Jamaican works.

This act stated that copyrights in sound recordings belonged to the person who originally owned the physical material—whoever paid for the master tapes—and not the creators.

This is different from U.S. law, which generally grants initial copyright protection to the original creators regardless of who paid for the recordings.

As for the compositions, the 1911 law distinguished between independent creators and employees. If created independently, the copyright belonged to the creator. If created as an employee or an apprentice, it belonged to the employer.

This "commission" provision is similar to the work-for-hire provisions in U.S. copyright law.

Ederer says the evidence in Scientist's case revealed that Lawes paid for the recorded tapes, and Scientist was an employee or apprentice for the studio when he mixed the album. As a result, the jury decided that he did not hold any copyright interest. ...



FEHLER



EDERER



## Washington Roundup

BILL HOLLAND bholland@billboard.com

# RIAA Suits Target Piracy At Small Retailers

**T**he Recording Industry Assn. of America is going after small-business retailers who sell pirate CDs or burn their own CDs for illegal sale in liquor or convenience stores.

The RIAA announced May 12 it had filed copyright infringement lawsuits against seven retail establishments in New York and three cities in Florida.

Many of the retailers identified under this program in recent months have already settled out of court, but seven businesses either refused to settle or ignored the RIAA's multiple overtures.

The National Assn. of Recording Merchandisers supports the lawsuits. The RIAA program debuted in December 2002 and is now being more aggressively pursued.

**HEDGPETH AT HELM:** Kim Roberts Hedgpeth, who took over as executive director of the American Federation of Television and Radio Artists this month, says the union is working on a full agenda of issues to help its recording-artist members.



ROBERTS HEDGPETH

Plans range from working toward better collection procedures in artist product-licensing deals and contract-dispute audits to getting a "performer fine" provision removed from the pending indecency legislation on Capitol Hill.

Hedgpeth says she is working to institute "a more effective infrastructure" for the new collective bargaining agreement with the labels "to help our members—both featured artists and session singers—collect more money when their work is licensed."

Hedgpeth will also serve as a trustee and board member to several AFTRA operations, including its Health & Retirement Funds, the Individual Account Plan, the AFTRA-American Federation of Musicians Property Rights Distribution Fund and

the Alliance of Artists and Recording Companies collection group.

She was AFTRA's assistant executive director before moving into her current position.

**FOREIGN PIRACY:** At two back-to-back House panel hearings May 17, lawmakers, entertainment industry officials and international anti-piracy execs bemoaned the rampant piracy in China and Russia. "In any other field, such behavior would be intolerable," Rep. Howard Berman, D-Calif., said.

"We're stymied," said Matt Gerson, senior VP of public policy and government relations for Universal Music Group.

Witnesses recommended trade sanctions against China, a World Trade Organization

member; denial of U.S. favored-nation trade benefits; and conditioning Russian membership in the WTO on effective copyright enforcement. Gerson and others also said the United States must work with Japan and European nations on the piracy issues in China and Russia.

**WRITERS SEEK REFORM:** Songwriters are again pushing for a bill for fair tax treatment. They want federal legislation to allow them to claim the capital gains tax rate, now 15%, when they sell their publishing.

At present, songwriters pay regular income tax and self-employment tax that can approach 50%, while publishers pay only 15%. The change would reflect the current "partner" relationship between songwriters and music publishers. In

years past, publishers assumed most costs for getting songs exploited.

Nashville Songwriters Assn. International is also working to establish a Senate Songwriters Caucus, similar to the congressional caucus established in 2004.

**WMG ON THE HILL:** Warner Music Group has a new point person in Washington, D.C.—Capitol Hill veteran Linda Bloss-Baum. Her title is VP of public policy and government relations.

Bloss-Baum previously worked for NBC/Universal. From 1999 to 2003, she was counsel to the House Energy and Commerce Committee, serving under chairmen Tom Bliley, R-Va., and W.J. "Billy" Tauzin, R-La., as legal adviser on technology and telecommunications issues. ...



WENHAM



WATSON

GLOBAL BY LARS BRANDLE

## Brit Indies See Future In China

LONDON—British independent music companies hope to waken the sleeping giant that is China's music market.

Through collaboration among record companies, government and business partners, an office has opened in Beijing to help the United Kingdom's independent music community tap into the market of the world's most populous country.

Managing the office is Stuart Watson, a British music industry veteran who has been active in Asia for many years as chairman of Singapore-based marketing and promotion service SWAT.

The initiative is "all about establishing a strong presence for the U.K. music industry as the Chinese market continues to open up," Watson says. "Opportunities for British artists abound in this market."

The office opened May 16. It is an initiative of the Assn. of Independent Music, a British independent music industry trade group that represents some 800 British labels and distributors, and U.K. Trade & Investment, an organization the British government established to foster international trade.

The involvement of UKTI—which includes an undisclosed level of funding—was not revealed until after Britain's May 5 general election.

One of the immediate objectives of the office is forging Anglo/Chinese business ties, AIM CEO Alison Wenham explains. It will provide a support service and "hot desk" on the ground to companies and individuals wishing to meet local promoters and potential licensees.

Watson says he will help set

up any necessary introductions through his network of contacts in China. Permanent staffing details of the office were not available at press time.

"The infrastructure to facilitate increased live performances [in China] is only just developing, with most international acts currently only performing in Beijing and Shanghai," Watson says. "But it is important to bear in mind that there are 100 other [major] cities."

China's estimated population of 1.3 billion potential consumers makes it an enticing prospect for overseas businesses. But its legal music market remains relatively underdeveloped.

According to the recently published report "Record Industry World Sales 2005" from the International Federation of the Phonographic Industry, China's legitimate music market registered a 6.8% rise during 2004 to an estimated retail value of \$211.8 million.

Watson argues that however small record sales are currently, the potential for income from the live sector and other areas remains high.

"U.K. companies have to take the market seriously and spend time there if they want to reap the benefits," he says.

SWAT opened for business in 1994, serving emerging markets of the Asia-Pacific region. Watson relinquished control of the company in 1999 when he joined Zomba—now part of Sony BMG—as international managing director. He relaunched SWAT in 2003 after exiting Zomba.

Watson will continue to operate **continued on >>p14**

GLOBAL BY HOWELL LLEWELLYN

## SGAE Expands Rock En Ñ Series

Spanish-Language Music Tour Moves Into European Territories

MADRID—Spanish authors trade group SGAE is expanding its Rock en Ñ touring initiative from U.S. and Latin American territories into European markets.

Rock en Ñ launched in 2000 to promote Spanish-language music through a series of concerts featuring Spanish acts in the United States and Mexico. SGAE is planning its sixth set of such dates for October and November this year. It says the series will include shows in at least six countries.

The initiative is channeled through the trade group's nonprofit promotion and events arm, Fundación Autor.

SGAE has now also raised

activities in the U.S. and Latin America."

Jarabe de Palo released its first album on DRO East West, "Un Metro Cuadrado," in Spain, Italy, Switzerland and Latin America in November 2004. The act previously released three albums on Virgin/EMI, which the label says have shipped more than 3 million units globally.

Novaes says the initial approach for the dates came from the band's manager, Morgan Britos. "He said, 'I'm getting a Europe tour together, how can we work together on this?' So we agreed to help with promo, local booking and media contacts."

The tour began May 11 in

mote tours," Britos adds, "and working with SGAE and Rock en Ñ is a great way to take advantage of new initiatives that open up in the music business."

Novaes says that Rock en Ñ usually pays for the artists' flights, costs and wages for their trans-Atlantic excursions, although "sometimes the label takes on this responsibility."

He explains that SGAE/Rock en Ñ support for Spanish-language acts touring Europe will be more logistical than financial, involving such tasks as locating local promoters and agreeing on financial terms. "We shall treat every case on its merit," he says. "There is no

have either been released in the countries the series visits or their labels import them for sale during the tour.

DRO East West president Charley Sánchez confirms the Rock en Ñ tie-in led to the release of "Un Metro Cuadrado" in Germany, France and the Netherlands. "This shows the value of collaboration between SGAE and labels," he says.

"What we need now is for this to be constant and not sporadic," Sánchez adds. "SGAE can help institutionally in a way that private companies cannot. It would be useful if its activities went beyond attendance at music trade fairs and small annual tours." ...

"We have long thought Rock en Ñ should expand to Europe."

—XAVIER NOVAES of SGAE

the Rock en Ñ flag on continental Europe, initially organizing eight club dates during May in Switzerland, Germany, the Netherlands and France for Jarabe de Palo, the five-piece Spanish rock act fronted by singer/songwriter Pau Donés.

"We have long thought that Rock en Ñ as a concept to promote rock in Spanish should be expanded to Europe," says Xavier Novaes, SGAE's Madrid-based Rock en Ñ coordinator.

Novaes says SGAE will use the experience of the Jarabe de Palo dates to plan its next European moves.

"Every European country has its own specialist Latin media," he notes, "and the demand for live Latin music is big, but there is no fixed venue circuit. Rock en Ñ would like to contribute to setting up a circuit, and apply to Europe the experience and enthusiasm we have from our

Berne, Switzerland, and ended May 21 in Paris. Venue capacities ranged from 400 to 800, and Novaes says all the dates sold out. The band regularly tours Italy and has played in Switzerland and France, but the Rock en Ñ dates were its first in Germany and the Netherlands.

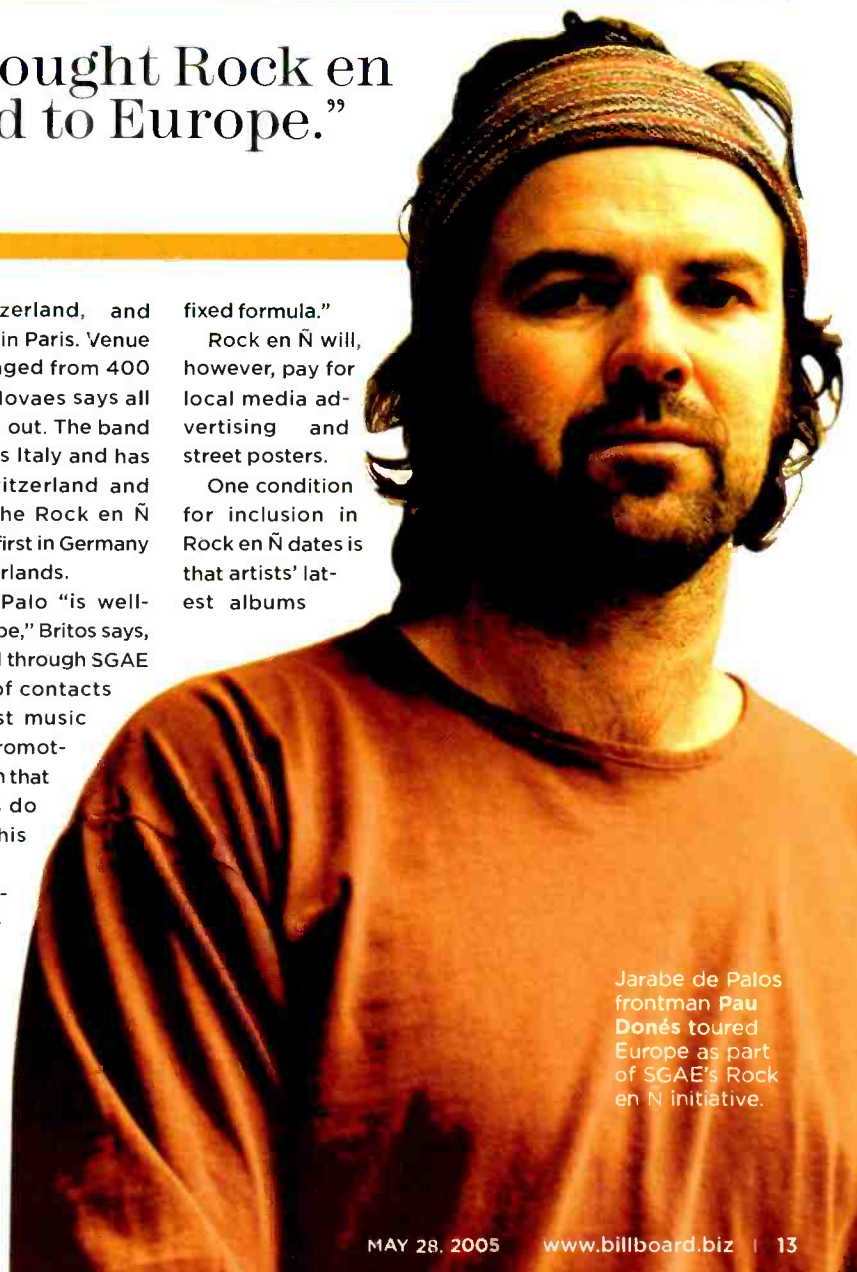
Jarabe de Palo "is well-known in Europe," Britos says, "but Rock en Ñ through SGAE has an array of contacts with specialist music media, local promoters and so forth that the big labels do not have. This collaboration has been splendid in the promotional sense.

"Many groups find that they cannot rely so much on their labels as before to pro-

fixed formula."

Rock en Ñ will, however, pay for local media advertising and street posters.

One condition for inclusion in Rock en Ñ dates is that artists' latest albums



Jarabe de Palo's frontman Pau Donés toured Europe as part of SGAE's Rock en Ñ initiative.

## &gt;&gt;&gt; PPL'S BROADCAST REVENUE RISES

British collecting society Phonographic Performance Ltd. distributed £71.5 million (\$134.6 million) to labels and performers in the year ended Dec. 31, 2004, up 4.1% from 2003.

Total licensing revenue for the year rose to £82.7 million (\$155.7 million), up 3.4% from 2003, the London-based nonprofit organization says.

Broadcasting contributed the lion's share of PPL revenue in 2004, up 3.6% to £48.5 million (\$91.3 million). Income from public performance rose 3.2% to £32.2 million (\$60.6 million). —Lars Brandle

## &gt;&gt;&gt; SCALPERS HAMPER AUSSIE FEST

The promoters of the annual Australian festival Splendour in the Grass have issued 150 cease-and-desist notices in moves aimed at deterring scalpers on the Internet.

Festival promoters Village Sounds and Secret Service confirm that their lawyers have sent the notices to individuals reselling tickets for the July 23-24 event in Byron Bay, New South Wales.

The tickets each have a face value of \$125 Australian (\$96). They were being resold on eBay for up to \$3,000 Australian (\$2,300) apiece, organizers say, with one individual offering 29 tickets.

The bill for the festival includes Queens of the Stone Age, Ryan Adams and the Finn Brothers. —Christie Eliezer

## &gt;&gt;&gt; GLASTONBURY WINS DOMAIN CASE

The organizers of Britain's annual Glastonbury Festival won a Web site domain name infringement case presented to the Geneva, Switzerland-based World Intellectual Property Organization.

The WIPO ruled that the [glastonburyfestival.com](http://glastonburyfestival.com) Web site, registered in September 2000 by [validweb.com](http://validweb.com), was "confusingly similar" to the Glastonbury Festival trademark as used at its official site, [glastonburyfestivals.co.uk](http://glastonburyfestivals.co.uk). WIPO's Arbitration and Mediation Center ordered that the domain name be transferred to the complainant.

This year's festival takes place June 24-26. —Lars Brandle

GLOBAL BY LARRY LeBLANC

## Indie Promoters Gain Stature

Canadian Radio, Publicity Companies Drum Up Major Media Exposure For Acts

TORONTO—In the past decade, as major labels cut staff and services and as promotional and marketing costs soared, Canada's independent radio promotion and publicity companies have played a key role in Canada's music industry.

Today, these independent firms—which have grown from a handful 10 years ago to more than 30 players today—deserve credit for boosting the media profile of artists and labels, both Canadian and international, who might otherwise not have gained as much attention.

While multinationals in Canada have the resources and inter-company structures to consistently tout their own acts, indie labels and artists, whether distributed by the majors or indies, are increasingly seeking supplemental support from outside firms.

"More people [are] looking for these services today due to economics," says Adrian Strong, president of Toronto-based DMD Entertainment, established in 1987. "Also, [major] labels usually have dozens of priorities. It is difficult for them to effectively work everything. We are able to spend more time on acts."

Sources say that U.S.-based companies increasingly view Canada as a test market to launch new acts and a place to maintain the careers of veterans. At the same time, international labels realize that Canada is a good market to start building awareness of artists and then use that profile as a steppingstone to the United States.

"Most of my clients in the past two years have been U.S.-based," Strong notes. "Americans want to make sure that their records are getting the profile they deserve in this territory."

Anya Wilson, president of 20-year-old Anya Wilson Promotion & Publicity, echoes that view. "I work for more American major companies than I do Canadians," she says. (Wilson is author Larry LeBlanc's wife.)

Wilson notes that in the States and the United King-

dom, major labels often contract with independent promotion and publicity firms, "but that's not often done here."

Among the services these independents offer are radio, video and event promotion, and publicity. Most independents also do A&R pitching efforts on behalf of their clients.

"You have to be in a lot of things," says Wendy Phillips of Sonic Entertainment Group in Halifax, Nova Scotia, an eight-

"No independent has the muscle that a multinational has," Strong says. "But you can still find ways to get behind an act, like taking Alexisonfire to [video channel] MuchMusic. They embraced the band, and we were able to build them."

Although the editorial space devoted to music coverage in Canada's daily newspapers is said to be thinning, sources say that coverage opportunities have increased in community, campus and street papers, as well as such outlets

Few independent firms offer both radio promotion and publicity support. However, Wilson says, "an established American act will need the full package of radio promotion and publicity, and American labels prefer to keep it at the same house."

Yvonne Valnea, who has headed Last Tango Productions for 15 years, adds, "It's also important to offer an act alternatives. If they are not ready for radio, you can build them up with press."



Independent promoters helped Alexisonfire make inroads at cable channel MuchMusic.

year veteran of music publicity. "I also do advertising, marketing and consult on management activities."

Jane Harbury, who has headed Jane Harbury Publicity in Toronto since 1985, says, "These days it is almost less about public relations than it is nurturing an act and exploring opportunities for artists. I even get artists showcase gigs."

The independents compete by focusing on and working in musical niches, including punk, hardcore, jazz and hip-hop.

as CBC Radio and Internet-based publications.

"It's getting harder with the mainstream media," Harbury says. "Even the weekly street papers have become tougher, because they are more mainstream."

Cam Carpenter of Prick Public Relations in Toronto says pitching an artist story is "a harder sell today because journalists do what they want to do. You could coerce them a bit more in the past. Now they are adamant [about] what they will or won't do."

Several publicists contend that radio promotion is too demanding and too expensive to maintain. "You have to know programmers and have a relationship with them," Harbury says. "You have to know the date and time to call them. You have to know the 'radio speak' as well."

Veteran radio promoter Bobby Gale, head of Toronto-based Plug [Music] since 1991, agrees. "I come from radio, and programmers hear somebody speaking their language."

Photo: Omer Cordell

## BRIT INDIES (cont.)

from &gt;&gt;p13

SWAT from Singapore, but will increasingly commute to China under the new arrangement, according to a SWAT spokesman.

It remains unclear how many staffers will work out of the new Beijing office.

## RAMPANT PIRACY

A physical piracy rate that is estimated at about 50% has long obstructed the development of the recording industry in China. In 1996, the United States was on the brink of imposing trade sanctions against China because of the rampant piracy. Subsequently, Beijing agreed to tougher enforcement, and the country was admitted to the World Trade Organization in December 2001.

As part of its commitment, China pledged to crack down on intellectual-property infringement and to open its market to foreign products.

China is also recognized as having massive growth potential for mobile music. In its Digital Music Report published earlier this year, the IFPI says the entire Asian region is "ripe for legal digital distribution of

music, if piracy can be curtailed." The IFPI says mobile penetration in China is currently running at more than 290 million people.

U.K. indies have traveled the path to China on more than one occasion in recent years. AIM embarked on a fact-finding trip to Southeast Asia and Japan in May 2001, and in October 2004 to China and Hong Kong. AIM created a guide to doing business in the region for its members after those trips.

Martin Goldschmidt, managing director of London-based Cooking Vinyl, headed the trade missions. He says they identified a market ripe for entry.

"Now is the time to get in there, sow seeds and lay a base," Goldschmidt affirms. "You've got to play a long-term game. We just need to get in there and build a base before it matures. That way you'll be well-positioned to take advantage of it. The Chinese want to do business with U.K. independent labels."

"If AIM can pull off the office there," he declares, "it'll be invaluable for U.K. independents." ■■■

BITS & BRIEFS

MP3 OF THE MOMENT

Two founding members of Asia have released the band's first full-length album in 20 years exclusively as a download, through UMe Digital. The album, "Icon," contains 11 original songs by

tions. Users can also add vocal content to create their own voicetone or add to a music sample. The resulting ringtone is then transferred to the phone via the wireless carrier network.



**WETTON, LEFT, AND DOWNES**  
John Wetton and Geoff Downes. According to UMe Digital, the pair are the best-selling artists to date to release their project on the all-digital label. "Icon" will be released on all major music download services.

MULTIMEDIA CALLING

FunMail has introduced visual ringtone service VizTones, which blends music, animations and wallpaper into a bundled package optimized for mobile phones. In one feature, users can select separately the audiovisual and animation elements for VizTones to combine into the complete product. Elements are priced differently, and users can also enter customized text to each.

YOUR OWN TONES

New software product My Ringtone Studio lets users create personalized, custom master ringtone clips from their existing CD and MP3 collec-

MOBILE BY ANTONY BRUNO

G-Unit Adding G-Mobile Unit For Phone And Games, 50 Cent-Style

Rap superstar 50 Cent reportedly is preparing a major push into the mobile content arena, with his management hinting at the development of an integrated wireless hardware and services package centered on the rapper's G-Unit brand, to be called G-Mobile.

Although few details are available, the G-Mobile effort likely will combine an artist-branded mobile phone pre-

bers, exclusively available only through the game.

Theo Sedlmayr, 50 Cent's entertainment attorney who brokered the Zingy deal, says the games and the G-Mobile offering are designed to use wireless as a promotional tool beyond ringtones.

The "Free Yayo" game, for instance, features Yayo being held captive by a "fictitious evil record company." The game's release will coincide with Yayo's debut album, "Thoughts of a Predicate Felon" (G-Unit/Interscope), slated for June 28.

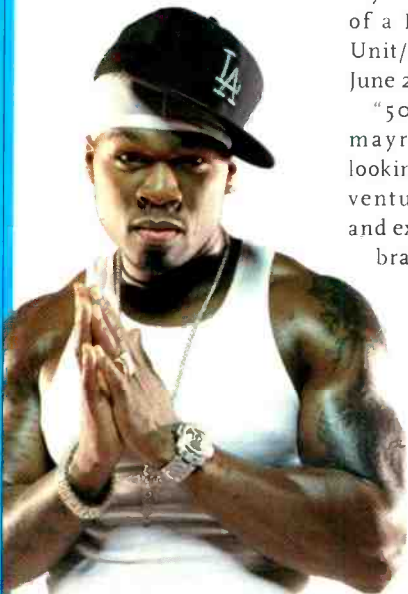
"50's the driver," Sedlmayr says. "He's always looking for new cutting-edge ventures to participate in and extend his and G-Unit's brand into new spaces."

The mobile expansion comes at a time when the U.S. ringtone business is beginning to mature into a self-sustaining industry. Ringtone sales are increasingly moving away from mono- and polyphonic "covers" of songs to the more lucrative master ringtones, which feature actual song clips.

Ringtones have been beneficial for 50 Cent. He has five ringtones in the top 15 of the *Billboard* Hot Ringtones chart, including the No. 2 "Candy Shop." The ringtone of his smash single "In Da Club" was the first to reach 1 million downloads and remains a milestone in the market's evolution.

Meanwhile, the market for mobile gaming is about to explode. According to research from M:Metrics, which tracks mobile content consumption, the number of subscribers downloading games grew from slightly more than 4 million in November 2004 to almost 6 million in March. Analyst group InStat/MDR believes that figure will rise to 78.6 million by 2009, generating \$1.8 billion annually.

As the music industry looks to wireless as a new distribution front, artist-branded services are expected to play a significant role. Such artists as



Jay-Z and Hilary Duff already offer personalized mobile phones with preloaded content. With carriers prepping full-song wireless download services, and with the development of mobile phones with music-optimized features like Nokia's N91, wireless versions of U2's iPod deal will become more prevalent.

According to Sedlmayr, 50 Cent plans to tap other digital and traditional media to promote G-Unit artists and their releases. As for himself, the rapper is developing and starring in the Vivendi Universal Games

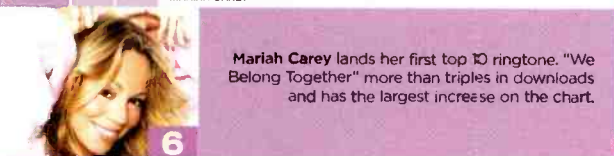
title "50 Cent: Bulletproof," which is expected to arrive in the fall.

He also has a biography on the way, published by Simon & Schuster, and Sedlmayr says 50 Cent is looking into other book deals, such as a G-Unit line of graphic novels and pulp fiction titles. These books could seed future film and TV projects following 50 Cent's upcoming debut movie, "Get Rich or Die Tryin'."

"He's an incredible entrepreneur, and all these ideas germinate with him," Sedlmayr says. "We're just trying to keep up."

HOT RINGTONES™ MAY 28, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
		6	#1	WAIT (THE WHISPER SONG) YING YANG TWINS
1	14	1	CANDY SHOP	50 CENT FEATURING OLIVIA
3	6	3	OH	CIARA FEATURING LUDACRIS
4	6	4	DISCO INFERNO	50 CENT
10		10	HOW WE DO	THE GAME FEATURING 50 CENT
27	2	27	WE BELONG TOGETHER	MARIAH CAREY



Mariah Carey lands her first top 10 ringtone. "We Belong Together" more than triples in downloads and has the largest increase on the chart.

7	5	16	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
8	6	31	SUPER MARIO BROTHERS THEME	KOJI KONO
9		6	JUST A LIL BIT	50 CENT
10	7	10	NUMBER ONE SPOT	LUDACRIS
11		11	HATE IT OR LOVE IT	THE GAME FEATURING 50 CENT
12	9	31	HALLOWEEN	JOHN CARPENTER
16	14	16	O	OMARION
14	3	14	I'M A HUSTLA	CASSIDY
22		22	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH
16	11	31	DROP IT LIKE IT'S HOT	SNOOP DOGG FEATURING PHARRELL
13	3	13	HOLLABACK GIRL	GWEN STEFANI
18	15	5	U DON'T KNOW ME	TI
12	27	12	1, 2 STEP	CIARA FEATURING MISSY ELLIOTT
20	19	26	BOULEVARD OF BROKEN DREAMS	GREEN DAY

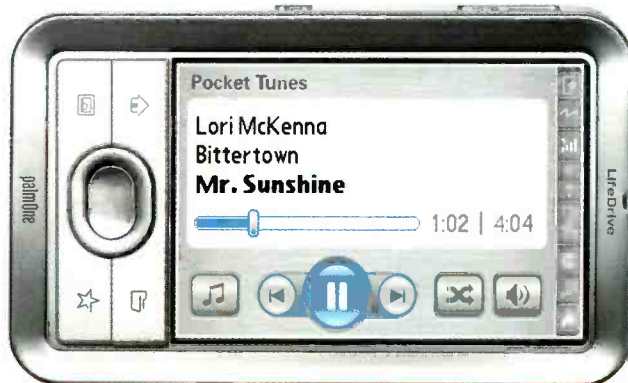
Based on data provided by, in alphabetical order: Aspiqore, Orange, Faith+West/Motiv8, InfoSpace, Jiblib, MIDRingtones/AG Interactive, KRinger, Zingy and Zango, A WideThru Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

loaded with wallpaper, games and ringtones based on the members of 50 Cent's G-Unit crew/label.

That 50 Cent and G-Unit are interested in exploring other areas of mobile branding is evident by the recently announced videogame series created exclusively for mobile phones and featuring the entire G-Unit lineup. Working through mobile media firm Zingy and game developer Upstart Games, G-Unit and its management company Violator will release three mobile games featuring 50 Cent, Lloyd Banks, Young Buck and Tony Yayo as playable characters.

The first game, "Free Yayo," will be released this summer. Details on the other two have not yet been announced.

In a first for mobile games, players can unlock hidden content like voicetones and graphics of the G-Unit mem-



LIFEDRIVE PACKS 4GB PUNCH

For those who need more than a traditional PDA, PalmOne's new LifeDrive Mobile Manager is designed to be an all-in-one professional personal information manager combined with advanced entertainment functions like photo display and music storage/playback.

In a first for PalmOne, the LifeDrive features a 4GB hard drive, placing it in competition with other music and media devices like Apple Computer's iPod mini. In addition, the device has built-in Wi-Fi and Bluetooth connectivity.

The LifeDrive is the first of an expected line of multimedia devices from PDA pioneer PalmOne as it struggles to regain market share in the face of declining sales. The new device features a full-color display, rotating screen and the ability to transfer digital photos and MP3s via memory cards.

For music fans, the LifeDrive uses the PocketTunes music manager software, created specifically for PalmOne's operating system. PocketTunes supports MP3, WAV and WMA files; allows users to create and manage playlists; and includes PC synchronization software. The device ships with a free trial to Real's Rhapsody to Go service, and users who upgrade to PocketTunes Deluxe may stream music via Wi-Fi using ShoutCast's online broadcasting service.

The device retails for \$499.

—Antony Bruno

# DualDiscs Top Chart, Divide Industry

The DualDisc configuration is racking up impressive sales figures, but is it actually a hit with consumers?

That's the question the industry is wrestling with as the number of DualDisc titles from major artists has grown markedly in the last three months. More than 2 million units have been sold to date and more than 200 DualDisc titles are expected to be on the market by the fourth quarter.

The configuration now boasts five titles that have scanned more than 125,000 units each. The last four albums to top The Billboard 200—including this issue's No. 1, "Stand Up" from RCA's Dave Matthews Band—have all been DualDisc titles.

Two of those albums—"Something to Be" from Atlantic's Rob Thomas and "Devils & Dust" from Columbia's Bruce Springsteen—were exclusively released in the DualDisc format. The others have been sent to market as both a CD and a DualDisc.

About 35% of DMB's first-week

sales were DualDisc, sources say.

Retailers are charging anywhere from the same price for both versions of an album to up to \$3 more for the DualDisc.

Proponents say that chart-topping sales for releases with DualDisc components offer mounting evidence that the configuration is gaining momentum with consumers.

Those skeptical of the success question whether sales are more of a commentary on consumer demand for the artist in question than a vote supporting DualDisc.

At the heart of the debate is cost. As previously reported, sources suggest that the price of manufacturing a DualDisc is double the average CD—about \$1.20, versus the 50 cents-60 cents for the traditional CD with jewel box and booklet (*Billboard*, March 19).

Now there's rising sentiment among some in the industry that greater focus should be placed on doing more two-in-one CD/DVD combo packages, which are cheaper to produce than the all-in-one DualDisc.

Further fueling talk of combo packages is lingering concern over compatibility issues for the DualDisc. Consumers have been posting complaints on online retail sites like amazon.com that DualDiscs do not work in older car stereos and portable CD players.

Leading the way in supporting DualDisc is Sony BMG, which has more than 45 titles in the market and has sold more than 1 million units of the configuration. The company has already exceeded its early expectations for its 2005 rollout, and it is now aiming to release 10-15 DualDisc titles per month.

However, there's a sizable gap between Sony BMG's embrace of the configuration and the wait-and-see approach the other majors are taking.

Warner Music Group and Universal Music Group—which just enjoyed strong sales of the DualDisc version of Nine Inch Nails' "With Teeth" (Interscope)—are expected to each release less than a half-dozen DualDisc titles this year, sources say.

EMI Recorded Music has yet to put out a DualDisc title, but the company has stated it will release titles this year.

In an effort to drive greater retail support for the format, Sony BMG is working with a number of leading merchants—Best Buy, Target, Virgin, Borders Books & Music, Tower and Wal-Mart among them—on price- and positioning initiatives that will improve the in-store real estate and signage for DualDisc titles.

While some consumers may not even realize they are purchasing DualDisc product—particularly in DualDisc-only releases—label executives say that such titles are serving as a strong consumer education tool.

"The word-of-mouth and the consumer awareness is just going to increase," says Jordan Katz, co-president of Sony BMG Sales Enterprise, as more big-name acts release DualDiscs.

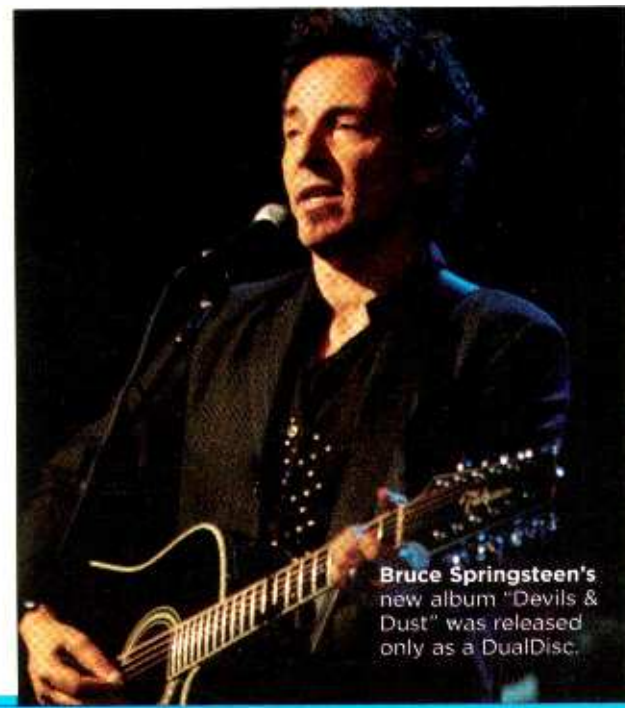
Michael Lippman, manager for Thomas, the first artist to enter the charts with a DualDisc-only release, says that physical prod-

uct offers have to be as compelling as possible in today's market. "You have to give people more value for their money, otherwise they'll steal it," he says.

Proponents of the configuration say it is too soon to tell just how big an impact it can have on

consumer attitudes toward physical goods, but so far it's showing potential.

Bill Frohlich, co-president of Sony BMG Sales Enterprise, says, "We see this as a business that will help keep traditional retail healthy."



Bruce Springsteen's new album "Devils & Dust" was released only as a DualDisc.

# Radio Stations Get Digital Stores

MusicToGo Creates Web Sites So Listeners Can Purchase Tracks Heard On Terrestrial Outlets

**A**irplay has long been considered the single biggest influence on music sales. Now a new vendor is banking on the notion that radio not only influences sales, it can also facilitate them.

With a pair of old radio hands in charge, New York-based software developer MusicToGo is helping stations extend their brands to digital music by providing customized online music stores for a growing group of clients—43 stations at last count.

The stations aren't offering downloads to cash in on the developing digital music market. In fact, MusicToGo clients receive only a minuscule stipend for each song they sell.

"It's not about the money," says Doug Podell, OM at Greater Media active rock WRIF (the Riff) Detroit, which opened a virtual store in early April. "It's more about imaging and being on top of how today's listeners are getting their music . . .

and it involves sending them to our Web site."

"The value is a stronger bond with our listeners," adds Buzz Knight, OM for Greater Media triple-A WBOS/classic rock WROR Boston and heritage rock WMMR/classic rock WMGK Philadelphia.

Jeff Specter, MusicToGo's founder and president/CEO, says stations are doing this "so they can use music as a branding and merchandising tool." ABC adult top 40 WPLJ New York added an online store in late March and has since seen a 23% increase in its Web site traffic, according to Tom Cuddy, VP of programming for the station and for the ABC Radio FM Group.

"It encourages people to download songs legally and lets our audience know that we're on top of the latest technology," Cuddy says. "We'll be offering free downloads from time to time as well as making available special acoustic performances by artists recorded at our studios."

In January, MusicToGo an-

nounced a deal with Greater Media, owner of 19 stations in Boston, Detroit, Philadelphia and New Jersey. Greater Media has since opened online music stores for eight of its stations, with more planned.

Other MusicToGo clients include Midwest TV adult hits KFMB (Jack FM) San Diego; Clear Channel rhythmic top 40s KYLD San Francisco (Wild 94.7) and WJMN (Jam'n) Boston; Susquehanna top 40 WWWW (Q100) Atlanta; and

Inner City R&B/hip-hop WHXT (Hot 103.9) Columbia, S.C., and adult R&B WBLS New York.

MusicToGo chairman Jimmy de Castro says the company "is put together by people who know radio." The flashy exec founded Evergreen Media with Scott Ginsburg in the '80s.

Specter worked for de Castro in radio, holding VP/GM and general station manager positions in Philadelphia, Chicago and Boston.

De Castro says the goal is

for listeners to go to a station they already associate with their favorite music and download songs they like for 99 cents each.

MusicToGo offers various ways for station fans to get their favorite music. An animated recommendation engine, the Tune Genie, works like a cyber sommelier, suggesting songs based on the downloads in the user's online shopping cart.

The station's 24-hour broadcast log is included to make it easy for listeners to locate songs they recently heard on the air.

To help brand the store with the station, MusicToGo includes an animated depiction of a key station personality, typically the morning-show host, as a sort of cyber guide. At WPLJ's store, there are cartoon caricatures of morning hosts Scott Shannon and Todd Pettengill.

The average sale across the platform is about \$7, according to Specter. Of the people who buy music at the

station stores, 20% return within six weeks and buy another seven or more songs, the company says.

MusicToGo plans to have 150 station stores activated by this summer.

It is unlikely that radio's late arrival on the download scene will take a significant bite out of Apple Computer's wildly successful iTunes service anytime soon. According to Nielsen SoundScan, roughly 6 million legal non-album music downloads are sold in the United States each week, and it is estimated that iTunes accounts for about 4 million of them. MusicToGo sells less than 4,300 songs per week.

The service uses Windows Media Player, the same format as Musicmatch, Napster and Wal-Mart. So MusicToGo downloads synch with Windows Media-compatible players but not with the dominant player in the exploding portable music market, the iPod.

MusicToGo offers 800,000 songs, about half of what iTunes has for sale.



MusicToGo founder Jeff Specter, left, and COO Michael Dresner



## Retail Track

ED CHRISTMAN echristman@billboard.com



### PIRACY IN KARAOKE BIZ?

**S**ybersound Records has filed suits in the United States and Canada against a number of other karaoke record manufacturers, alleging unfair competition and trade practices and tortious interference with business relations.

The suits, filed in Los Angeles Superior Court and Ontario Superior Court of Justice, ask for more than \$200 million in damages caused by those trafficking in what it claims are pirated karaoke songs on CDs.

The defendants listed in the U.S. complaint are Fort Mill, S.C.-based UAV, doing business as **Karaoke Bay** and **Sterling Entertainment**; Montreal-based **Madacy Entertainment**, doing business as **Karaoke Party**; Coconut Creek, Fla.-based **Singing Machine**, doing business as **MTV Karaoke**; Hilliard, Ohio-based **Audio Stream**, doing business as **All Star Karaoke**, **Keynote Karaoke** and **Best Karaoke**; Minneapolis-based **Compass Productions**; and Newbury Park, Calif.-based **BCI Eclipse**, a unit of Navarre.

In Canada, in addition to Audio Stream, BCI Eclipse and Navarre, the suit lists as defendants **Legacy Entertainment** in Stoney Creek, Ontario; **Direct Source** in Burlington, Ontario; and **Direct Source Special Products** in Lasalle, Quebec.

In addition to doing business as **Party Tyme Karaoke**, Los Angeles-based Sybersound licenses this magazine's name to issue product under the logo **Billboard Top 10 Karaoke**.

According to the complaint, royalty payments are among the largest costs associated with producing karaoke records. The complaint alleges that since Sybersound's competitors do not pay these costs in full, they can sell infringing product cheaper and steal market share from legitimate companies like Sybersound that pay full cost.

The complaint also claims the defendants sell cheaper product to retailers, with a broader range of (unlicensed) popular songs, thereby undercutting Sybersound's relationship with retailers.

According to the complaint, such acts as **Madonna**, **Bon Jovi**, **U2**, **Billy Joel**, **ABBA**, **Yes**, **the Eagles**, **Hall & Oates**, **Jewel**, **Kid Rock**, **Led Zeppelin** and **Pink Floyd** supposedly do not want their songs included on karaoke packages. The defendants nevertheless include songs by those acts, making their products more attractive.

The complaint says that rack-jobbers like **Handleman** in Troy, Mich., and **Anderson Merchandisers** in Amarillo, Texas—which supply discount department store chains like **Wal-Mart** and **Kmart**—now have policies and procedures intended to ensure that karaoke vendors possess the proper licenses. But sources suggest that those procedures merely amount to affidavit forms that karaoke suppliers fill out.

Karaoke licensing requirements were established about three years ago when music publishers introduced the karaoke license, which goes beyond mechanical rights. According to the suits, it also includes a synch license that allows labels to use a graphic display of the lyrics in time with the music and a print license that allows reproductions of the song lyrics and artwork from the artist or the album on which the song originally appeared.

With the introduction of those rights, if a karaoke album has only been granted a mechanical license, it infringes the publishers' copyright for that song, the complaint asserts.

The complaint says such licenses may require an upfront, nonrefundable flat fee of \$100 per song, plus a guaranteed advance based on 10,000 units at the "penny rate" of 10 cents per song. So a typical karaoke album carrying 16 songs would require upfront payments of \$17,600 plus future royalties of \$1.60 for each unit sold in excess of 10,000 units.

The profits that can be realized from selling unlicensed records are considerable, according to the lawsuit. The suit contends that companies that do not obtain the proper licenses or do not pay full royalties can save \$160,000 on sales of

100,000 units.

Defendants named in the lawsuit either could not be reached or declined comment.

Linda Edell Howard, a managing partner with **Stokes Bartholomew Evans & Petree** in Nashville, has worked in the karaoke area. After reading the lawsuit, she says, "I am a little confused by the lawsuit, because I don't understand why Sybersound has standing to bring this suit.

"But I am also thrilled that **Aken Gump** [Strauss Hauer & Feld, the Los Angeles-based law firm representing the company] is carrying on the mission I started years ago to clean up the karaoke business."

She says the acknowledgment of responsibility for legal compliance with copyright law is very accurate in the complaint. "They have articulated and acknowledged the obligations for themselves and the defendant of what is required to distribute legal product."

**SLIPPED:** In posting its results for the three months ended April 30, **Trans World Entertainment** broke an eight-quarter-long winning streak. During the past two years, each quarter's results beat those of the corresponding previous year.

The company lost \$1 million, or 3 cents per diluted share, on sales of \$285.4 million in its fiscal first quarter. In the corresponding period in 2004, **Trans World** posted net income of \$2.5 million, or 7 cents per share, on sales of \$304.5 million.

While sales were down 6%, that decline was attributed to two things: the company operating 7% fewer stores in the current period versus first-quarter 2004 and comparable-store sales being down 2%.

Looking at other numbers, gross profit was down to 36.6% of total sales from 37.2% in the prior period, while expenses were up to 34.2% from 33.2%.

In a statement, **Trans World** chairman/CEO **Bob Higgins** said, "Our first-quarter results were impacted by the sluggish performance of new music and DVD increases after the Easter holiday." ■■■

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## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

# Ryko Goes To School

Makes Distribution Deal With Drexel U's Student-Run Label

**N**ew York-based Ryko Distribution is betting that a class of college students can provide records to penetrate the marketplace. The distributor recently inked a deal with Mad Dragon Records, the student-run label of Philadelphia's Drexel University.

Mad Dragon, which is part of the school's music industry program, began two years ago and released "XYX," a compilation of work by singer/songwriters Trisha O'Keefe, Matt Duke and Julie Othmer.

Ryko will rerelease the CD May 24, and marketing director Connie Kirch says the distributor is setting up in-stores throughout the Northeast.

"The students are just in heaven," program director Marcy Rauer Wagman says.

Kirch says it was Ryko's legal department, which is based near Philadelphia, that tipped her and Ryko president Jim Cuomo to the Drexel program.

"Jim and I went down to Philadelphia and did a seminar on what distribution does," Kirch says. "There's like a dozen students in the class, each with a different responsibility for the label. One kid was the tour manager, and one did radio promotion, and I was thinking, 'Wow, you're better staffed than a lot of independent record companies.' I don't want to say it's a totally altru-

istic thing, but we thought we could help perpetuate this whole notion of getting kids involved in music."

**WARPED DISCS:** Immergent Records will begin distributing live DualDiscs culled from the 2004 edition of the Vans Warped tour. Immergent, part of Los Angeles-based 5.1 Entertainment Group, will issue the first two discs June 28, from Finger Records act the Skulls and Canyon Records' Native American rock act Blackfire.

Other artists receiving Immergent's DualDisc treatment include Guttermouth, Side 67, A Faith Called Chaos, the Lordz of Brooklyn and Duane Peters & the Hunns.

Erik St. Anthony, who oversees Immergent, says the label shot more than 60 bands for the series, with many of the live clips already having aired on HDNet. The DualDiscs will contain the entire live performance on CD and DVD, as well as some extra tracks and interviews.

Anthony says the company has film of some of the larger acts on the tour, and intends to release between two and four discs per month, depending on when licenses become available.

"I don't look at this as something to support the fan base," Anthony says. "I look at it to build a fan base . . . A lot of times people don't push

the limits with technology. They think, 'Oh, we'll put some bonus stuff on it,' but we should be able to do more with it."

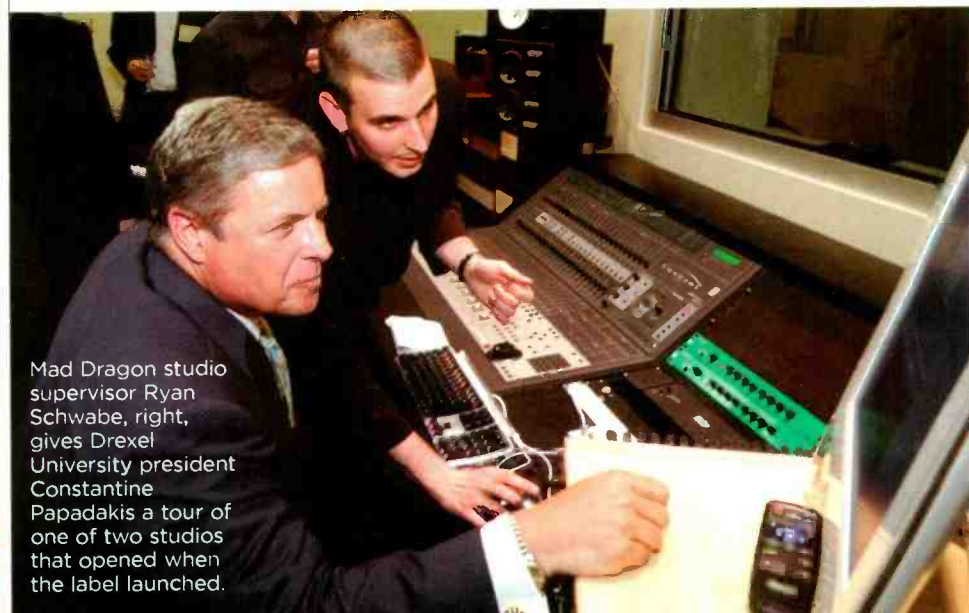
Immergent is taking its Warped model to other tours. Anthony says the company filmed dates on this year's Epitaph tour, which featured Matchbook Romance and Motion City Soundtrack, among others, and hopes to release DualDiscs from those performances in August.

**IDN SIGNINGS:** New York-based Innovative Distribution Network has welcomed two new labels to the fold.

First up is Chicago-based G Music/Music Plant, which is run by dance producer/DJ George Andros (aka Georgie Porgie). Compilations from Mike Cruz and Glenn Friscia are due this summer.

IDN has also picked up Charlotte, N.C.-based XYZ Entertainment, which will issue this summer, in conjunction with LAP Entertainment, "The Ultimate Reggae Collection." The set is produced by Tony Kelly (Sean Paul, Beanie Man).

IDN's hopes hinge on a pair of new hip-hop releases this summer. The distributor will release the latest from D12 member Proof on his own Iron Fist Records, and will also release the latest from Slum Village on Barak Records. ♦♦♦



Mad Dragon studio supervisor Ryan Schwabe, right, gives Drexel University president Constantine Papadakis a tour of one of two studios that opened when the label launched.

TOURING BY JILL KIPNIS

## Carole King Invites Fans Into Her Living Room

LOS ANGELES—All the comforts of home will be evoked on Carole King's tour dates this summer.

For King's Living Room Tour 2005, stages will resemble an actual living room with a cozy couch and coffee table alongside a piano.

The tour begins July 3 at Casino Rama Entertainment Center in Rama, Ontario. It will visit a series of small theaters, as well as large theaters and outdoor venues that will be converted into intimate spaces.

"People are hungry for this kind of situation," King says of the tour's setting. "I can just talk to the crowd like I'm talking to a friend."

King tested the living room concept last summer in a limited run that was inspired by her performances in private homes and small venues for

various environmental and political fund-raisers.

Last year's dates grossed \$2.3 million, according to Billboard Boxscore, and more than 38,000 people attended.

Such response led to the booking of this year's 26-date trek, which concludes Aug. 14 at the Luther Burbank Center for the Arts in Santa Rosa, Calif.

Dan Weiner, King's booking agent and a senior partner at Monterey Peninsula Artists, notes that booking choices for the expanded tour were based on finding the right venues regardless of their initial size. If facilities are being cut down in their capacity, it's because the location is the best in that market.

"Last year, there was not that much time for planning," he explains. "We're now going into markets that have something special about them."

The tour includes King's first performance in New York in 12 years (July 13 at Radio City Music Hall) and stops in numerous Southern and Western theaters, halls and amphitheaters.

Most tickets are between \$60 and \$70, though some venues are offering other price ranges.

At the tour's closing stop at the indoor 1,600-seat Ruth Finley Person Theater at the Luther Burbank Center, for example, tickets are \$55, \$85 and \$149.

"This is the highest price tier we've done for our premium seats," says Rick Bartalini, director of programming for the LBC. "It's also one of the fastest-selling shows on record for the venue. Within 24 hours of going on sale, we sold 80% of the house."

Bartalini says that sales were

so high because the venue works perfectly with the approach of this tour, and fans in Northern California appreciate King coming to this smaller market.

house or can sit on the lawn.

"I think this will be the highlight of our season," says Pollack, who also handles promotion duties for the venue.

posters and fliers around the city, according to Pollack.

Weiner notes that the shows, which will feature hits spanning King's 40-plus-year career,

"People are hungry for this kind of situation."

—CAROLE KING



Howard Pollack, booking manager for Oklahoma City Zoo Amphitheater, notes that his outdoor, 9,500-seat venue will be cut down to 6,000 for King's July 30 stop. Attendees can pick from seats in a special section at the front of the

"What better way to see her than under the moon and stars? It makes sense to create a theater-style experience for her at the venue."

Promotions will include extensive advertising on TV and radio, as well as the display of

will attract a multigenerational demographic.

"Everybody will get the best of Carole that they could ask for," he adds. "Her relationship with the audience is already so close that this tour will work remarkably well."

TOURING BY RAY WADDELL

## Signatures Adapts Its Merch Biz To The Times

In the tour merchandising business, what's old is new and what's new is really, really new.

Vintage is in, and the technology-driven services connecting fans with artists continue to expand.

So, veteran companies have had to become flexible to meet the demands of artists and the public.

Toward that end, pioneering tour merch firm Signatures Network has opened an office in Los Angeles; expanded its VIP, Internet and tour merch offerings; and is aggressively competing for new acts.

With merch on the road this summer with U2, Bruce Springsteen, System of a Down, Ozzy Osbourne and Fleetwood Mac, as well as such new signings as Coldplay, Billy Idol and Whitesnake, Signatures remains the top merchandising company in the music business.

"We've really expanded our suite of artist services," says Dell Furano, CEO of Signatures and a merch industry trailblazer. Furano and the late Bill Graham started merchandising com-

pany Winterland in San Francisco in the early days of rock touring. Furano cites merchandising, licensing, retail and the vintage Trunk line as key areas of expansion, "and, particularly, Web sites."

"We handle more and more official artist Web sites, including U2, John Mellencamp, Ozzy Osbourne and Fleetwood Mac," Furano explains. "The world shifted a little bit, and the merchandising and the Web sites, in particular, are so core to promoting an artist, their music and generating new areas of revenue."

San Francisco-based Signatures employs a staff of 70 people overseeing business affairs, royalty accounting, artwork and imagery, road crews and Web sites.

"It was a natural evolution for us to invest in the Internet space," Furano says. "We watched what ArtistDirect did, and it didn't work. We have, in a way, grafted an ArtistDirect model onto an exist-

ing business."

That model means that with a band like Mötley Crüe, Signatures handles tour and retail merchandise, hosts the official Crüe store and oversees the group's fan ticketing and VIP programs.

"We manufacture the product, we design the product, we get it to the road, we collect the receipts, we have a licensing department, we have an online store division," Furano explains. "We've just been doing it longer, and we've broken it down into different divisions. It all didn't just happen overnight."

Furano began working out of temporary offices in Los Angeles two years ago, and a new Beverly Hills office will open this summer. "Now I have an opportunity to spend time with [such managers as] Irving Azoff, Howard Kaufman, Doc McGhee and all the other legends of our industry," he says.

With the industry in a "watershed" period and undergoing major change, Furano believes interfacing with artists and managers is crucial. "We contract directly to the artist, we work directly with management. We don't go through the agencies," he says. "As a

result, we've become part of their team."

### THE VIP EXPERIENCE

Furano says that as the record companies' influence with artists has decreased, artists have had to seek new areas of income. At the same time, fans are hoping to connect with their favorite artists in new ways, making for a happy coincidence.

"When Don Henley goes on tour, for \$400 you can go meet Don Henley backstage, get a picture and talk to him about Walden Pond," Furano says.

"Suddenly, the artist says, 'I'll meet 25 people a night, I'll spend an extra 45 minutes, do a photo, sign an autograph,'" Furano says. "All the meet-and-greets sold out on Kiss and Mötley Crüe, all will probably sell out on Billy Idol, Megadeth and Meat Loaf. They still do their record company and radio meet-and-greets. But this is a new source of revenue for

the artists."

Last year's ticket sales slump affected gross tour merch sales, but per caps held their own. "Remarkably, buying and wearing merchandise continues to be as popular as it has ever been," Furano observes. "It's part of the concert experience. If you spend \$200 for a ticket, you have to buy the shirt to show you were there."

Tour merchandise sales this year are strong so far, he says. "The per caps on U2 have averaged a solid \$16 a head. And the Rod Stewarts, the James Taylors and Jimmy Buffetts that tour every year are a core part of the business that is very constant. Like anything else, you have to come up with good designs."

T-shirt prices have "topped out" at about \$35 per shirt, with some groups still charging in the \$20-\$25 range. "One of the big changes is we sell a lot more women's shirts, a lot more different styles," Furano says. "The shirts are starting to reflect the boutique trends in L.A. and in New York, a soft feel and an artsy design."



RAY WADDELL rwaddell@billboard.com



## Cher Tour Top Grosser Among Female Acts

As partings go, Cher's was such sweet sorrow, indeed.

And record-setting. It is safe to say that Cher just wrapped the top-grossing tour ever by a female artist.

The numbers generated on Cher's three-year Living Proof Farewell Tour are nothing short of remarkable. The tour concluded triumphantly April 29 and 30 at the Hollywood Bowl in Los Angeles with two sellouts that grossed \$2.8 million.

During the course of 280 shows in North America, Cher played to 2,880,726 fans and grossed \$194,683,927. More impressively, she played to 92% of capacity and realized 90% of her gross potential on the road. From Albany, N.Y., to Yakima, Wash., Cher played virtually every feasible market in the country.

Brad Wavra, touring VP at Clear Channel Entertainment, promoted the North American dates. "No other female artist has ever come close to what

she did," he tells *Billboard*. "Not Madonna, not Bette Midler, not Janet, not Whitney, not Tina, because she outworked them all."

Including European concerts (promoted by Barrie Marshall) and Australian shows (promoted by Michael Coppell), Cher played 325 dates, grossing well over \$200 million and playing to more than 3 million people. Wavra is quick to point out that despite its length, this was one complete tour. "She might have taken a month or two off physically, but she was always on sale," he says. "It was the same show, the same production, the same crew, everything."

A \$200 million-plus tour puts Cher in some pretty exclusive company for an act not known for extensive touring. "If Cher's in the same company as the Rolling Stones and U2, that ain't a bad place to be," Wavra says.

**LONG SHOT:** In one of the more creative ongoing arena-

# 325

Number of shows Cher played across North America, Europe and Australia

industry promotions, Freedom Hall in Louisville, Ky., taps into its Kentucky Derby market connection by staging an industry-related Derby contest each year. Under the direction of Freedom Hall director of sales and marketing Deborah "Derby Deb" Burda, the arena places \$2 bets for touring business professionals.

This year, Steve Liberatore of Belkin Productions in Cleveland was the only participant to pick Giacomo, another musically oriented Italian. (For the record, On The Road chased the hype and picked Bellamy Road.) As many in the business know, Giacomo is owned by Jerry Moss, the "M" in founding A&M Records with Herb Alpert. Giacomo was named for Sting's youngest son.

Paying \$102 on a \$2 bet, this year's Derby had the second-largest payout in its history. More than 70 industry pros participated in Freedom Hall's annual promotion, now in its 21st year.

So has Freedom Hall ever nailed down a booking because of this promotion? "No one has said directly that they've booked because of the promotion, but the conversation, common ground and uniquely timed good will have been a tremendous asset," Burda says. "I have heard 'We're gonna get you something else in there' during follow-up bet conversations. I've had \$200 FedEx'd to me from Jerry Garcia... to expand his bet a bit, however, I don't encourage that."

**KODAK MOMENT:** In a new joint venture between CIM Group and production/management firm TheatreDreams, the latter will program and operate the 3,400-seat Kodak Theatre at CIM's Hollywood & Highland Center in Los Angeles, and the Chicago Theatre, acquired by TheatreDreams in 2004.

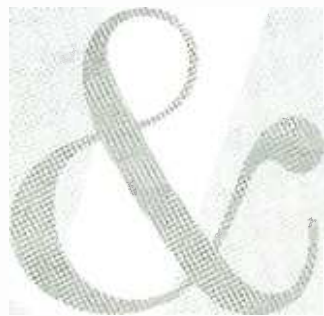


CHER

## BOXSCORE Concert Grosses

Copyright 2005, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0378. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.COM

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,025,655 (\$764,019 Australian) \$20.71/\$76.83	BETTE MIDLER Sydney SuperDome, Sydney, Australia, April 13, 15, 30, May 1	47,210 50,000 four shows	Garry Van Egmond, Michael Chugg Entertainment, Jack Utsick Presents
2	\$3,814,586 (\$496,202 Australian) \$208.68/\$76.09	BETTE MIDLER Rod Laver Arena, Melbourne, Australia, April 18, 21, 23	29,620 30,823 three shows	Garry Van Egmond, Michael Chugg Entertainment, Jack Utsick Presents
3	\$3,618,727 (\$190,425) \$331.49/\$142.07	CREAM Royal Albert Hall, London, England, May 2-3, 5-6	18,088 four sellouts	3A Entertainment, Jef Hanlon, Jack Utsick Presents
4	\$2,716,392 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, May 4-8	19,777 five sellouts	Concerts West/AEG Live
5	\$2,080,060 (\$2,72,650 Australian) \$208.19/\$75.91	BETTE MIDLER Entertainment Centre, Brisbane, Australia, April 8, 10	15,287 19,000 two shows	Garry Van Egmond, Michael Chugg Entertainment, Jack Utsick Presents
6	\$1,083,269 \$88.50/\$48.50	BOB DYLAN, MERLE HAGGARD, AMOS LEE Beacon Theatre, New York, April 25-26, 28-30	14,793 five sellouts	Clear Channel Entertainment
7	\$920,372 (\$136,290 Canadian) \$80.59	CHER, VILLAGE PEOPLE Save-On Foods Centre, Victoria, British Columbia, April 23-24	1,583 11,885 two shows one sellout	Clear Channel Entertainment
8	\$891,155 \$62.50/\$52.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Ford Center, Oklahoma City, May 13	15,263 sellout	The Messina Group/AEG Live
9	\$889,540 (\$140,523 Australian) \$132.51/\$77.21	BETTE MIDLER Entertainment Centre, Adelaide, Australia, April 26	7,508 7,522	Garry Van Egmond, Michael Chugg Entertainment, Jack Utsick Presents
10	\$838,008 \$61.25/\$51.25	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Arlene Schnitzer Arena, North Little Rock, Ark., May 12	14,309 sellout	Varnell Enterprises, The Messina Group/AEG Live
11	\$807,161 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER American Airlines Center, Dallas, May 14	14,994 sellout	The Messina Group/AEG Live
12	\$794,500 \$63/\$30.25	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Verizon Wireless Amphitheater, Selma, Texas, May 15	19,262 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
13	\$586,980 \$85/\$75	BRUCE SPRINGSTEEN Xcel Energy Center, St. Paul, Minn., May 10	7,072 sellout	Jam Productions
14	\$486,453 \$33	GREEN DAY, MY CHEMICAL ROMANCE Qwest Center, Omaha, Neb., May 15	14,741 sellout	Jam Productions
15	\$483,000 \$155/\$35	KUCCH DIL SE, ADMAN SAMI, SHEFALI JARIWALA & OTHERS Oakland Arena, Oakland, Calif., May 7	4,986 13,390	Mehta Brothers Entertainment
16	\$451,752 \$88/\$78	BRUCE SPRINGSTEEN Pantages Theatre, Hollywood, Calif., May 2-3	5,457 two sellouts	Clear Channel Entertainment, Nederlander, in-house
17	\$434,875 \$35	MAROONS, THE THRILLS HP Pavilion, San Jose, Calif., May 5	13,021 sellout	Clear Channel Entertainment
18	\$404,333 \$32.50	GREEN DAY, MY CHEMICAL ROMANCE Schottenstein Center, Columbus, Ohio, May 5	12,716 sellout	Clear Channel Entertainment
19	\$386,393 (\$488,746 Canadian) \$54.95/\$39.13	SARAH MCLACHLAN, THE PERISHERS John Labatt Centre, London, Ontario, May 15	8,321 sellout	House of Blues Canada
20	\$371,108 \$61/\$30.50	STING, FICTION PLANE Agganis Arena, Boston, May 5	6,651 sellout	The Next Adventure, Tea Party Concerts
21	\$366,195 \$85/\$75	BRUCE SPRINGSTEEN Rosemont Theatre, Rosemont, Ill., May 11	4,355 sellout	Jam Productions
22	\$364,134 \$75/\$34.50	MÖTLEY CRÜE Cumberland County Civic Center, Portland, Maine, April 23	6,148 7,025	Clear Channel Entertainment
23	\$362,474 \$34	GREEN DAY, MY CHEMICAL ROMANCE Wolstein Center, Cleveland, Ohio, May 6	10,661 sellout	Jam Productions
24	\$355,110 (\$444,560 Canadian) \$39.54	GREEN DAY, MY CHEMICAL ROMANCE John Labatt Centre, London, Ontario, May 4	9,264 sellout	House of Blues Canada
25	\$351,157 \$50/\$22	GAITHER HOMECOMING The Arena at Gwinnett Center, Duluth, Ga., April 29	12,192 sellout	Clear Channel Entertainment
26	\$350,052 \$75/\$14	CHANNEL 93.3 YOUR SHOW 6 GWEN STEFANI & OTHERS Coors Amphitheatre, Chula Vista, Calif., May 13	10,404 19,492	House of Blues Concerts, KHTS
27	\$346,765 \$65/\$45	SARAH MCLACHLAN, THE PERISHERS TD Waterhouse Centre, Orlando, Fla., May 6	5,412 6,818	Clear Channel Entertainment
28	\$340,365 \$65/\$45	SARAH MCLACHLAN, THE PERISHERS Kemper Arena, Kansas City, Mo., April 30	6,159 7,018	Clear Channel Entertainment
29	\$337,752 \$36	GREEN DAY, MY CHEMICAL ROMANCE Verizon Wireless Arena, Manchester, N.H., April 29	9,680 sellout	Clear Channel Entertainment
30	\$335,980 \$33.25/\$25.75	MAROONS, THE THRILLS, SIMON DAWES ARCO Arena, Sacramento, Calif., May 6	11,856 sellout	Clear Channel Entertainment
31	\$334,042 \$59/\$34	STING, PHANTOM PLANET Patriot Center, Fairfax, Va., April 27	6,298 sellout	The Next Adventure, Cellar Door
32	\$332,588 \$33.50	GREEN DAY, MY CHEMICAL ROMANCE Peoria Civic Center, Peoria, Ill., May 10	9,928 sellout	Jam Productions, Jay Goldberg Co.
33	\$330,712 \$33.50	GREEN DAY, MY CHEMICAL ROMANCE Alliant Energy Center, Madison, Wis., May 9	9,872 sellout	Jam Productions
34	\$316,566 \$129/\$39	VICENTE FERNANDEZ, ANA ROSA Rose Garden, Portland, Ore., May 8	4,004 12,343	Hauser Entertainment
35	\$302,260 \$34	GREEN DAY, MY CHEMICAL ROMANCE U.S. Cellular Center, Cedar Rapids, Iowa, May 11	8,890 sellout	Jam Productions



BY MICHAEL PAOLETTA

## Ellen DeGeneres

**A**s the host of her own daytime talk show, Ellen DeGeneres is as warm and goofy as she is intelligent and endearing. She asks her guests the questions that are likely running through her viewers' minds.

Indeed, on "The Ellen DeGeneres Show," the guests—an eclectic and colorful bunch—feel welcome and appreciated. For DeGeneres, who supplied the voice of Dory in the Disney/Pixar-animated hit film "Finding Nemo," it's about having a good time and bringing people together. The Louisiana native's feel-good vibe rubs off on her guests, studio audience and those watching at home.

DeGeneres' many disciples know that the stand-up-comedian-turned-author-turned-talk-show-host loves music. Whether it's rapping along to a 50 Cent jam or dancing to one of Madonna's grooves—played by the show's DJ, Tony Okungbowa—DeGeneres appears genuinely interested in music and the artists who create it.

All of which helps to explain why her syndicated show has become a magnet for recording artists. It does not hurt that the program, launched in 2003, has won several Daytime Emmy Awards and, according to Nielsen Media Research, ranks No. 7 against other syndicated talk shows. It averages 2.6 million total viewers.

"Her national platform has incredible depth of reach and focus with music fans throughout the country," Island Records president Steve Bartels notes.

In May alone, DeGeneres' musical guests have included Gwen Stefani, Neil Diamond, Mariah Carey, the Backstreet Boys and a number of "American Idol" castoffs. Oh, Jennifer Lopez and Britney Spears stopped by, too. Upcoming guests include Gretchen Wilson, Nelly, Lee Ann Womack and Il Divo.

In Carey's case, DeGeneres—in her playful quest to bring glamour back to daytime TV—had the singer perform at a high-school prom.

DeGeneres also shines the

light on newcomers. Atlantic Records artist Ellie Lawson, whose debut album is due later this year, and Geffen duo Ring-

side have appeared.

Later this month, "The Ellen DeGeneres Show" will go dark for the summer. But right now, the out, loud and proud DeGeneres is very much on for *Billboard* and its readers.

### HIGHLIGHTS

#### ELLEN DeGENERES

**1982:** Named Showtime's Funniest Person in America for her videotaped club performances.

**1986:** Premiere of her first HBO special, "Young Comedians Reunion."

**1991:** Named best female stand-up at the American Comedy Awards.

**1994:** Stars in ABC TV series "Ellen."

**1995:** First book, "My Point . . . And I Do Have One," debuts at No. 1 on The New York Times best-seller list.

**1996:** Hosts the Grammy Awards for the first time. Releases her first comedy CD, "Taste This," on her own imprint, Soda Jerk, through Lava/Atlantic.

**2001:** Hosts the Primetime Emmy Awards.

**2003:** DeGeneres' Here and Now stand-up comedy tour visits 35 markets. She is featured as the voice of Dory in "Finding Nemo." "The Ellen DeGeneres Show" debuts.

**Q:** Music is an integral part of your TV show. Was it a conscious decision, from the start, to incorporate music and artists?

**A:** I always wanted a DJ from the beginning. And I thought the more types of music we played, the more types of viewers we'd get. Oh, I almost forgot. It was originally supposed to be a dance show, but I love to talk.

**Q:** You champion veterans and newcomers alike from Rob Thomas and Elton John to Ring-side and Ciara. In booking is there an "Ellen philosophy"?

**A:** I've adopted the philosophy of Socrates: "If it sounds good in my car, it'll sound good on the show." I think he said that.

**Q:** What do you look for in an artist or group? What type of artist is a perfect fit for your TV audience?

**A:** We've had every genre . . . every generation. The only thing we really haven't had is heavy metal. We're scared our studio audience will hurt themselves banging their heads.

**Q:** Have there been any surprises—good or not so good—

with regard to artists that have appeared on the show? A once-in-a-lifetime happening that you won't soon forget?

**A:** Well, I think laying on Elton John's piano while he's singing will probably never happen again. I hope it does. But really, what are the chances? Fifty-fifty at best.

**Q:** Are there any acts that you have yet to have on the show but still desperately want?

**A:** U2 and Coldplay. It just hasn't happened yet. I sent them a candygram, so they should be on anytime now.

**Q:** What is your fan mail saying about your musical guests?

**A:** They're saying, "Ellen, we love the music . . . keep it up, and also can you get George Clooney to come on, even though he isn't a musician?"

**Q:** Which artists are you most listening to these days?

**A:** Ellie Lawson. She's just the latest person I've discovered. She has a fresh sound that I like. I like hearing unique musicians.

**Q:** Has digital technology affected you as a music fan?

**A:** I don't know that much about digital technology, but if it has a "play" button I like



**Q:** Who are your favorite artists?

**A:** There are so many. Chaka Khan and Stevie Wonder are definitely two of my all-

time favorites.

**Q:** You're probably the only TV talk-show host who can rap every word to 50 Cent's "In Da Club." Where does this come from?

**A:** Well, it started when I parodied like it was my birthday and people called me "Shorty."

**Q:** You seem to have a real affinity for hip-hop and dance music. What's the source of this fascination?

**A:** It makes me get my eagle on.

**Q:** What do you make of Starbucks becoming a leader in selling music?

**A:** What's being jittery without a little music?

**Q:** Has any thought been given to releasing an "Ellen DeGeneres Show" soundtrack or compilation CD, featuring artists who have performed on your show?

**A:** Great idea. We could sell it at Starbucks.

**Q:** Do you have any career plans in the works that have nothing to do with the TV show?

**A:** The show takes up most of my time, but this summer I may go to beauty school and get my license.

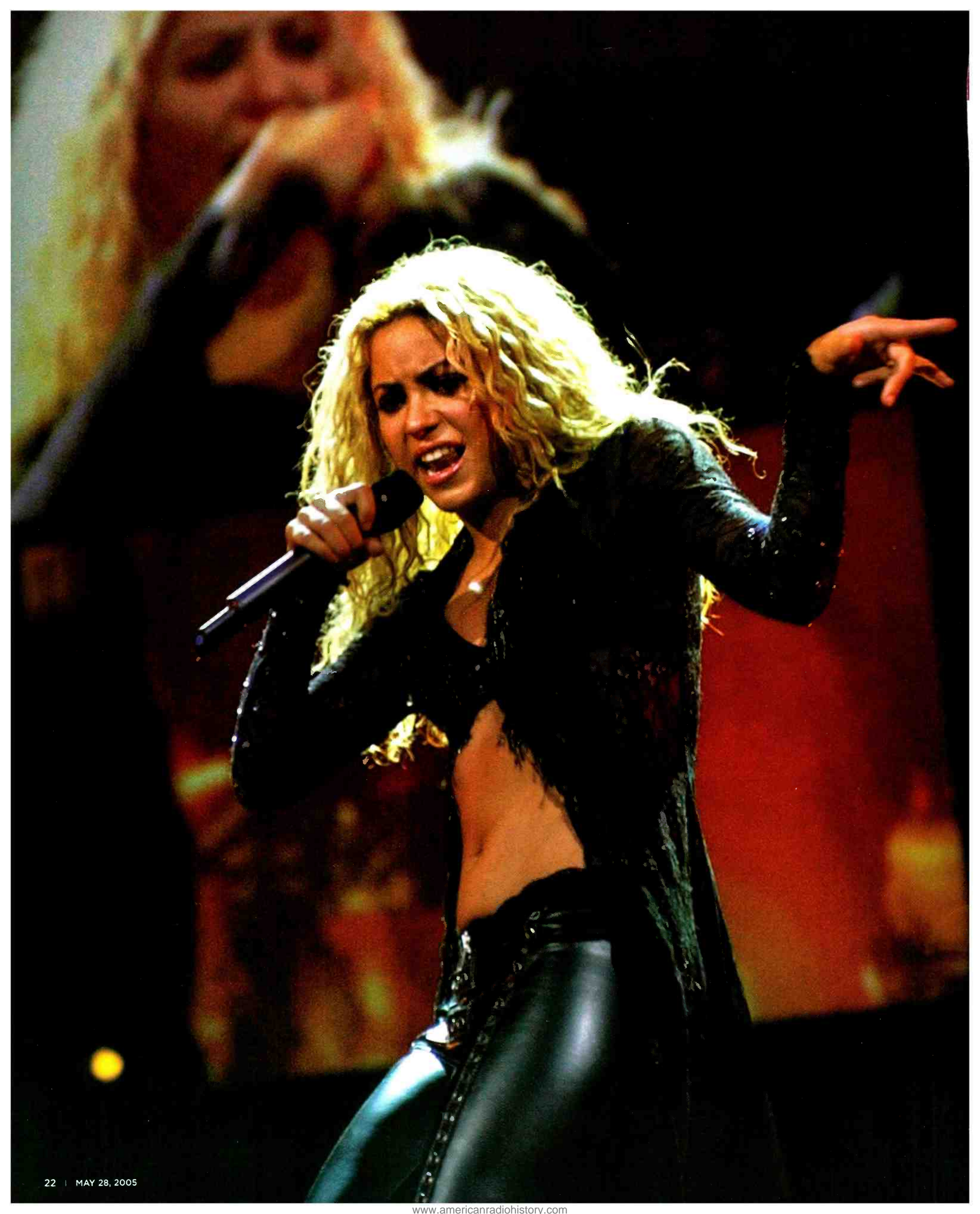
**Q:** What is the one thing you would say to others who are just starting out in entertainment?

**A:** Follow the three P's: persistence, preparedness and prawns. [They] fill you up, but don't weigh you down. •••

it. I do love the iPod, though.

**Q:** What was the first record you purchased? When did music become a vital part of your life?

**A:** I've always loved music. My first album was David Bowie, "The Rise and Fall of Ziggy Stardust and the Spiders From Mars" [from 1972].



# Shakira x2

## COLOMBIAN SUPERSTAR HAS HER OWN IDEAS ABOUT CROSSOVER SUCCESS BY LEILA COBO

Leave it to Shakira to defy all the rules.

Typically, a Latin crossover act with an album in English will promote it to English-speaking and Latin fans. For Spanish-language albums, promotion is concentrated on the act's Latin fan base, wherever it may be.

But not Shakira.

Her upcoming "Fijación Oral, Volumen 1," due June 7 on Epic Records, is her first studio album in nearly four years. It is an all-Spanish album whose first single, "La Tortura," had its premiere on MTV.

It was the first time the channel added a Spanish-only video—with no English counterpart.

MTV also aired a "Making the Video" program in Spanish with subtitles during prime time—another first.

"We do things with artists because our audience wants to see that, and Shakira's name keeps coming up," says Tom Calderone, former executive VP of music and talent programming for MTV/MTV2 and now GM of VH1.

Other crossover acts have had Spanish videos on MTV—but always with an English version also airing.

Shakira, Calderone says, "is a different stratosphere."

Indeed, there is no precedent for "Fijación Oral." The album, the follow-up to Shakira's English-language debut, the multiplatinum "Laundry Service," is the first half of a two-part, bilingual project.

The second part, "Oral Fixation, Part Two," is completely in English and will be released this fall, also on Epic. Unlike other releases by crossover acts, the two albums do not have any songs in common.

"The original intent was to make one album, I didn't know if in English or Spanish," Shakira says.

When she started to write, the songs flowed in her native Spanish, and also in English. It was a different experience for the Colombian-born Shakira, who wrote "Laundry Service" armed with a bilingual dictionary, when she was just learning how to speak English.

From 60 songs, many of which she wrote with longtime collaborators like Lester Mendez and

Luis Fernando Ochoa, Shakira whittled down the list to 10 in each language. She then proposed a stylistically eclectic two-album project.

"I don't believe very much in the musical unity of albums," Shakira says. "I don't think an album needs to have one general concept. I think albums have to be the spontaneous expression of an artist. That's why I took such a long time to work on these songs. And so many things happened in that time, that the first song I wrote has nothing to do with the last."

In deciding which album to release first, Shakira also broke ranks. Most Latin crossover acts have followed their English breakthroughs with another English-language album. But Shakira is following up "Laundry Service" with a Spanish recording, in order to fill what she calls "an urgent need."

"Sometimes with great artists you have to reinvent the way you do business," Epic Records president Steve Barnett says. "Often, record companies talk about global plans for a record. This is a global plan for two records."

And an ambitious plan at that.

"Fijación Oral" is a Latin-minded album. Not only is it in Spanish, but, for the first time in Shakira's career, it features collaborations, with two quintessentially Latin acts.

One is Gustavo Cerati, an Argentine rocker little known outside Latin America. The other is Spanish pop star Alejandro Sanz, who joins Shakira for "La Tortura" and its video.

Their presence may help Shakira re-enter the Latin marketplace; it has been seven years since her last all-Spanish album.

Still, the bigger challenge is the project's global scope. Both albums will be released in more than 100 countries—every territory covered by Epic and its distributors.

Marketing and promotion will be distinct in each territory, with Shakira initially visiting Mexico, Argentina, Brazil, Colombia, Spain, England, Germany and possibly Chile in addition to her U.S. promotion.

Remarkably, Shakira is "a superstar in a lot of these countries," says Helena Verellen, senior marketing director for Epic International.

"Even in countries in Asia, where there is no Spanish market at all, there is potential to sell a Shakira album, whatever it is," Verellen says.

Repositioning Shakira in multiple markets will be laborious but the label is up to the task, says Luana Pagani, Sony BMG senior VP of global marketing for Latin America.

"She's a great artist," Pagani says.

Epic is working with Sony BMG's U.S. Latin and Latin American divisions, which were responsible for breaking Shakira as a star in the Latin realm and have been instrumental in positioning and maintaining her as a major artist among Spanish-speaking audiences.

### REDEFINING LATIN POP

Now 28, Shakira was originally signed to Sony Colombia and initially released two albums there with no impact. Her breakthrough came with the 1996 release "Pies Descalzos," an album that redefined the scope, sound and image of Latin pop female acts.

With limited promotion in the United States, "Pies" managed to sell nearly half a million copies, according to Nielsen SoundScan.

Her follow-up, 1998's "Dónde Están los Ladrones," sold close to 900,000 copies in the States. By the time she released "Laundry Service" in 2001, Shakira had sold more than 10 million albums in Latin America alone.

As for "Laundry Service," it has sold 3.3 million

copies in the United States and more than 13 million worldwide, according to Epic. All told, Shakira has sold more than 26 million albums worldwide.

Armed with those numbers, Epic has set aside a year to promote the new project, with varied marketing partnerships around the world encompassing singles from both releases.

In Sweden, for example, mobile phone company 3 is airing a TV spot that invites users to download the "Tortura" video.

In Korea, Epic has a synchronization deal with another mobile provider that is using "La Tortura" for a jeans commercial. Three other songs, taken from both albums, will be used throughout the year, with the Spanish album setting up the English album.

In Brazil, cyclists will tour the beaches of Rio de Janeiro with Shakira banners and airplanes will circle the sandy shores of São Paulo with Shakira announcements.

"We're going to work both records completely around the world," stresses manager Ceci Kurzman, who was Epic's VP of marketing before taking over Shakira's career last year.

She says releasing the two albums separately will give people "time to live with their music."

"La Tortura" was simultaneously released to radio stations worldwide. The video also premiered simultaneously on Latin and mainstream channels. In the United States, the track is No. 2 on the *Billboard* Hot Latin Songs chart and No. 80 on The *Billboard* Hot 100.

A mix of pop, flamenco and rock, "La Tortura" was also reworked as a "Shakitón" mix with subtle *reggaetón* elements. As with other Shakira creations, there is no clear stylistic element or ethnic influence that identifies it as her work. Rather, the voice, the inflection and the lyrics—always clever and well-crafted—make the song purely Shakira's.

"I don't like labels, because I'm an artist on a permanent search. If there is any label I like, it is the 'pop' label, because it's a very flexible world," Shakira says. "I'm afraid of getting married to one sound forever. I want to have Don Juan's liberty within music, and do what my instincts tell me."

### FACT FILE

**"I'm afraid of getting married to one sound forever. I want to have Don Juan's liberty within music, and do what my instincts tell me."**

Label  
Epic  
Management  
Nexus Management Group  
Agent  
Creative Artists Agency  
Publisher  
Sony/ATV Music Publishing (BMI)  
Top-selling album  
"Laundry Service" (2002),  
3.3 million (U.S.)

A sunset over the ocean with a copyright symbol on the horizon. The sun is low on the horizon, casting a warm orange and yellow glow across the sky. The water below is dark with ripples, reflecting the light from the sun. A copyright symbol (©) is positioned on the horizon line, directly behind the letter 'R' in the word 'FOR'.

# FOR THE COMMON GOOD?

**MOVEMENT TO SHARE CREATIVE WORKS RAISES  
CONCERNS IN MUSIC CIRCLES BY SUSAN BUTLER**



**A**n innovative approach to sharing and licensing copyrighted material is spreading around the globe, gathering millions of creative works under its umbrella.

The movement, spearheaded by a nonprofit organization called Creative Commons, is little-known in the music industry.

Yet sponsoring groups in 31 countries have adopted the Creative Commons approach. Sponsors in nearly 40 more countries are said to be in the process of launching the project.

For the most part, the various Creative Commons licenses have been applied to academic material and blogs. In many instances, creators permit others to make use of their works without compensation. In other cases, new works are donated to the public domain.

As Creative Commons chairman and Stanford Law School professor Lawrence Lessig travels the world encouraging international

Recording Industry Assn. of America, also has expressed support for the Creative Commons in speeches and in an article in *Wired*. (Lessig is a contributing editor to the magazine.)

Despite such displays of support, critics like the NMPA's Israelite believe Creative Commons intends to undermine copyright protection through its activities in courts and legislatures.

"Lessig and his followers advocate a shorter copyright term," says attorney Michael Sukin, a founding member of the International Assn. of Entertainment Lawyers.

The Creative Commons was founded on the ideas of Eric Eldred, an Internet publisher who filed a court challenge to federal legislation that extended U.S. copyright protection for an additional 20 years. Lessig argued the case for Eldred before the Supreme Court, which upheld the law.

"I think the biggest issue that Creative

"Neither Jack nor I endorsed the Creative Commons brief before the Supreme Court," she says. "Obviously I don't approve, obviously I don't think it's appropriate, and I certainly don't endorse their view in" the Grokster case.

Israelite says that often when people give away their own property under a Creative Commons license, "it is really an argument why others should be forced to give away their property."

Still, many industry experts praise the group for creating its licensing mechanism.

"If a creator wants to dedicate his work to the world or wants to allow others to use it with the promise to credit the author, there has been no mechanism in place to provide public notice," RIAA president Cary Sherman says. "The Commons approach would basically solve this problem."

Lessig says, "We thought it was critical to build standards that become interchangeable and understandable across jurisdictions."

On its Web site, Creative Commons offers six basic licenses, eight special licenses and a core licensing engine.

The basic license deals have various options for authors, including offering works for mere attribution (credit), restricting use to non-commercial purposes, permitting adaptations (derivative use) and requiring users to "share alike" if they make changes.

The special licenses cover music sampling,

through performance and synchronization licenses. This ancillary revenue can be lost if an artist—especially a young artist—makes the wrong choice.

"An artist's first work is often his best," U.K.-based manager Keith Harris says. "If he gives rights away irrevocably to a song [under a Creative Commons license], he may never repeat that work."

Sarah Faulder, chief executive of London-based Music Publishers Assn., says that a music publisher or label may not invest in artists who have already given songs away. "No one can tell which ones will be successful," she says.

British Music Rights director general Emma Pike acknowledges that offering free copies of music can be a good marketing tool. She asks, however, "Why use the Commons licenses for this reason?" Releasing copies of music on other services—even Kazaa—allows artists to keep their rights, she says.

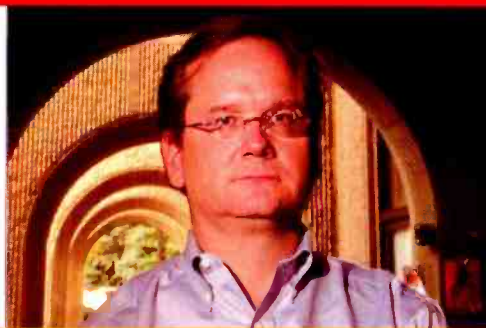
Lessig says the licenses are irrevocable, but adds that creators can stop offering their work at some point forward. Faulder says that it is "certainly not clear to U.K. lawyers that you can call back in your rights."

Faulder, Pike and others are calling on the Creative Commons to explain potential pitfalls or strongly recommend that artists get legal advice.

Lessig says that he has known "tons of people" who have received advice from lawyers who have contacted the Creative Commons for their clients.

**"We thought it was critical to build standards."**

**—LAWRENCE LESSIG**



adoption of Creative Commons, the movement has begun to arouse concern in the music business. Some industry leaders say that the group's approach—applauded by many—is in effect a Trojan horse that could erode copyright protection or harm unwitting artists.

"My concern is that many who support Creative Commons also support a point of view that would take away people's choices about what to do with their own property," says David Israelite, president/CEO of the National Music Publishers' Assn. and former chairman of the Department of Justice's Intellectual Property Task Force.

Creative Commons dates back to 2001, when a number of figures from the academic world recognized that there was no mechanism in place to inform Internet users how to easily locate copyright owners. Nor was there a way for Web users to determine whether works posted on the Internet—essays, articles, photographs, poetry, music—could be used freely as public-domain works or in some ways without the copyright owner's permission.

The group began developing standard licenses that can be linked to works on the Internet, indicating that the copyright owners permit certain uses without compensation. In this way, other creators who want to use or build on the works can do so without tracking down the owners or hiring lawyers to do so, says Massachusetts Institute of Technology computer science professor Hal Abelson, a Creative Commons board member.

While authors were initially licensing blogs, scientific articles and educational materials over the Internet, the Creative Commons has more recently been encouraging the music community to support the project online and offline.

At least one widely circulated CD has been developed using Creative Commons licenses. *Wired* magazine approached artists to provide music under the Creative Commons licenses for a CD distributed with its November 2004 issue. Sixteen agreed, including David Byrne, Beastie Boys and Chuck D.

Hilary Rosen, former chairman/CEO of the

Commons really tries to point to is the fact that for the sake of a very small percentage of works that do have high value, we're locking up everything else so our intellectual soil becomes nutrient-poor," says Tim O'Reilly, who publishes technology books and supports the group.

While Lessig and other board members acknowledge that they support a shorter copyright term, they say Creative Commons is separate from their activities as individuals.

MIT's Abelson says his point of view comes from his science background. "If the term in 1920 was what it is today, we would just now be freeing up the work that discovered that there were atoms. I don't want to speak for artists, but for the progress of science it just scares me that you lock this stuff up for 100 years."

Abelson adds, "We're not like a lobbying organization. We've been trying pretty hard for Creative Commons not to get involved in that kind of stuff."

Yet Israelite and Sukin say that it is hard to separate the individuals from the organization.

This blurring was evident when RIAA and Motion Picture Assn. of America members, music publishers and songwriters argued the Grokster case before the Supreme Court, seeking to reverse the federal appellate decision that held peer-to-peer operators Grokster and StreamCast not liable for their users' infringements of copyrighted music.

Fifty-five amicus (friend of the court) briefs were filed, many by professors. Rather than filing a brief as a professor, Lessig submitted one on behalf of Creative Commons.

The brief, which proposed affirming the appellate decision against RIAA and MPAA members, described the Creative Commons as a group with an award-winning project endorsed by many, including ex-RIAA chief Rosen and former MPAA leader Jack Valenti. It also listed as supporters the artists whose music was on the *Wired* CD.

Although Rosen supports the Creative Commons approach to licensing, she tells *Billboard* that she was not aware her name was used in the brief.

## ONE ARTIST'S CAUTIONARY TALE

Andy Fraser hates to think what his fate might have been had Creative Commons existed when he was a young artist.

Fraser entered the business in 1968 at age 15, when he became the bass player/co-songwriter for British rock/blues band Free. Two years later, while in the dressing room after a bad gig, he started bopping around telling his bandmates, "It's all right now." After about 10 minutes a song was born, with co-writer/singer Paul Rodgers contributing lyrics.

"All Right Now," released on Free's third album, "Fire and Water," became one of the most-performed songs in the BMI repertoire of about 4.5 million works. The song has been played nearly 3 million times—the equivalent of repeatedly playing it for more than 28 years.

While Fraser has written more than 150 songs, continuing royalties from radio and TV use of two compositions—"All Right Now" and "Every Kinda People" (first recorded by Robert Palmer)—generate most of his income. Had he given up his rights to those early hits, he would not have the resources to cover his treatment for AIDS.

Fraser reveals to *Billboard* that he was diagnosed with AIDS more than 20 years after he wrote those hits—long after the songs would have gone into the public domain under Creative Commons' 14-year founder's copyright license.

"When you're young, even 14 years seems like a long time," Fraser says.

Such a decision might have been tragic. Fraser says he has been kept alive by medication, radiation therapy and experimental medical treatments—largely paid for with his song royalties.

"No one should let artists give up their rights," he concludes.

—Susan Butler

music sharing and contributing works to the public domain.

Each license comes in three versions, which Lessig describes as the human-readable form in language understandable to lay persons; the lawyer-readable license in language for courts to enforce in each jurisdiction; and the machine-readable form that embeds information for Internet search engines.

Critics of Creative Commons say that offering these licenses to artists without encouraging them to get legal advice or explaining risks is dangerous. They point out that music is different from other works.

Revenue from most copyrighted works is derived directly from licensing or selling the works or products that embody the works. For example, technology is licensed or sold for use as software or hardware that often becomes obsolete. Literary works embodied in books often go out of print or have a limited shelf life.

Music, however, generates revenue not only through such products as CDs, but

Abelson notes that the average college faculty member writing a paper and putting it up on the Web should not have to go to an attorney. "I think similarly for a lot of artists who just want to put their work up under standard conditions, they shouldn't have to go and get the expensive legal advice," he says.

"Of course it's very important for people to know what rights they have and what rights they're using," says James Boyle, a Duke Law School professor and Creative Commons board member. The role of the Creative Commons, he says, is to provide legal tools "to fine-tune" a creator's control over rights. He believes the risks are no greater than putting work on the Web.

Faulder says that providing the legal tools upfront could mean that there is no recourse if things go wrong.

"In business, people who issue contracts are accountable in courts," Faulder says. "Strict rules govern these contracts to protect the vulnerable—and creators are vulnerable." ■■■

# Coldplay



# TURNING UP THE HEAT

## EMI ROLLS OUT GLOBAL BLITZ FOR PRIZE BAND

BY EMMANUEL LEGRAND and MELINDA NEWMAN

It has been said that one hit album is a fluke and two is a really good start, but if an act has three successful albums, it signals a long career.

On the eve of the release of its third studio album, "X&Y," certainly no one doubts that Coldplay has a healthy career. The only question is, How high can the band go?

The set, due June 7 on Capitol in North America and June 6 on Parlophone in the rest of the world, stands to be one of EMI Music's biggest releases of the year.

"It certainly is one of the most highly anticipated records," EMI Music vice chairman David Munns says, "and one with enormous retail, radio and media buzz behind it."

Munns and EMI Music U.K. chairman/CEO Tony Wadsworth will not give exact projections. But they have set the sales bar higher than the band's last album, 2002's "A Rush of Blood to the Head," which shifted more than 10 million units worldwide. "I expect this album to do a lot more," Wadsworth says.

In the United States, where Capitol initially will ship at least 1.5 million copies, Capitol Records (U.S.) chairman Andy Slater is looking at not only sales, but the band's potential legacy.

Coldplay is "at the brink of proving they are going to be enduring and become a cultural touchstone," Slater says. "For most bands, that moment comes with the third record."

Some critics are already comparing the album to "The Joshua Tree," which catapulted U2 to worldwide superstardom.

Virgin Entertainment Group North America chief marketing officer Dave Alder considers the album a milestone for Coldplay. "Whether it turns out to be their 'Joshua Tree' in a commercial sense remains to be seen, but it will certainly garner the acclaim and praise that U2 received for taking such a leap at that time," Alder says.

"'X&Y' is probably [our] most anticipated release of the year," he adds. "We were truly impressed by the maturity, beauty and complexity of the record."

But the album was not delivered without some difficulty. The band spent 18 months promoting and touring behind "Rush of Blood." Then, Coldplay started working on new songs with longtime producer Ken Nelson. Unsatisfied with the result, the band started the process all over with a new producer, Danton Supple.

The delays in the delivery of the Coldplay album and the new release from Gorillaz forced EMI to issue a warning to investors in February

that its recorded-music sales for the fiscal year ended March 31 would come in lower than expected. The company is currently projecting that recorded-music sales will be 7.5% below the previous year when it reports earnings May 24.

EMI's management downplays the impact of the delay and the role of Coldplay in the label's overall financial picture.

"With a record as highly anticipated by fans as this, the importance of it gets built up into a frenzy in the industry and in the press," Munns says. "Of course, it's a special record, but we believe all of our releases make an important contribution both artistically and financially."

Wadsworth says, "As far as we are concerned, they were doing what needed to be done to make a great album, which is not easy when there are so many expectations. We did not feel at any point in time that there was a huge problem at all."

"Of course, we want what's best for the company, but not to the extent of putting pressure on the band," Capitol Music U.K. president Keith Wozencroft adds.

For his part, lead singer Chris Martin recently expressed disdain for shareholders in a Reuters interview. He declined to be interviewed for this story.

### BACK IN THE U.S.A.

In the United States, first single "Speed of Sound" was previewed as a master ringtone more than a week before the song went to radio (*Billboard*, April 23).

A 30-second clip of the tune was offered exclusively through Cingular Wireless starting April 12.

It was also available for download prior to its May 23 physical release and on April 19 became the first track to simultaneously top all of the singles sales charts at Apple Computer's iTunes stores around the world, which numbered 15 at the time.

Once "Speed of Sound" went to radio, a number of formats—including triple-A, adult contemporary and modern rock—quickly responded. "They are one of the few bands that can deliver a new single and immediately the single is put into power play," says Bob Burch, VP of programming and marketing for triple-A KPRI San Diego. The song is No. 1 for its second week on *Billboard* Radio Monitor's Triple-A chart.

"There aren't a lot of bands that will command that kind of attention. The U2s, the Dave Matthews, the Coldplays," Burch says.

While Capitol will be careful to always take care of the band's radio base, plans do call for

a "look at the top 40 market," Slater says. "It's a natural progression for this album to end up in the mainstream."

Coldplay has already racked up impressive U.S. sales. "Parachutes" has sold 2.2 million copies since its 2000 release, while "Rush of Blood" has moved 3.7 million units, according to Nielsen SoundScan.

EMI U.K.'s Wadsworth notes that Coldplay is one of the few British acts to have established a large following in the United States in the past five years.

"Having a strong base in the U.S. not only provides us with sales but also credibility," Wadsworth says. "It has a knock-on effect on all the territories that are influenced by the U.S. market. We have in Coldplay a truly global band."

### WORLDWIDE SENSATION

The marketing approach to the new album is global, indeed. Mike Allen, EMI Music U.K. VP of international, says the launch was preceded by an "intense setup," working in tight collaboration with Mark Collen, Capitol Music senior VP of global marketing, and his successor, Matthieu Lauriot-Prevost.

"We have the burning desire to launch this record with the maximum effect in each and every market," Allen says. Wozencroft adds that the label is looking at a 24-month marketing campaign with a potential six singles.

In early March, EMI started meetings with global marketing divisions, including detailed discussions with all the regional teams and the key markets.

Collen and his team had assembled market research about Coldplay's audience, its music and how it is perceived. "We discovered that Coldplay's music could appear in a wide range of music collections," Allen says. "We are addressing where we think the bulk of Coldplay's fans are initially and how to get to them."

To that end, Martin and fellow band members Guy Berryman, Jonny Buckland and Will Champion made several trips to the United States for media promotion and buzz gigs, spent a week in Japan, then headed back to Europe for live work and face-to-face promo, mostly in France, Germany, the Netherlands, Italy and Spain.

According to Lauriot-Prevost, Coldplay's top four markets are the United States, United Kingdom, Canada and Germany. One of the big targets with this project is Japan. "Coldplay has reached gold-plus [there] on the last album, but

we need to bring Japan to the level we have reached in the other major markets," he says. (Gold sales in Japan are 100,000 units.)

On May 15, Coldplay performed a secret London gig for MTV Networks contest winners culled from 20 MTV channels worldwide.

"EMI and management started planning the event way in advance with MTV," says Harriett Brand, senior VP of music at MTV Networks International.

That show will air June 5 on MTV outlets around the world (outside the United States) and be preceded June 4 by a 30-minute special on the band, in which the group is questioned by such fellow acts as Foo Fighters, Noel Gallagher, Stereophonics, Xzibit and the Kills.

The plan differs in North America, where Coldplay taped a separate concert May 18 at MTV's Times Square studios in New York that will also air June 5. The band also taped an episode of "Storytellers" for VH1 on May 16. It will air June 8. A May 17 performance at New York's Beacon Theater was videotaped for an AOL webcast.

Additionally, mtv.com will begin streaming "X&Y" May 31, one week before the album is available at retail.

"X&Y" is currently available for prepurchase on iTunes, making it Apple's first preorder campaign. Buyers will receive two additional unreleased tracks.

### ON THE ROAD AGAIN

The key to promoting the band, Slater says, "comes down to making the strongest emotional connection between the singer and players and the listener. And this band does that onstage."

On June 1, Coldplay will perform a London show that will be heard live on national top 40 public station BBC Radio 1. "Having a Coldplay concert at the beginning of the summer is what our listeners want most," Radio 1 head of music Alex Jones-Donnelly says.

In addition to playing some radio shows, the Coachella Festival in April and Lollapalooza in July, Coldplay will kick off its biggest international tour to date in June with a series of five stadium shows in the United Kingdom. Capacity for each venue is about 30,000.

An eight-week North American tour begins Aug. 2 in Toronto. Rilo Kiley is the opening act.

*Additional reporting by Jill Kipnis in Los Angeles and Brian Garrity in New York.*

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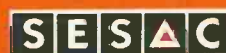
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# MUSIC

MAY 28, 2005

**COUNTRY** BY PHYLLIS STARK

## MESSINA'S 'SURPRISE' COMEBACK

**N**ASHVILLE—Jo Dee Messina has had a career marked by ups and downs, but right now she's definitely on a professional high.

Her new Curb album, "Delicious Surprise," spent two weeks at No. 1 on the *Billboard* Top Country Albums chart after its April 26 release. Debuting at No. 7 on The *Billboard* 200, "Delicious Surprise" was Messina's first top 10 entry on that chart. The album has sold 174,000 units in its first three weeks, according to Nielsen SoundScan.

In addition, first single "My Give a Damn's Busted" was No. 1 on Hot Country Songs for two weeks, marking the sixth No. 1 single of her career.

"Delicious Surprise," Messina's first non-holiday studio album in five years, marks a big comeback for her. Since her last new album, she has made radical changes in her professional and personal life that have helped guide her to this new career peak.

Messina parted with longtime manager Stuart Dill of Refugee Management and signed with Dreamcatcher Artist Manage-

ment. She also took her publishing in-house after a co-publishing deal with Curb ended, changed publicists and replaced much of her road crew. In addition, she split with her fiancée after a nine-year relationship and entered rehab for alcoholism treatment.

"The majority of my world has changed," she admits, adding simply that the moves "needed to happen."

"I was working constantly," she observes. "I was more focused on the day-to-day work to be done than being available for the creative aspect, and it took its toll."

Messina, who declared bankruptcy earlier in her career, says her support network hasn't always been as solid as it is now.

"When I went through the rough times, people jumped ship," she says. "I've been emotionally attached to a lot of people who pretty much saw me as a meal ticket. It was a hard-ass lesson to learn, but I learned it. Now a part of me walks around guarded."

Despite those hard lessons, she says rehab helped her get back in touch with her creative side. Rehab "al-

continued on >>p30

**R&B/HIP-HOP** BY GAIL MITCHELL

## Common Not A Plain Rapper

Common is back. That is the consensus reverberating coast-to-coast in advance of the May 24 release of "Be." And judging by the unanimously positive buzz to the *Getting Out Our Dreams*/Geffen album, the Chicago rapper will find himself once again at the apex of critical acclaim and commercial appeal.

"Common's 'Be' reminds me of [2000's] 'Like Water for Chocolate,'" says Carlton Tucker, owner of retail outlet Mad T in Washington, D.C. "But 'Be' is the best and most consistent album he's done. I think this album is going to go down as a rap classic."

The socially conscious rapper formerly known as Common Sense has been drawing respect for his honest and colorful street poetry ever since his debut in the early '90s.

Born Lonnie Rashid Lynn, Common first tasted critical and commercial success with "Like Water for Chocolate," his fourth album, which featured the Grammy Award-nominated "The Light."

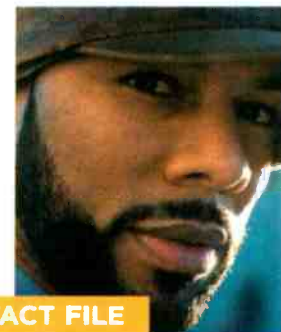
The momentum shifted with the 2002 release of the experimental, eclectic "Electric Circus," which sold a disappointing 65,000 units.

"Obviously, I wanted 'Electric Circus' to receive a better response," Common says during a stop on his current cross-country promo tour. "But I don't apologize for the record. It was me being true to what I feel as an artist. Like Miles Davis, it's my 'Bitches Brew.' It's a part of my musical evolution."

As is "Be." Even while he was recording "Electric Circus," Common says he told then-girlfriend Erykah Badu that he wanted to do a raw hip-hop album.

"People might dance to it in the clubs or listen on the radio for a minute. But a lot of the hip-hop music being made doesn't stick to their souls," Common says. "I wanted to create something timeless and ageless."

Enter fellow Chicagoan Kanye West. continued on >>p30



**FACT FILE**

**Label:** Getting Out Our Dreams/Geffen

**Management:** Derek Dudley

**Booking:** The William Morris Agency

**Publishing:** Universal Music Publishing/Senseless Music (BMI)

**Top-selling album:** "Like Water for Chocolate" (2000), 752,000

**FACT FILE**

**Label:** Curb Records

**Management:** Dreamcatcher Artist Management

**Booking:** The William Morris Agency

**Publishing:** Dream Bound Songs (ASCAP)

**Top-selling album:** "I'm Alright" (1998), 2.1 million

**Last non-holiday studio album:** "Burn" (2000), 1.2 million



Common Photo: Cass Bird

## MESSINA (cont.)

from >>p29

lowed me to step back and see what's really important. I got a chance to see why I do music, which is because I love it. I love to entertain."

Since that epiphany, she says, "I'm singing around the house again, singing in the grocery store, singing in the shower."

As part of her new emphasis on the creative aspects of her career, "Delicious Surprise" became the first album that Messina co-produced. She has also refocused on her songwriting, contributing five songs to this album.

"Because my mind is a bit freer," she says, "I have more time to dream, and in those dreams is where my music lies."

For the first time, Messina says there were "no compromises" with the label on song selection. "On every album so far there were one or two songs or singles that I really wasn't comfortable with," she admits. But she says this time Curb executives were "really open to letting me do what I needed to do."

Country radio is welcoming back Messina and her music. Marci Braun, assistant PD/music director at WUSN Chicago, says, "It's great to have a

performer with her energy back in the format."

"Jo Dee Messina and many of our women with star power have been missed by country listeners," WKLB Boston assistant PD/music director Ginny Rogers says. "When the Dixie Chicks went on hiatus, the format lost its female attitude. Jo Dee's ["My Give a Damn's Busted"] gives us that back."

The single, written by Joe Diffie, Tony Martin and Tom Shapiro, previously appeared on Diffie's 2001 "In Another World" album.

Benson Curb, VP of sales for Curb Records, largely credits the single and its video for the album's success. He also cites a "full print, radio and TV advertising campaign."

Additionally, Messina has promoted the album on a number of network morning shows and other outlets.

Although Messina is no stranger to success, she says she is enjoying it for the first time.

"Do you know how many second chances I've had?" she asks with a laugh. "When people say, 'You're an overnight success,' I say, 'How long is your night?'"



## The Beat

MELINDA NEWMAN mnewman@billboard.com

# Big Boi Ties A Purple Ribbon

OutKast Rapper's New Label Has A Variety Of Distribution Options

As if being half of tremendously successful duo **OutKast** were not enough, **Big Boi** is readying the first release on his **Purple Ribbon Entertainment**.

A new album from rapper **Killer Mike** will be out Aug. 30 through **Columbia**. **Killer Mike's** first album, 2003's "Monster," came out on **Big Boi** and **André 3000's** now-defunct **Aquemini Records**.

The new label was originally a joint project with **OutKast** partner **André 3000**, but **Big Boi** tells *Billboard*, "He was like, 'It's kind of a headache having a label.'"

**Big Boi** says he worked out a deal where **Purple Ribbon** releases can go through **Virgin** or **Sony Urban** via **Epic** or **Columbia**.

Next out will be **Bubba Sparxxx**, formerly on **Interscope**. That project will go through **Virgin**. Other **Purple Ribbon** acts include **Sleepy Brown** (who was featured on **OutKast** single "The Way You Move"), **Konkrete** and **Star**.

**OutKast's** "Hey Ya!," written by **André 3000**, was named song of the year at **ASCAP's** 22nd annual pop awards, held

May 16 at the **Beverly Hilton** in **Beverly Hills, Calif.**

**SMOKING STORCH:** **Scott Storch**, one of today's hottest writers and producers, snared songwriter of the year honors at the **May 16 ASCAP** event. **Storch** co-wrote five of the top 50 songs of 2004 recognized by the performing rights society, including **Beyoncé's** "Baby Boy" "Naughty Girl" and "Me, Myself and I" and **Terror Squad's** "Lean Back."

**Storch** tells *Billboard* that "Lean Back" may have meant the most to him. "That was incredible for me," he says. "When you can turn a hardcore rap song into a pop song that the whole entire world appreciates—people old and young—it's special. You don't know what the quality is in it that people latched in on, it just works."

"Me, Myself and I" also holds a special place in **Storch's** heart because he was going for a particular feel. "That was my attempt at making a song with a lot of meaning and something that was reminiscent of late-'70s soul."

Coming up for **Storch** is **Toni Braxton's** next single, as well as work on **R. Kelly's** next

album. When asked who still remains on his wish list, **Storch** doesn't miss a beat before saying **Sly Stone**.

**GROUNDBREAKER:** **Jermaine Dupri** received **ASCAP's** Golden Note Award in recognition of his groundbreaking achievements. Although he has had tremendous success since his first project, 1992's "Jump" by **Kris Kross**, **Dupri** tells *Billboard* he still considers that work his most pivotal. "I made it in, like, an hour and it was big and huge and it was the record that really got me to where I'm at. It changed my life, anyway, so that's probably the most groundbreaking."

As president of **Virgin Urban**, **Dupri** is completing work on a compilation that will come out July 19 and will be his first release since joining the label a few months ago.

The first single from the project will be from **Dupri**, and the collection will feature a number of new artists who will follow up with full-length projects later in the year.

**VIRGIN, PART 2:** More than three years after taking the helm, **Virgin Records** chair-

man/CEO **Matt Serletic** is finishing his first full production for a **Virgin** artist. While he has produced tracks for such acts as **Stacy Orrico** and the **Exies** (which he produced before he brought them to the label), **Hope Partlow** is the first **Virgin** artist for whom **Serletic** has produced an entire album.

"I love her voice," **Serletic** says of the 16-year-old **Tennessee** he signed more than two years ago. "Seeing what **Hope's** potential was and what we could do, I didn't want to leave it to someone else."

**Partlow** sounds like a cross between **Ashlee Simpson** and **Deana Carter**. While she did not write any of the material on her album, she read portions of her diaries to the songwriters, who crafted tunes around the stories.

**Partlow**, who sings the theme song to **Fran Drescher's** new **WB** sitcom, "Living With Fran," admits she has been surprised by how long it takes to make an album. "Everybody back home is like, 'When is it coming out?' By the time I was 17, I thought I'd be famous." If **Serletic** has his way, she still may get her wish. "Who We Are" comes out Sept. 13.

## COMMON (cont.)

from >>p29

There is no denying that **West's** high-profile as a hit producer and chief of **G.O.O.D.** (also home to breakout artist **John Legend**) has heightened mainstream awareness of **Common**. However, the rapper declares their first-time pairing wasn't so much a calculated plan as an opportunity to create some "good, soulful hip-hop music."

**Common** adds, "We were like two kids in the studio saying, 'Man, this almost sounds like **Pete Rock** or **Gang Starr**.' But it was our own stuff we were coming with."

That "stuff" includes well-received first single "The Corner" and recently launched second single "Go!" These tracks, as well as noteworthy selections like the jazz-infused "Real People," artfully balance both artists' considerable talents and reflect the human experience.

The **Interscope/Geffen** team is taking its campaign for "Be" to the streets. As **Interscope** marketing executive **Tim Reid** notes, "The biggest plus we have for this project is **Common** and his charisma."

For the past month, **Common** has been criss-crossing the **United States**, visiting radio stations, retailers and **Universal Music & Video** Distribution branches.

Peppered in between are club dates, including **S.O.B.'s** in **New York** (May 23-24) and **House of Blues** in **Chicago** (June 1-2) and **Los Angeles** (June 6). Following a **May 13** appearance on "The Tonight Show With **Jay Leno**," **Common** was also set for **BET's** "106 & Park" (May 23), where he and **West** will air the **West-directed** "Go!" video and perform "The Corner."

With a worldwide simultaneous release, **Common** is also fitting in an international promo tour, then it is back to the States for a monthlong tour with **Legend** starting **July 18**.

Though **Reid** says the label is shipping more than 500,000 units of "Be," **Common** is hesitant to discuss sales. "I feel the momentum and reality of this album selling," he muses. "But I've never wanted to put my artistry in the back for that. I don't want to lose the integrity of my music."



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

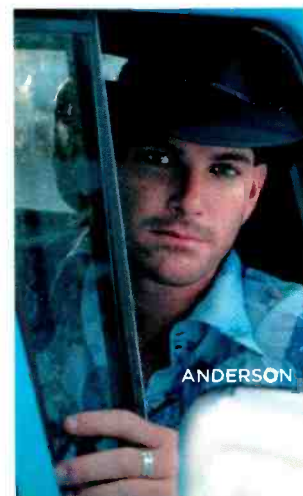
# Anderson Rocks The Country

With a title like "Three Chord Country and American Rock & Roll," you pretty much know what you're going to get from **Keith Anderson's** debut **Arista Nashville** CD.

**Anderson**, who grew up in **Oklahoma** on a steady diet of music from legends of both genres, describes the music he makes as "rompin,' stompin,' slammmin,' jammin' country."

With this album, which debuted at No. 13 on the **Billboard** Top Country Albums chart in the **May 21** issue, **Anderson**

has achieved his goal of creating "a real melting pot of that



country lyric with that great '80s groove that we all grew up listening to."

His vision for the CD, **Anderson** says, was "to put together an album of songs I'd written that I wanted to crank up at a party." He calls the project "a tip of the hat to some of my favorite country and rock artists growing up."

On the strength of hit single "Pickin' Wildflowers," the **Jeffrey Steele**-produced album, which was released **May 3**, sold more than 16,000 copies in its

first week, according to **Nielsen SoundScan**.

**Anderson** previously dabbled in modeling, owned a singing telegram business in **Dallas** known as **Romeo Cowboys** and was a runner-up for the **Mr. Oklahoma** bodybuilding title.

But he has more than looks going for him. He has an engineering degree from **Oklahoma State**, is disarmingly charismatic and has honed first-rate songwriting chops. An **EMI** writer, **Anderson's** pre-

Keith Anderson Photo: Ron Reagan

ROCK BY BRAM TEITELMAN

## Unexpected Fall Out, Boy

Industry chart watchers found themselves asking, "Who is Fall Out Boy?" after the Chicago band's sophomore album, "From Under the Cork Tree," debuted at No. 9 on The Billboard 200 in the May 21 issue.

The title sold 68,000 copies in its debut week, according to Nielsen SoundScan. The album is No. 29 this issue.

Fall Out Boy's story begins in fall 2002. Word-of-mouth about the pop-leaning punk band's live shows and Internet buzz led to interest from a handful of independent labels. The band signed with Tampa, Fla.-based Fueled By Ramen because the label agreed to a one-album deal.

Crush Music Media Manage-

ment's Bob McLynn says, "I felt that Fall Out Boy had what it took to be a next-level band, and thought that one indie record would be enough to develop them."

Fall Out Boy released its first album, "Take This to Your Grave," in May 2003. The band has toured ever since. "I don't think they took more than a week off," Fueled By Ramen president John Janick says.

Additionally, Fall Out Boy was the first band on Web site purevolume.com (*Billboard*, April 30) to be downloaded 1 million times, and has since reached 2 million downloads.

In November 2003, Fall Out Boy signed with Island through Fueled By Ramen. The indie

label has since signed a distribution deal with Alternative Distribution Alliance that does not include the band.

Island gave Fueled By Ramen a modest amount of money to market the first record, an amount Janick says was "what a major label would spend on catering for a party." Fueled By Ramen will have its name on the next four Fall Out Boy albums, and will continue to handle the band's merchandise.

"Mostly surprised" is how bassist/lyricist Pete Wentz described his reaction to having a top 10 record. "I never would have expected us to be surrounded by the artists we're surrounded by."

Retail was also caught slightly off guard. "We were expecting them to do well, but maybe not this well," Tower Records' Dal Basi says.

Radio has yet to come to the table. Lead single "Sugar, We're Going Down" has received a modest 259 spins. "Radio will have to catch on,"

Island president and IDJ COO Steve Bartels says. "The kids they covet as listeners are at every one of the Fall Out Boy shows."

The band will be a headliner on this summer's Vans Warped tour.

Additional reporting by Ashley Christensen in Los Angeles.



### FACT FILE

**Label:** Fueled By Ramen/Island Def Jam

**Management:** Bob McLynn, Crush Music Media Management

**Booking:** Agency for the Performing Arts

**Publishing:** Chicago X Softcore (BMI)

**Top-selling album:** "Take This to Your Grave" (2003), 219,000

vious cuts include Gretchen Wilson's "The Bed" and the Garth Brooks/George Jones duet "Beer Run (B Double E Double Are You In?)."

On "Three Chord Country," Anderson collaborates with such A-list writers as Steele, Kim Williams, Bob DiPiero, Craig Wiseman and John Rich.

Like it is for most artists, landing a record deal for Keith was a matter of timing. He has been in Nashville since 1998 and won the Jim Beam Country Band Search in 2002. Two years ago he played a showcase for labels and got no takers. But last year, when labels began looking for edgier

artists, Anderson played another showcase he describes as "basically the same set" and suddenly had five labels interested. "Big & Rich and Gretchen and some of the new, rockin' kinds of [artists] opened some doors for what I was doing," he explains.

Anderson chose Arista based on the label's track record and the aggressive way its executives came after him. He showcased last July, signed with the label in October and had a single on the radio by December.

"Everybody says timing is everything and I believe it," he says, noting he's glad the label

deal didn't happen for him sooner when he was still developing his sound and image. "You come into town writing songs, trying to sound like hits on the radio." But Anderson says no artist, including himself, is ready for stardom until they discover "the kind of music and the kind of sound that just flows from you."

**ON THE ROW:** Curb Records VP of field promotion Eva Wood has resigned, effective June 15. She has been with Curb for 14 years and previously was a pop promotion rep for EMI/UA and for A&M Records.

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### HIP HOP/R&B

40 Hours Weekly

LYFE JENNINGS MUST BE NICE	6-6
MARIO HOW COULD YOU	5-6
LUDACRIS NUMBER ONE SPOT	5-6
JOHN LEGEND ORDINARY PEOPLE	5-6
DESTINY CHILD GIRL	8-6
NAS // QUAN JUST A MOMENT	5-6
GWEN STEFANI HOLLABACK GIRL	6-6
OMARIAN O	5-6
FANTASIA TRUTH IS	5-6
JENNIFER LOPEZ GET RIGHT	5-6
BEANIE SIGEL FELL IT IN THE A.R.	6-6
FABOLOUS BABY	5-6
SNOOP DOGG SIGNS	6-6
CIARA 1.2 STEP	6-6
AMERIE ONE THING	5-6
GWEN STEFANI // EVE RICH GIRL	5-6
GETO BOYS G CODE	5-6
T.I. U DONT KNOW ME	5-6
DESTINY CHILD SOILDER	6-6
B.G. WHERE DA AT	5-6

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NYC/Melbourne, FL TV 31

TOBY KEITH HONKYTONK U	6-6
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KETH UREAN MAKING MEMORIES OF US	5-6
DIERS BENTLEY LOTS OF LEAVIN LEFT TO DO	5-6
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GWEN STEFANI // EVE RICH GIRL	5-6
TRACE ATKINS SONGS ABOUT ME	5-6
JOE NICHOLS WHAT'S A GUY GOTTA DO	5-6
KENNY CHESNEY NO SHOES, NO SHIRT, NO PROBLEMS	5-6
GRETCHEN WILSON WHEN I THINK ABOUT CHEATIN	5-6
JOHN LENNON SLIPPIN & SLIDIN	5-6
JOSS STONE SPOILED	5-6
TIM MCGRAW DRUGS OR JESUS	5-6
SHE DAISSY DONT WORRY BOUT A THING	5-6
SHANIA TWAIN DONT	5-6
BIG & RICH BIG TIME	5-6
MONTY LANE ALLEN IF I WAS AN ANGEL	5-6
BUDDY JEWELL IF SHE WERE ANY OTHER WOMAN	5-6
RHONDA VINCENT I'VE FORGOTTEN YOU	5-6
THE OAK RIDGE BOYS SOME PLACE GREEN	5-6

### VJ TOP 20

40 Hours Weekly

LYFE JENNINGS MUST BE NICE	5-6
JOHN LEGEND ORDINARY PEOPLE	6-6
MARIO HOW COULD YOU	5-6
CIARA O	5-6
NAS // QUAN JUST A MOMENT	6-6
EMINEM MOCKINGBIRD	6-6
OMARIAN O	5-6
BEANIE SIGEL FELL IT IN THE A.R.	5-6
KEITH SWEAT IM READY	6-6
AMERIE ONE THING	6-6
TWISTA // FAITH EVANS HOPE	6-6
TRICK DADDY LET'S GO	6-6
FANTASIA TRUTH IS	5-6
JENNIFER LOPEZ GET RIGHT	5-6
NAS BRIDGING THE GAP	5-6
USHER CAUGHT UP	5-6
FABOLOUS BABY	6-6
CIARA 1.2 STEP	5-6
T.I. U DONT KNOW ME	5-6
DESTINY CHILD SOILDER	5-6

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### LATIN

87.7 FM New York

JIMENA EN SOLEDAD	5-6
OS CHALCHALEROS DESPEDI	5-6
SELENA AMOR PROHIBIDO	5-6
CHAYANNE AUN SIGLO SIN TI	5-6
FRANKIE J OBSESSION	5-6
OSIE BERNUDEZ COMO PUDISTE	5-6
LEONARDO FAVIO FOTO DE CARNET	5-6
BANDA BLANCA SOPA DE CARACOL	5-6
CABA'S LA CADERONA	5-6
PAULINA RUBIO ALMA EN LIBERTAD	5-6
SHAKIRA THE ONE	5-6
DIEGO TORRES OJE NO ME PIERDA	5-6
VIRGINIA LOPEZ CARMELO DI LIMON	5-6
TIGRES DEL NORTE REYNA DEL SUR	5-6
OSIE BERNUDEZ ANTES	5-6
FABULOSOS CADILLAC MATADOR	5-6
LOS VISCONTIS VENENO	5-6
KUMBIA KINGS & OZOMATLI MI GENTE	5-6
CHRISTIAN VOLVER A AMAR	5-6
MANA PUERTO DE SAN BLAS	5-6

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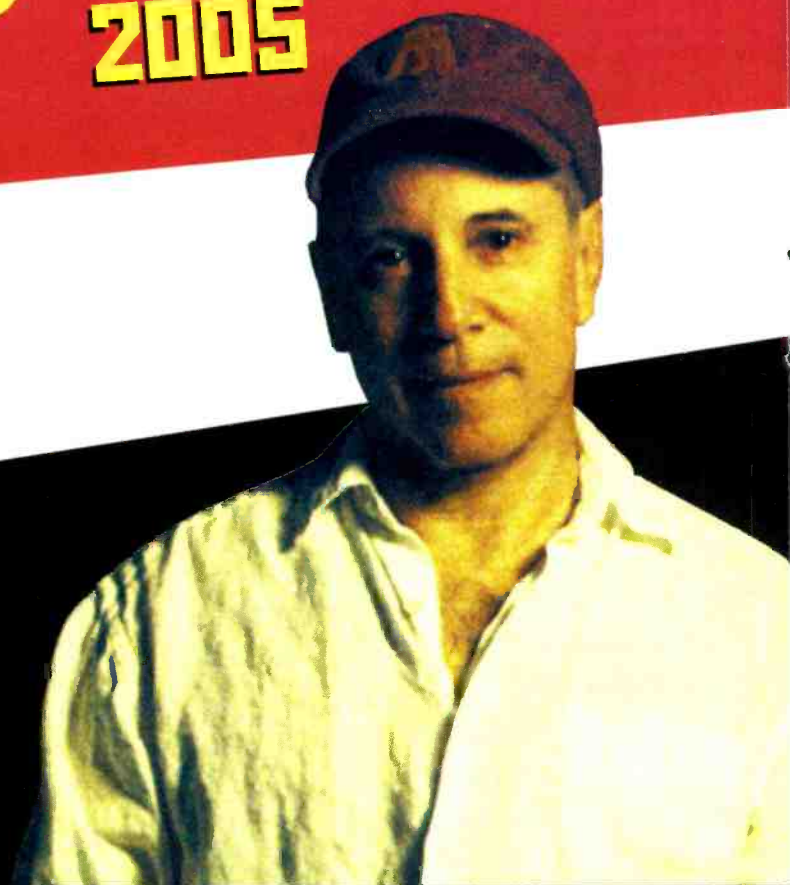
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# POP

# AWARDS 2005



**SONG OF THE YEAR "HERE WITHOUT YOU"**

Brad Arnold, Todd Harrell, Chris Henderson, Matt Roberts  
Escatawpa Songs, Songs of Universal, Inc.

As performed by **3 DOORS DOWN**

**BMI ICON PAUL SIMON**

**PUBLISHER OF THE YEAR  
EMI MUSIC PUBLISHING**

**SONGWRITER  
OF THE YEAR LIL JON**



**COLLEGE SONG OF THE YEAR "SOMEDAY"**

Chad Kroeger (SOCAN), Mike Kroeger (SOCAN), Ryan Peake (SOCAN),  
Ryan Vikedal (SOCAN)

Warner-Tamerlane Publishing Corp.

As performed by **NICKELBACK**



**100 YEARS**

John Ondrasik  
EMI-Blackwood Music, Inc.  
Five For Fighting Music

**AWAY FROM THE SUN**

Brad Arnold  
Todd Harrell  
Chris Henderson  
Matt Roberts  
Escatawpa Songs  
Songs of Universal, Inc.

**BABY BOY**

Ini Kamoze  
Hottis, We Do Hits  
Irving Music

**BEHIND BLUE EYES**

Pete Townshend (PRS)  
ABKCO Music, Inc.  
Suolubaf Music  
Towser Tunes, Inc.

**BREATHE**

Michelle Branch  
I'm Still With The Band Music  
Warner-Tamerlane Publishing Corp.

**BRIGHT LIGHTS**

Rob Thomas  
Bidnis, Inc.  
EMI-Blackwood Music, Inc.

**DAMN!**

Bo Hagon  
Lil Jon  
Craig D. Love  
C'Amore Music  
EMI-Blackwood Music, Inc.  
Swizole Music  
White Rhino Music

**FAINT**

Chester Bennington  
Rob Bourdon  
Brad Delson  
Dave Farrell  
Joe Hahn  
Mike Shinoda  
Big Bad Mr. Hahn Music  
Chesterchaz Publishing  
Kenji Kobayashi Music  
Nondisclosure Agreement Music  
Pancakey Cakes Music  
Rob Bourdon Music  
Zomba Songs Inc.

**FALLEN**

Sarah McLachlan  
Sony/ATV Songs LLC

**FALLS ON ME**

Carl Bell  
Pener Pig Publishing  
Universal-Songs of PolyGram International, Inc.

**FIGURED YOU OUT**

Chad Kroeger (SOCAN)  
Mike Kroeger (SOCAN)  
Ryan Peake (SOCAN)  
Ryan Vikedal (SOCAN)  
Warner-Tamerlane Publishing Corp.

**FOREVER AND FOR ALWAYS**

(2nd Award)  
Shania Twain  
Loon Echo, Inc.  
Universal-Songs of PolyGram International, Inc.

**FREEK-A-LEEK**

Lil Jon  
Craig D. Love  
C'Amore Music  
EMI-Blackwood Music, Inc.  
Swizole Music  
White Rhino Music

**GET LOW**

D-Roc (Ying Yang Twins)  
Kaine (Ying Yang Twins)  
Lil Jon  
Collipark Music  
Da Crippler Publishing  
E W C Publishing Co.  
EMI-Blackwood Music, Inc.  
White Rhino Music

**HARDER TO BREATHE**

Jesse Carmichael  
Ryan Dusick  
Adam Levine  
Mickey Madden  
Careers-BMG Music Publishing, Inc.  
February Twenty Second Music

**HEAVEN**

Patrick Dahlheimer  
Chad Gracey  
Ed Kowalczyk  
Chad Taylor  
Loco De Amor Music

**HEAVEN**

Henry Garza  
Jojo Garza  
Ringo Garza  
Either Or Music  
EMI-Blackwood Music, Inc.  
Garza Bros. Music

**HERE WITHOUT YOU**

Brad Arnold  
Todd Harrell  
Chris Henderson  
Matt Roberts  
Escatawpa Songs  
Songs of Universal, Inc.

**HOLIDAE IN**

Sham  
Irving Music

**HOTEL**

Bernard Edwards  
R. Kelly  
Nile Rodgers  
Bernard's Other Music  
R. Kelly Publishing, Inc.  
Sony/ATV Songs LLC  
Zomba Songs Inc.

**I AM THE HIGHWAY**

Tim Commerford  
Tom Morello  
Brad Wilk  
LBV Songs  
Me Three Publishing  
Melee Savvy Music

**I DON'T WANNA KNOW**

Enya (PRS)  
Nicky Ryan (PRS)  
Roma Ryan (PRS)  
Mario Winans  
EMI-Blackwood Music, Inc.  
Janice Combs Music  
Marsky Music

**I HEARD IT THROUGH THE GRAPEVINE**

Barrett Strong  
Norman Whitfield  
EMI-Stone Agate Music

**I KNOW WHAT YOU WANT**

Busta Rhymes  
Rampage  
Ensign Music Corporation  
Ramp Music  
Tziah Music

**INTO YOU**

DJ Clue  
Ken "Duro" Ifill  
Tim Kelley  
Bob Robinson  
Duro Music  
EMI-Blackwood Music, Inc.  
Mr. Manatti Music  
Songs of the Knoll  
Time for Flytes Music

**IT'S MY LIFE**

Mark Hollis (PRS)  
Universal-Songs of PolyGram International, Inc.

**LOVE'S DIVINE**

Mark Batson  
Seal (PRS)  
Bat Future Music  
SPZ Music, Inc.

**MAGIC STICK**

Kimberly "Lil' Kim" Jones  
Phillip Mitchell  
Muscle Shoals Sound Publishing  
Notorious Kim Music  
Warner-Tamerlane Publishing Corp.

**MY IMMORTAL**

David Hodges  
Amy Lee  
Ben Moody  
Dwight Frye Music, Inc.  
Forthefallen Publishing  
Zombies Ate My Publishing

**NAUGHTY GIRL**

Peter Bellotte (GEMA)  
Giorgio Moroder (GEMA)  
Rick's Music, Inc.  
Warner-Tamerlane Publishing Corp.

**NO LETTING GO**

Wayne Wonder  
Singso WW Music

**NUMB**

Chester Bennington  
Rob Bourdon  
Brad Delson  
Dave Farrell  
Joe Hahn  
Mike Shinoda  
Big Bad Mr. Hahn Music  
Chesterchaz Publishing  
Kenji Kobayashi Music  
Nondisclosure Agreement Music  
Pancakey Cakes Music  
Rob Bourdon Music  
Zomba Songs Inc.

**ONE CALL AWAY**

Sham  
Irving Music

**RIGHT THURR**

Sham  
Irving Music

**ROCK WIT U (AWWW BABY)**

Irv Gotti  
D J Irv Publishing  
Ensign Music Corporation

**SEVEN NATION ARMY**

Jack White  
Peppermint Stripe Music

**SHOW ME HOW TO LIVE**

Tim Commerford  
Tom Morello  
Brad Wilk  
LBV Songs  
Me Three Publishing  
Melee Savvy Music

**SOMEDAY**

Chad Kroeger (SOCAN)  
Mike Kroeger (SOCAN)  
Ryan Peake (SOCAN)  
Ryan Vikedal (SOCAN)  
Warner-Tamerlane Publishing Corp.

**STACY'S MOM**

Chris Collingwood  
Monkey Demon Publishing

**SUGA SUGA**

Baby Bash  
Frankie J  
Jumping Bean Songs  
Latino Velvet Music  
Songs of Universal, Inc.  
Soulsick Muzik

**(THERE'S GOTTA BE) MORE TO LIFE**

Lucy Woodward  
Diesel Liesel Music  
Warner-Tamerlane Publishing Corp.

**THIS LOVE**

Jesse Carmichael  
Ryan Dusick  
Adam Levine  
Mickey Madden  
Careers-BMG Music Publishing, Inc.  
February Twenty Second Music

**THIS ONE'S FOR THE GIRLS**

Aimee Mayo  
Careers-BMG Music Publishing, Inc.  
Silverkiss Music

**UNWELL (2nd Award)**

Rob Thomas  
Bidnis, Inc.  
EMI-Blackwood Music, Inc.

**THE WAY YOU MOVE**

Patrick "Sleepy" Brown  
Carlton "Carl Mo" Mahone, Jr.  
Carl Mo Music  
Hitto Music  
Organized Noize Music

**WHERE IS THE LOVE**

apl.de.ap  
Printz Board  
Mike Fratantuno  
George Pajon  
Taboo  
will.i.am  
Cherry River Music Co.  
El Cubano Music  
EMI-Blackwood Music, Inc.  
Jeepney Music, Inc.  
Nawasha Networks Publishing  
Printz Polar Publishing  
Songs of Universal, Inc.  
Tuono Music  
will.i.am music, inc.

**WHY CAN'T I**

Lauren Christy  
Scott Spock  
Careers-BMG Music Publishing, Inc.  
Rainbow Fish Publishing  
Scott Spock Songs  
Warner-Tamerlane Publishing Corp.

**WHY DON'T YOU AND I**

Chad Kroeger (SOCAN)  
Warner-Tamerlane Publishing Corp.

**YEAH!**

Sean Garrett  
Lil Jon  
Patrick "i.Que" Smith  
Christopher Matthew Music  
Hitto Music  
White Rhino Music

**YOU RAISE ME UP**

Brendan Graham (IMRO)  
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## Latin Notas

LEILA COBO lcobo@billboard.com

### LATEST BUZZ

#### >>>MUNIZZI HAS INTEGRITY

After years of self-releasing her projects, gospel sensation Martha Munizzi has signed with Mobile, Ala.-based Integrity Music. Munizzi's 2003 album, "The Best Is Yet to Come," spent 68 weeks on the *Billboard* Top Gospel Albums chart, peaking at No. 2 in August 2004. The title has sold 198,000 copies, according to Nielsen SoundScan. The praise and worship artist's catalog and future projects will be distributed by Provident-Integrity Distribution to the Christian market and to mainstream outlets on Epic through Sony BMG Distribution.

—Deborah Evans Price

#### >>>GUERRA'S ANNIVERSARY

Dominican star Juan Luis Guerra is launching his U.S. tour May 28 with a 20-year anniversary show at New York's Madison Square Garden. AOL Latino, the tour's sponsor, will promote Guerra on its site through photo galleries, videos and audio streams. Guerra's tour is produced and booked by Ralph Mercado and Felix Cabrera.

—Leila Cobo

#### >>>'TRAPPED' OPERETTA

R. Kelly's upcoming Jive album, "TP.3 Reloaded," will include a 16-minute filmed operetta based on his five-part, domestic-drama-themed single "Trapped in the Closet (Chapters 1-5)." The operetta will be available only as a bonus DVD packaged with the July 5 release. The first chapter of "Trapped in the Closet" airs May 25 on BET's "Access Granted."

—Gail Mitchell

#### >>>JUMP 5 TAKES WRIGHT STEP

Sparrow Records act Jump 5 has signed with Johnny Wright Entertainment for management. The Orlando, Fla.-based manager also handles the Backstreet Boys and 'N Sync. Nashville-based Proper Management previously handled Jump 5.

—Deborah Evans Price

#### >>>HILL JOINS FEST LINEUP

Lauryn Hill, backed by a 26-piece band, is the latest performer to join the lineup for the inaugural Vibe MusicFest. Hill joins Kanye West, Mary J. Blige, Ludacris, Big Boi and others. The Burger King-sponsored festival takes place June 10-12 at the Atlanta Georgia Dome. Grammy Award winner Hill continues to work on a new Columbia/Sony Urban Music studio album.

—Gail Mitchell

#### >>>UMGN SIGNS CALAISA

Universal Music Group Nashville co-chairman James Stroud has signed Swedish quartet Calaisa to his country artist roster. The group consists of two sets of sisters, all of whom play multiple instruments. Stroud says he first saw them perform in Nashville and signed the act the same day. Calaisa will begin recording in July in Nashville with Stroud producing.

—Phyllis Stark

#### >>>SOCIETY HONORS JOHN

Elton John will receive the 14th annual Ella Award from the Society of Singers Oct. 10 in a ceremony at the Beverly Hilton Hotel in Los Angeles. The nonprofit organization raises money to meet emergency financial needs for professional singers. It was co-founded by Henry Mancini's widow, Ginny.

—Melinda Newman

#### >>>SYNTEK LAUNCHES U.S. TOUR

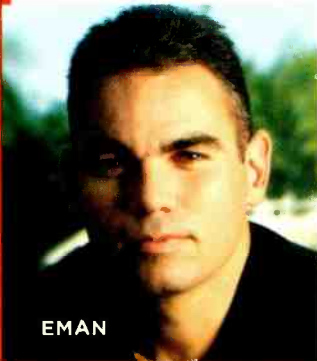
Fresh from winning two *Billboard* Latin Music Awards, Mexican pop star Aleks Syntek will hit the road with a U.S. tour to promote his current album, "Mundo Lite" (EMI). Syntek will play 11 gigs starting this month, including House of Blues clubs in Los Angeles, Las Vegas and Chicago. He will share the stage with fellow Mexican act Moenia. Cardenas Marketing Network is booking the tour.

—Leila Cobo

You could say Mark Eman is a musical Don Quixote.

Four years ago, Eman left his successful business enterprises on the Caribbean island of Curacao—none of which were music-related—to open a management firm in Miami.

Via a series of serendipitous



EMAN

encounters and lessons from what he calls the "school of hard knocks," Eman now oversees a management company (Eman Enterprises), a studio (New Miami Studios) and a fledgling record label (Respek

Records) that in May released its first album under a new distribution deal with Universal Music & Video Distribution.

Eman has yet to see a penny from his investments. But one cannot help but root for this enthusiastic crusader who harks back to a time when labels were created out of love for music.

It helps that he has a credible roster of artists. Most of his 12 signings are acoustic-based singer/songwriters, some with pedigreed backgrounds, some brand-new. Among them are salsa star Luis Enrique (formerly on WEA Latina) and brothers Eduardo and Fernando Osorio. Grammy Award-winning songwriter Fernando (whose hits include Celia Cruz's "La Negra Tiene Tumbao") will release a solo album later this year. Eduardo released his debut disc, "En Exclusiva," last year, but rereleased it May 3 through UMVD.

Also out this month is the debut album from Xarah and

a compilation, "Gracias Mamá," featuring new tracks by Respek artists. It is dedicated to Eman's mom, who helped fund this venture.

Respek has its own radio promotion, press and marketing departments—the last of which is run by Maria Inés Sánchez, a former label manager at Universal Music Latino.

Management clients include Universal Music Latino singer/songwriter Ali Jey, the opening artist on Paulina Rubio's tour.

Money, Eman says, will eventually start to roll in.

"As long as people don't measure success by finances but by daily achievements, then I consider myself the most successful record label there is," he says. "I really believe we have good music and good artists, and that's what will eventually decide our success."

**HAPPY ANNIVERSARY:** Salsa star Tito Nieves is cele-

brating his lengthy showbiz career with a tour that kicks off June 4 in Miami. The Tito Nieves 30 Years of Music tour will travel to approximately 16 U.S. cities. It ends Nov. 23 at Carnegie Hall in New York, a venue Nieves has often played, though not as a headliner.

The outing is booked and promoted by Tito Nieves Productions in conjunction with the Company of Entertainment and Marketing. Nieves will begin recording a new album in June, with plans to release it in September on SGZ Records.

**CELIA'S LEGACY:** Cuban icon Celia Cruz is the subject of an exhibit titled "Azucar! The Life and Music of Celia Cruz" that opened May 18 at the Smithsonian National Museum of American History in Washington, D.C. It runs through Oct. 30. A traveling version of the exhibit will go on tour in 2007.



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

# McRae 'Maps' His Next Move

Despite being recorded in Los Angeles, singer/songwriter Tom McRae's third album, "All Maps Welcome," is as English as his homeland's gray skies.

"The sunshine of California clearly hasn't made the songs any happier," the Suffolk-born artist observes with a laugh.

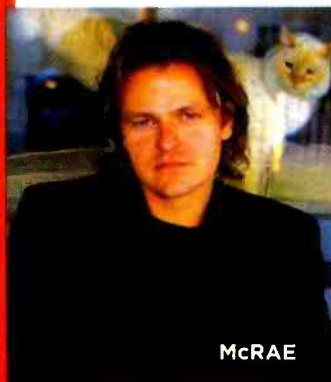
Sony BMG released "All Maps Welcome" May 2 on the Bubblegun imprint in the United Kingdom and continental Europe. Japan will follow in late June, with plans for Asia, Australasia and North America still being finalized (*Billboard*, April 2).

A New York resident since 2004, McRae returned to England in early May for promo work and European support dates through June with Tori Amos. He will have his European maps out again in October for a string of ITB-booked headlining dates.

"Tom deserves to make a breakthrough," Sony BMG U.K. & Ireland international marketing manager Philippa Demonte says. "All it would take is a key TV appearance or well-placed music synch. This year, we want to finally break him into the mainstream in territories where we already have a foothold."

McRae's publishing is signed to Sony/ATV.

—STEVE ADAMS



McRAE

**RAVING ON:** Danish duo the Raveonettes' third album, "Pretty in Black" (Columbia), is not out in the rest of Europe until late July, but it has already charted in the act's home country.

"Pretty in Black" finds Sune

Rose Wagner and Sharin Foo adding 1960s girl-group influences to the guitar-driven three-chord formula of previous releases. It arrived April 25 in Denmark, then bowed May 3 in the United States. It entered the International Federation of the Phonographic Industry's Denmark chart May 3 at No. 3, with 10,000 units shipped, according to the label. Sony BMG Denmark product manager Katrina Sevelius says the early release was scheduled "partly because this is the band's home turf, and [also] as a means of maintaining the momentum from a February mini-tour."

The band is signed directly to Columbia in New York, managed by Scott Cohen for New York-based Orchard Management and published by Jevvie Delinquent Music/Kobalt Music Group. The Agency Group has booked the Raveonettes for U.S. dates through June.

—CHARLES FERRO

**RENIS RENEE-SANCE:** Veteran Italian singer/songwriter Tony Renis is full of praise for Texas-born teenage actress/singer Renee Olstead after her performance of his song "Christmas in Love" earned him the local equivalent of an Academy Award.

Olstead "is an immensely talented young singer, and she is up there with the best of them," Renis says.

Renis' tune was named best original song at the Italian film industry's annual David di Donatello Awards ceremony April 29 in Rome. "Christmas in Love" (produced by David Foster and Humberto Gatica) was performed by 143/Reprise artist Olstead for the 2004 Italian movie comedy of the same name.

A former artistic director of Italy's San Remo Song Festival, Renis is best-known for the international 1962 hit "Quando Quando Quando." He is published by his own Tony Renis Music Publishing. Olstead released her self-titled debut album in May 2004.

—MARK WORDEN

LATIN BY LEILA COBO

## Banda El Recodo Honors Its Tradition

Banda El Recodo is a group with one foot planted firmly in its past and the other in the present.

Nearly seven decades old, the Grammy Award-winning group founded by Cruz Lizárraga, who died 10 years ago, is now led by his two youngest sons, Joel and Alfonso.

The pair try to maintain their father's tradition (the top-selling act in the *banda* genre is popularly known as "the Mother of All Bands") while injecting it with contemporary sound and flair.

In recent years, the group has recorded with such pop stars as Thalía and Paulina Rubio. In 2003, it paired with producer Emilio Estefan for "Por Tí," an album that applied the traditional *banda* sound to pop and tropical fare.

But with "Hay Amor," due May 24 on Fonovisa Records, the 17-man troupe is looking to return to the traditions of *banda*, down to the album art.

"It's a very Mexican, a very *sinaloense* album," Alfonso Lizárraga says, referring to the Mexican state of Sinaloa where *banda*—which uses acoustic instruments and big brass sections—hails from. "From the moment you see the album to the moment you hear it, you will be able to connect the

music to the cover."

The artwork for "Hay Amor" provides a kind of visual history of *banda*, with photographs of the musical sections of the group. Musically, the album offers a mix of traditional *rancheras* and other *banda* fare, peppered with romantic and tropical tracks. Songs include "El Camarón Pelao," a remake of one of Banda El Recodo's early hits (back in the Cruz

Lizárraga days), redone with vocals.

"That's what's cool," Lizárraga says. "You can hear the past, but with a dose of the future."

Lizárraga happily admits there is an element of nostalgia, which aims to reach U.S.-based Mexicans hungry for the sounds of home, as well as the group's core Mexico-based fans. "Hay Amor" will be released as a CD/DVD

combo, and includes a documentary on the town of El Recodo (after which the band is named), tracing the birth of the group and the traditions of the city. The first single, "Qué Más Quisiera," is a traditional *ranchera*. It is No. 19 on the *Billboard* Latin Regional Mexican Air-play chart.

Fonovisa's promotions will focus on those traditions and will tie in to Banda

El Recodo's relentless touring schedule, which alternates weekly between the United States and Mexico.

Most of the act's albums sell at least 200,000 copies, according to their label of nine years. Because much of the group's music is sold at flea markets and mom-and-pop stores, Nielsen SoundScan data does not reflect those sales.



### FACT FILE

**Label:** Fonovisa  
**Management and Booking:** Maria de Jesús Lizárraga  
**Publishing:** LGA Music Publishing (BMI) (for Joel and Alfonso Lizárraga)

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GAIL MITCHELL gmitchell@billboard.com

## TEEDRA STAYS TUNED IN

Songsmith Keeps Collaborating With Others While Prepping For Solo Album

It's a go. **Teedra Moses** is set to record her second T.V.T. album. In the meantime, though, the R&B singer has been busy flexing her writing arm.

Moses wrote and will guest on "Here We Go," a selection from rapper **Trina's** forthcoming album. Additional songwriting gigs include collaborations with **3LW** and the **Ying Yang Twins**, whose "U.S.A.: United State of Atlanta" arrives in June.

She also worked with **Raphael Saadiq** on his 2004 album, "Ray Ray." Moses' vocals can be heard on two of the album's tracks, "Chic" and "I Want You Back."

Her biggest songwriting success is **Christina Milian's** hit "Dip It Low."

"Even though I thought it was a good song, I never thought it would be that big," Moses says. "Some singers can't write for others, but I enjoy it. I don't mind being behind the scenes."

During the last few months, however, she has reached the point of "creating some songs I don't want to give away."

Moses' album debut, 2004's "Complex Simplicity," earned critical praise. But while sales weren't through the roof (65,000 copies, according to **Nielsen SoundScan**), an upbeat Moses is only looking forward.

"The number of people who did grab hold to me may not have been a massive amount, but they were drawn to what I was doing," Moses reflects. "I just want to make sure I record a next-level album that solidifies what I want people to believe of me as an artist."

**STILL A YOUNG MAN:** At only 19, **K. Young** has already amassed a host of credits.

His résumé includes a stint as lead singer for the **Kenneth "Babyface" Edmonds**-produced R&B group **3rd Storee**. At 16 he apprenticed with producer **Rodney Jerkins**, later penning songs for the film and soundtrack to "Honey." From there he and sis-

ter **Kenisha Pratt** teamed to write songs for **Brandy's** last two studio albums, "Full Moon" and "Afrodisiac."

And that's not counting Young's several acting stints ("Eye for an Eye," "The Fan") or his recent work with **Omarion**, rapper **Crooked I** and new group **4Mula**.

Now the Los Angeles-based Young is testing the waters as a solo artist with "Learn How to Love." The album, available through **Treacherous Records/Bungalo Records** and distributed by **Universal Music & Video Distribution**, features production by **L.T. Hutton**, **Jazz Nixon** and **Rick Rude**, among others.

"Working closely with **Babyface** at age 11 was my first taste of the music industry," Young recalls. "From that experience, I fell in love with writing. But I also knew I wanted to keep performing."

Young has since launched the production company **Magic Ink**. Through that entity, he is currently working with rapper **A\$Roc** and his other sibling, **KeAna**, an R&B/pop singer.

**MUSICAL NOTES:** Session diva **Marva King** (**Prince**, **Stevie Wonder**, **Michael Jackson**, **Chaka Khan**, **Yolanda Adams**) is co-writing and producing a new solo album, "Soul Sistah." The project is due July 19 via King's label, **Marvalous Works Entertainment**.

**Urban Marketing Corp. of America** has established a music division, focusing on placement of R&B, hip-hop and Latino tracks. The Los Angeles-based company has done campaigns for **HBO**, **Nike**, **Nickelodeon** and **Sean John Clothing**.



MOSES

## Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com



## Overflow Brims With Positivity

One of the things I like best about the annual **Gospel Music Assn.** convention is catching up with people, and one of this year's highlights was visiting with **Overflow**. Since its release last summer, the band's **Essential Records** debut, "A Better Place," has never been far from my CD player.

**Third Day's** **Mac Powell**, who executive-produced the album, says **Overflow** reminds him of a young **Third Day**. **Overflow** drummer **Will Carter** says that comparison "makes me feel a little nervous, because we love **Third Day** and it's big shoes to fill."

Though its music is more pop than **Third Day's** rock edge, **Overflow** has the same dedicated work ethic, engaging lyrics and commitment to ministry.

**Bassist** **Josh Cromer** says the band's sound comes from "the five of us coming together with our different influences. That's what creates kind of a unique sound."

**Guitarist** **Mark Breazeale**, the group's principal lyricist, says song content comes from a combination of personal experience and observations. "A lot of things I write about are influenced by people I've met," he says, "because I don't have a lot of tragedy in my life. I write a lot from

things that people have told me."

**Carter** adds, "The theme of the record is hope. We write songs like 'Cry on My Shoulder' that are directed at young people who are going through something. **God** promises us that he wants to be the one to provide us his shoulder to lean on when there's nobody else, and we want to tell people about that."

**Vocalist/guitarist** **Tom Pellerin** recalls of the group's early days, "We all grew up together in **Pendleton, S.C.**, except for **Josh**; he came on later. We organized it where we each got a different instrument for **Christmas** so we could start a band. We were in ninth grade. We just played all the time."

The band caught the attention of **NewSong's** **Scotty Wilbanks**, who produced the demo that manager **Mitchell Solarek** shopped, thus landing the **Essential** deal. Since then, **Overflow** has been building its reputation through relentless touring, appearing on **ShoutFest**, **NewSong's** **Summer** and **Winter Jam** tours and opening **Third Day** dates.

**Overflow** plans to start the **Better Place Foundation**, which will partner with local youth groups to take on special projects. "Kids are willing to get out there and help people . . .

but it's hard to know what direction to go in," keyboardist **Matthew Hayes** says. "So that's one of the areas we are going to focus on, [trying] to fill in people [on] what they can do."

**IT'S OFFICIAL:** As first tipped in **Higher Ground** (*Billboard*, April 16), **Word Entertainment** has purchased the **Fervent** and **Spirit-Led** labels from founder **Susan Riley**, who will continue to head those ventures.

Starting June 1, **Fervent** and **Spirit-Led** releases will be handled by **Word Distribution** at Christian retail and **WEA** in the general market. **Provident Music Distribution** was the previous distributor.

**Fervent's** first new release under the **Word** umbrella will be the July 12 debut of the band **Inhabited**. On July 26, the label will issue **Big Daddy Weave's** third release, "What I Was Made For." Additionally, **Word** purchased **Riley's** publishing companies, **Open Worship Publishing** and **Fresh Springs Publishing**.

Though many thought the deal came about as a result of **Riley's** father, **Jim Van Hook**, taking over as head of **Word**, sources close to the deal say **Riley** had been in discussions with **Warner** well before **Van Hook** assumed his new post.



## BeatBox

KERRI MASON kmason@billboard.com



# Superchumbo The Artist

After the heavy intro of "Sugar"—the third track on "Wowie Zowie," DJ/producer/remixer Superchumbo's debut album as an artist—you half expect to hear Trent Reznor break into a pained wail.

Instead, you get Samantha Fox cooing, "I'd do anything for you, sugar," like a May-December bride.

That mismatch is what makes Superchumbo's sound unique: The music might be pummeling and metallic, but the vocals are always good for some sexy fun.

According to Tom Stephan, the man who is Superchumbo, the 12 tracks on "Wowie Zowie" are "relentless," "crunchy" and "industrial," but not so much that they become something other than dance.

"I don't know why people should expect that just because it's dance music it should be mainstream," he says. "To me it's house music first, with a lot of drums and drama."

The Twisted America release features vocal contributions from bold-faced names (including the Pet Shop Boys' Neil Tennant and club personality Alan T.) and a closing set of blazing peak-hour bangers that reference New York after-hours dancefloors.

Several of the album's tracks were previously released. "Irresistible" (2002), "This Beat Is" (2003) and "Dirty Filthy" (2004), a collaboration with gutsy Chicago vocalist Celeda, all hit No. 1 on the *Billboard* Club Play chart. The 2001 release "Revolution"—which closes "Wowie Zowie" in remixed form—is the track that established Stephan as an underground house force and announced the return of the Twisted label after years of dormancy.

The album will be released July 12 on CD and double-pack vinyl, followed by the single "Everything U," featuring vocals by Stephan and remixes by Robbie Rivera and new

Twisted artist Alex Santer.

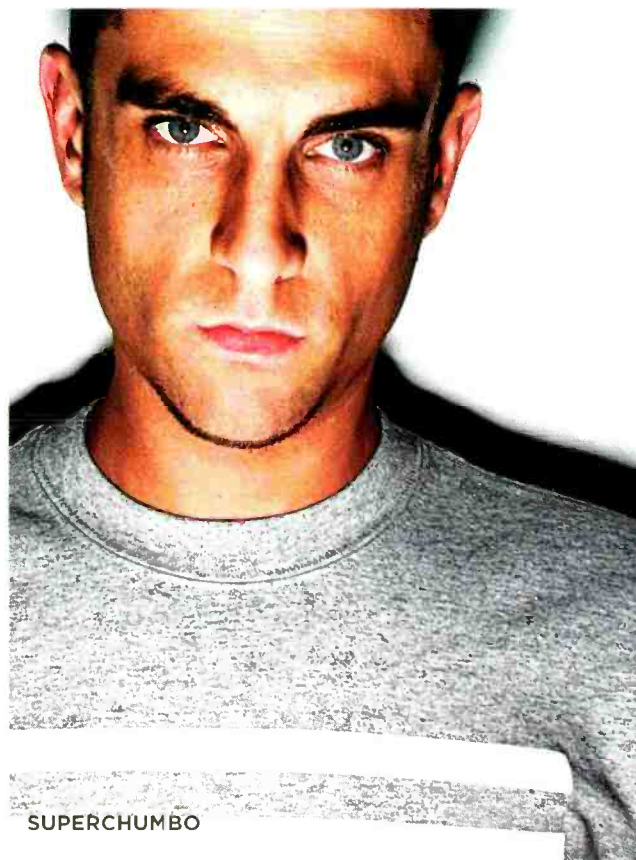
**GIRL TALK:** Sure, girls can be cruel, but they can create well-conceived, original albums too.

DJ Colette was listening to a lot of Coldplay and Kylie Minogue while writing and recording her debut artist album, "Hypnotized" (Om), and it shows. The melodies are simple yet emotive like Chris Martin's, and the production has the pop sheen of Minogue's top 40 hits. But the real standout is Colette's honeyed mezzo-soprano, which warmly wraps around each song.

mand Van Helden's joint is "I Like It a Lot," a bit of Martian-rock that recalls early B-52's. "Famous" features what Princess calls a "straight-up hip-hop beat" courtesy of Todd Terry, and "My Machine" lets Jacques Lu Cont show off his best robot voices.

"I ended up having [these producers] do stuff they don't normally do, something strange," says Princess, who was born Concetta Kirschner. "They were really psyched about it."

Boris Dlugosch and Junior Sanchez also worked on tracks, and Arthur Baker served as executive producer



SUPERCHUMBO

"The main mic we used was a Neumann U 87," she says. (The Neumann is renowned for its quality and full sound.) She adds, "There's around 13 vocal tracks on each song, and all my previous releases probably had, like, two."

Meanwhile, hipster-hop pin-up Princess Superstar enlisted dance music royalty to help produce her forthcoming "My Machine" (Rapster!/K7), a 24-track concept album about "the impending death of celebrity culture." Guest producer Ar-

of the album. It's slated for a September release.

**HELLO, IT'S ME:** It is with great pride and real joy that I take the reins of Beat Box from the talented and gracious Michael Paoletta. I hope to continue the column's great tradition of supporting the dance music industry and the development of its artists. If we don't already know each other, please contact me and introduce yourself. And please, by all means, send me your music!

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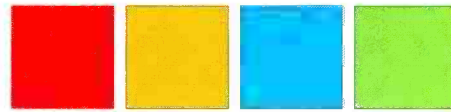
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# REVIEWS



## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

## ALBUMS

### ALBUMS



**SYSTEM OF A DOWN**  
**Mezmerize**  
Producers: Rick Rubin, Daron Malakian  
American/Columbia  
Release Date: May 17

Four years since System of a Down released the triple-platinum "Toxicity," the band continues to occupy an original niche. The group seamlessly weaves everything from punk and metal to polka through lyrics that are by turns politically charged (the top five modern rock hit "B.Y.O.B.") or plain absurd ("Violent Pornography"). Guitarist Daron Malakian makes his presence felt as a vocalist, offering an intriguing counterpoint to frontman Serj Tankian. By the time "Mezmerize" ends after just 37 minutes with the, well, mesmerizing one-two combo of "Old School Hollywood" (featuring the band's first use of keyboards) and "Lost in Hollywood," the listener is left wanting more. We'll have to wait anxiously until November, when this album's already completed companion, "Hypnotize," hits stores.—BT



**GORILLAZ**  
**Demon Days**  
Producers: Danger Mouse, Gorillaz, Damon Albarn  
Virgin  
Release Date: May 24

The self-titled Gorillaz debut has sold 5 million copies around the world and four years later, this follow-up is off to a promising start. Lead single "Feel Good Inc." (featuring De La Soul) forms the funky foundation of the new iPod TV ad, and it is one of many winning moments on the retro-fitted "Demon Days." Though not as dark and menacing as the title suggests,

musical moodswings are very much in effect. While hip-hop ("Dirty Harry" featuring Bootie Brown) and reggae ("All Alone," with Roots Manuva and Martina Topley-Bird) dominate, the Gorillaz—four cartoon characters conceived by Blur frontman Damon Albarn and "Tank Girl" creator Jamie Hewlett—also make time for electro-kissed folk ("O Green World") and gospel (the title track). The latter, featuring the London Community Gospel Choir, ends the album on a beautifully hopeful note.—MP



**JOSHUA REDMAN**  
**Elastic Band**  
Momentum  
Producers: Joshua Redman, Sam Yahel  
Nonesuch  
Release Date: May 24

In lieu of a traditional jazz recording that essentially captures a working band live with a minimum of overdubs, saxophonist Redman uses the studio as a creative tool superbly on his second Elastic Band project, the funky, lyrical "Momentum." It is his most adventurous and mature outing to date. Redman and bandmate Sam Yahel recorded the sessions live. Then, with master strokes, they manipulated the sonics, more in keeping with the way pop artists record. Case in point: the groove-heavy "Swunk," a montage-like piece with impromptu frolic, multiple rhythm layers, guitar harmony by Kurt Rosenwinkel and a vibes blanket by Stefon Harris, whose performance was reversed and looped throughout the mix. The playing is inspired, especially the open-ended snippets of studio jams. Guests include Meshell Ndegeocello, the Red Hot Chili Peppers' Flea and the Roots' Ahmir "Questlove" Thompson.—DO

### SINGLES



**JOHN LEGEND**  
**FEATURING KANYE WEST** Number One (3:18)  
Producers: Kanye West, John Legend  
Writers: J. Stevens, K. West, C. Mayfield

**Publishers:** various  
Columbia (CD promo)  
On third single "Number One," new-soul singer John Legend collaborates with mentor Kanye West on a midtempo track that is smooth as silk. A prominent sample from Curtis Mayfield's "Let's Do It Again" is all well and good, but "One" is wholly about Legend and his ability to toss out a vocal performance that makes it all sound so simple. West's midsection rap is a good fit—and it brings clarity to the lyric about promises of love and devotion, despite a wandering eye—but the clean edit is so heavily hacked that it becomes the aural equivalent of swiss cheese. Still, a home run for R&B and another rung up the ladder for Legend.—CT



**FAITH HILL**  
**Mississippi Girl (3:52)**  
Producers: Dann Huff, Byron Gallimore, Faith Hill  
Writers: J. Rich, A. Schoenfeld  
Publishers: WB, ASCAP;

Love Everybody Music/Eve's Guy, SESAC  
Warner Bros. Nashville (digital download)  
The girls are back in town! It took a while, but No. 1 hits by Gretchen Wilson and Jo Dee Messina have returned women to the summit of the country charts. First lady Faith Hill marks her welcome return with a song that makes it crystal clear that she's done with the pop crossover diversion (at least for now). "Mississippi Girl" is as country as it comes, and checks off every ingredient on the hit list: It's uptempo, screams summer fun and is as catchy as a cold. The song is cleverly biographical, talking about a small-town gal who "ain't big-headed from a little bit of fame." We'll place our bet: No. 1 in a pinch.—CT

### POP

**VARIOUS ARTISTS**  
**American Idol Season 4: The Showstoppers**  
Producer: Desmond Child  
RCA

**Release Date:** May 17  
As season four of "Idol" races toward its May 24 climax, fans can reminisce over those who have come and gone with "Showstoppers," which features studio versions of songs performed by the top 12 finalists. Also included is the ensemble ballad "When You Tell Me That You Love Me." Not surprisingly, the package is a mixed bag, demonstrating why some of the contestants are long gone—and why others have fostered millions of followers. Demonstrating true star appeal are Nadia Turner's "You Don't Have to Say You Love Me," Constantine Maroulis' "My Funny Valentine" and Carrie Underwood's "Independence Day." Faring less well are Mikalah Gordon, Scott Savol, Anwar Robinson and Nikko Smith. This season has been a wild ride, but as much fun as ever, and this guilty pleasure simply says, thanks for the memories.—CT

### ROCK

**SLEATER-KINNEY (1)**  
**The Woods**  
Producer: Dave Fridmann  
Sub Pop

**Release Date:** May 24  
If 2000's "All Hands on the Bad One" and 2002's "One Beat" marked a turn into what may someday be known as Sleater-Kinney's peak period, then "The Woods" may well be its pinnacle. It is hard to imagine a more perfect artistic awakening than this sludgy psychedelia. It nods to influences from Hendrix to Throwing Muses, but manifests itself as the trio's singular sonic creation. It is bottom-heavy, melodic and contemplative, yet confrontational and ear-splitting. Corin Tucker's caterwaul, Janet Weiss' thunderous drumming and Carrie Brownstein's confident guitar exploration complement as never before, finding individual space where there should be none.

Producer Dave Fridmann encourages SK down a path less traveled to discover riffy explosions ("What's Mine Is Yours," "Wilderness," "Rollercoaster"), as well as the massive 11-minute statement "Let's Call It Love," revealing Brownstein as an unexpected rock guitar heroine.—BAJ

**STEPHEN MALKMUS (2)**  
**Face The Truth**  
Producers: Stephen Malkmus, Phil Ek  
Matador

**Release Date:** May 24  
Uncommitted to any particular sound, "Face the Truth" is a grab bag of Malkmus' musical styles displayed both solo and with Pavement. A slight progression from the noodly adventures of 2003's "Pig Lib," the album shows an experimental bent, with warped electronic effects, diverse singing styles and some requisite nonsensical lyrics. Malkmus' insistence on weird for the sake of weird is exhausted after the first two tracks, leading into better, more straightforward rock songs like "Loud Cloud Crowd" and "Baby C'mon," and it's from here that the album grows stronger. His oddball melodies have always been his strength and while he sometimes tries too hard, it is those melodies that lead the album most effectively.—KH

**SHELBY LYNNE**  
**Suit Yourself**  
Producer: Shelby Lynne  
Capitol

**Release Date:** May 24  
For her new album (and second for Capitol), Lynne rounded up a handful of fine musicians (including Michael Ward on guitar, Benmont Tench on keyboards and Tony Joe White on harmonica) and headed to engineer Brian "Brain" Harrison's house in Nashville. Recording live to tape, Lynne and crew created a collection of lovingly down-home songs rich in sound and storytelling. Lynne, who is poised and confident throughout, sings of matters of the heart: the agony ("You Don't Have a Heart"), the ecstasy ("Go With It") and everlasting love ("Iced Tea"). Also in the mix: versions of two classic Tony Joe White

tunes: "Old Times Sake" and "Rainy Night in Georgia," the latter made famous by Brook Benton 35 years ago. The sublime "Where Am I Now" is the icing on this very rich, tasteful cake.—MP

### LATIN

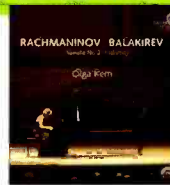
**CICLÓN**  
**Ciclón**  
Producer: Sergio George, Rodolfo Castillo  
SGZ Entertainment  
Release Date: May 3

Upon hearing the accordion strains of Ciclón's self-titled debut, don't think this is Carlos Vives redux. Although ostensibly built upon the same pop/*vallenato* fusion formula as its friend Vives, Ciclón, a Miami-based Colombian duo, is more danceable and at times more pop-driven than its compatriot. While opener "Pegaito" is a mix of *cumbia* and salsa that demands the dancefloor, the ensuing "Si Nos Volvieramos a Ver" is a *vallenato* ballad that could work at pop and tropical stations. There are also touches of flamenco and *reggaeton* for a more contemporary sound. What drives this album is an irresistible gusto and an earthy production. This debut begs to be heard, or at least danced to.—LC

### R&B

**PLATINUM PIED PIPERS**  
**Triple P**

Producer: Waajeed  
Ubiquity Records  
Release Date: May 10  
Fresh and invigorating is the feeling you get while listening to Detroit's latest soul export. Talented duo Waajeed (a founding member of Slum Village) and keyboardist/guitarist Saadiq (taught by Motown hitmaker Barrett Strong) fuse hip-hop, soul, funk, house and rock into a progressive mix accessible to the mainstream and the underground on their debut album. Together with such artists as fellow Detroiters Jay Dee, the United Kingdom's Spacek and Los Angeles' SA-RA Creative Partners, PPP effortlessly shift from gritty to melodic without resorting to a formulaic road map. "Your Day Is Done," "I Got You,"



1 2 3 4 5

"Fever" and a Latin jazz rendering of Paul Simon's "50 Ways to Leave Your Lover" are just a few of the tracks that will make you want to gladly follow these pipers on their electro soul mission.—GM

CHRISTIAN

JACI VELASQUEZ (3)

Beauty Has Grace
Producers: Martin Terefe, Dion Lopez, Jaci Velasquez
Word/Curb/Warner Bros.
Release Date: May 3

On her latest offering, Velasquez teams with Martin Terefe (Coldplay, Ron Sexsmith) to create an album that reverberates with passion and intensity. Stripped of the excessive polish that sometimes encumbers Christian pop acts, Velasquez shines here. There is an earthy honesty in her vocals, particularly on the stirring "Prayer to Love" and the poignant ballad "Lay It Down," on which Velasquez delivers a touching, vulnerable performance. Her voice is a versatile instrument, equally compelling on such spirited romps as opener "I'm Not Looking Down" and on the more contemplative "Something Beautiful." Velasquez has also grown as a songwriter, co-writing such standout cuts as "This Is Love," "With All My Soul" and "Supernatural." Having started at 15, this year she celebrates her 10th year in the music biz. If this album is any indication, she can look forward to several more decades in the spotlight.—DEP

WORLD

DUB GABRIEL (4)

Bass Jihad
Producers: Various
Azra
Release Date: May 3

Bass-playing producer/DJ Dub Gabriel is a Chicago native whose well-documented love of reggae may well constitute the seedbed of his creativity. But as "Bass Jihad" makes obvious, he is way beyond any single influence. His tracks variously bring to mind moments of Trans-Global Underground, Trilok Gurtu, Tabla Beat Science, Thievery Corporation, Bill Laswell, Brian Eno and the more chilled elements of Asian Underground. But "Bass Jihad" overlays these influences with Gabriel's distinctive flair. Drawing freely from ambient, lounge, minimalism, dub reggae and aggressive electronica, his ideas are as unpredictable as they are seductive.—PVV

CLASSICAL

OLGA KERN (5)

Rachmaninov, Sonata No. 2; Balakirev, Islamey
Producer: Robina G. Young
Harmonia Mundi USA
Release Date: May 10
After winning the 2001 gold medal at the prestigious Van Cliburn International Piano Competition, Russian pianist Olga Kern has created a giant buzz with her clarion-clear touch at the keyboard and her magnetic onstage personality. On this all-Russian disc—which also includes Rachmaninov's Morceaux de Fantaisie, Op. 3, Balakirev's In the Garden, and Tanayev's Prelude and Fugue in G-Sharp Major, Op. 29 as well as a few trifles by Rachmaninov and Anatol Liadov—Kern draws out all the flash and pianistic dazzle, and her technical chops and gargantuan sound are more than up to the furious technical challenges of these pieces. But despite Kern's wizardry,

her take-no-prisoners command leaves disappointingly little room for these works to breathe, and to sing.—AT

VITAL REISSUES

VARIOUS ARTISTS
Cameo Parkway 1957-1967

Producers: Various
ABKCO
Release Date: May 17
This welcome boxed set recognizes the Philadelphia indie that cornered the market on teen dance hits in the early '60s: Chubby Checker's "The Twist" and "Pony Time," Dee Dee Sharp's "Mashed Potato Time," Dovells' "The Bristol Stomp" and tunes about the Swim, the Waddle and the Continental. The footwork may be forgotten, but the songs are still a sock hop of fun. (Sharp's sensational "Ride" has the relentless joy and intensity of a great Ramones song.) The label also had Bobby Rydell, who had the strongest presence ("Kissin' Time," "Wild One") of all the circa 1960 teen idols. Disc one has Elvis wannabe Charlie Gracie and the doo-wop of the Rays; disc four shows what CP might have been: ? Mark & the Mysterians' "96 Tears," Bob Seger & the Last Heard's regional cult hits ("East Side Story") and some nice soul ballads. But the heart is discs two and three, songs celebrating a time when a kiss meant marriage, kids and a house with a pool next door to what the creators of "Grease" would later dub Rydell High School.—WR

www.billboard.com
THIS WEEK ON .com
ADDITIONAL REVIEWS:
• Limp Bizkit, "The Unquestionable Truth, Part 1" (Geffen)
• Nikka Costa, "can'tnever-didnothin'" (Virgin)
• Cowboy Troy, "Loco Motive" (Warner Bros.)

SINGLES

POP

JENNIFER LOPEZ
FEATURING FAT JOE Hold You Down (Spring Mix) (4:22)

Producers: Cory Rooney, Gregory Bruno, Nyce Boy
Writers: various
Publishers: various
Epic (digital download)
As Jennifer Lopez has proved many times in the past, if at first your single doesn't succeed, give radio a remix. This reworking of "Hold You Down" jettisons the sappy "I'll be there for you, baby," lullaby-vibe of the original, and replaces it with a guns n' gangstas storyline. All of this is set to a catchy, vaguely sinister beat that is reminiscent of Lopez's own Trackmasters remix of "I'm Gonna Be Alright." The Spring Mix is already garnering favorable airplay.—KC

JOSS STONE Spoiled (3:52)

Producer: Mike Mangini, Betty Wright
Writers: L. Dozier, B. Dozier, J. Stone
Publisher: not listed
S Curve/EMC (CD)
Joss Stone has certainly garnered the admiration of critics—not to mention the Gap—with her startling old-soul vocal stylings. But even Aretha had to come up with hooks to become a superstar—and that is what Stone lacks. "Spoiled" showcases a convincing vocal performance, but otherwise, the song is not memorable enough to catapult Stone beyond cult status in the United States. Too many tepid releases could give Stone an unfortunate distinction—celebrated but not particularly salable. A&R, where are you with the proper vehicle for such a deserving talent?—CT

BONNIE MCKEE
Somebody (4:07)

Producers: Rob Cavallo, Antonia Amato
Writer: B. McKee
Publisher: Bonnie McKee Music, BMI
Reprise (CD promo)
In mid-2004, newcomer Bonnie McKee released debut "Somebody," with all the promise of a Jewel, Sarah McLachlan or Sheryl Crow. And radio went, "Duh." With renewed interest from MTV, launch.com and her warm-up spot on Ryan Cabrera's

tour, Reprise is honoring its name with a rerelease of this deserving single. "Somebody" is a powerful anthem, packed in every measure with credible passion, superstar vocals and a lyric that demands attention. This sexy siren is just 20 years old, brimming with potential to wave her charms over pop fans of all ages. As is increasingly the case, you need not depend on radio: McKee is awaiting your discovery at iTunes.—CT

COUNTRY

BLAINE LARSEN The Best Man (3:17)

Producers: Rory Lee Feek, Tim Johnson
Writers: B. Larsen, T. Johnson, R.L. Feek
Publisher: not listed
BNA Records (CD promo)
Young Blaine Larsen demonstrates talent way beyond his 19 years. Both with previous top 20 single "How Do You Get That Lonely" and this offering, Larsen shows himself to be a songwriter of depth with a gift for shedding insight and compassion on delicate areas of the human condition. This poignant single serves as a tribute to a stepfather who truly was the best man in a young boy's life. The steel-guitar-laced production beautifully accents this traditional ballad, and Larsen's voice is one of the best to emerge in country music in years.—DEP

COWBOY TROY I Play Chicken With The Train (3:18)

Producers: Big & Rich, Paul Worley
Writers: T. Coleman, J. Rich, A. Aparo
Publishers: various
Raybaw/Warner Bros.
Nashville/WRN (digital download)
It's not surprising to see Cowboy Troy's "I Play Chicken With the Train" slip off Hot Country Songs after only four weeks. The head-bobbing, booty-shakin' single is best-described as a clash between funk rock, country twang and rap. Such an unconventional tune probably made even the most progressive country programmer blanch. But the initial lack of country radio support may not be all that bad for Cowboy Troy. His Muzik Mafia brothers

Big & Rich have yet to have a top 10 title on Hot Country Songs, but with support from TV and alternative promotional vehicles, their debut has moved 2 million units. Cowboy Troy will have to follow Big & Rich's lead to build awareness. In any case, he is off to an auspicious start.—KC

FANNY GRACE Sweet Tea (3:27)

Producer: Jeffrey Steele
Writer: P. Reeves
Publishers: Fanny Grace/Songs of Windswept Pacific, BMI
Quarterback/Windswept (CD promo)
Any voice with a unique tone and character is always welcome and so it is with Fanny Grace. The husband-and-wife duo of Paul Reeves and Carmen Mejia have an engaging sound bolstered by Mejia's earthy, spirited vocals and the seasoning that comes from years of live performances. Penned by Reeves, the song is a celebration of friendship and Southern culture. The record has a fresh sound that could perk up ears if country programmers are willing to take a chance on something new.—DEP

AC

CHRIS WALKER Drifting Along (3:05)

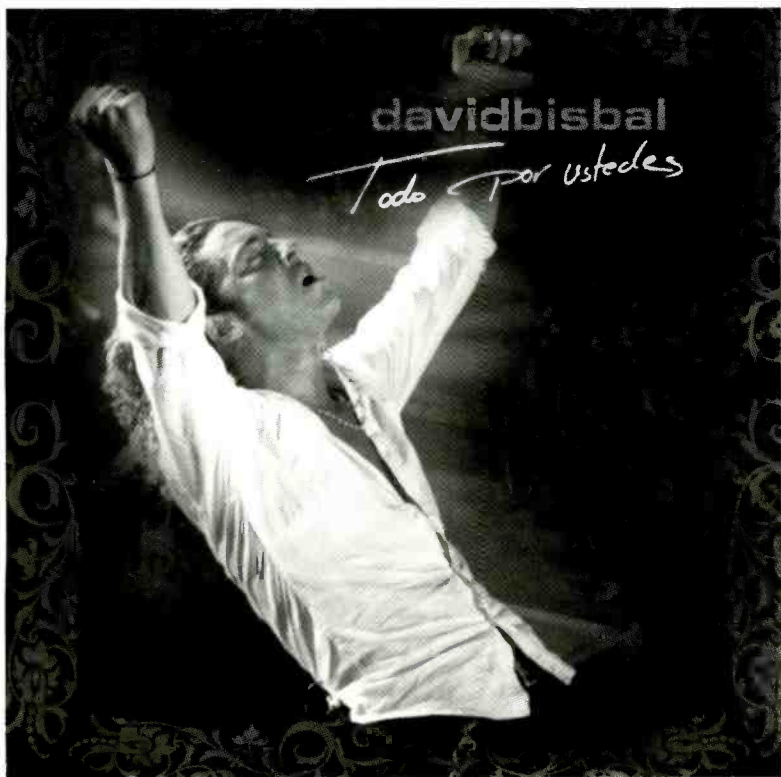
Producer: Chris Walker
Writers: R. Davis, C. Walker
Publishers: Walker/Davis Publishing, ASCAP
Canvas Records (CD promo)
Fourteen years ago Chris Walker delivered a top 40 and R&B hit with the memorable "Take Time." The record showcased the multit talented Walker's novel crooning style and spirited jazz licks. He has since worked behind the scenes as musical director for Al Jarreau and a collaborator for Bob James, Regina Belle and Carole Bayer Sager. What a pleasant surprise to spin "Drifting Along," one of the more immediate and melodic indie singles of the year. There is a timeless feel to the midtempo pleading-for-love song, with a layered chorus that is one continuous four-line hook. Walker will promptly draw in unsuspecting listeners with a simple, affecting song that casts its spell with the sheer scope of the artist's talent. Kindly search this one out.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS), CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Leila Cobo, Katie Hasty, Barry A. Jeckell, Gail Mitchell, Dan Ouellette, Michael Paoletta, Deborah Evans Price, Wayne Robins, Chuck Taylor, Bram Teitelman, Anastasia Tsioulcas, Philip Van Vleck.
PICK: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.
All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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# Music



## Jazz Notes

DAN OUELLETTE douellette@billboard.com

### Note For Half Note

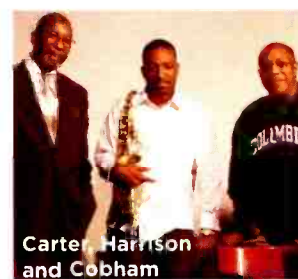
Donald Harrison Set On Indie Label's All-Star Slate

A musician's greatest thrill is to play with his heroes. In alto saxophonist Donald Harrison's case, that means his trio with bassist Ron Carter and drummer Billy Cobham, alums of Miles Davis bands and jazz elder statesmen who have carved out important solo careers. So when Harrison settled into New York's Blue Note club for a week in late April, he delivered a top-notch performance, blowing his alto with finesse, fusion power and flecks of avant-garde and New Orleans-styled swing.

On April 28, after the set, Harrison said, "Ron and Billy have so much musical knowledge that I'm in a situation where I'm learning every night. We're all going to the outer limits and finding new ways to play the music."

The shows were recorded by Half Note Records, the label of the Blue Note club franchise, with a live CD scheduled for

September. The indie will also release two projects May 24 (Arturo Sandoval's CD/DVD "Live at the Blue Note" and vocalist Mary Stallings' "Remember Love") and two more June 28 (saxophonist James



Carter, Harrison and Cobham

Carter's organ trio disc, "Out of Nowhere," recorded at the club, and Will Calhoun's jazz-meets-world-meets-electronica CD/DVD "Native Lands").

"These CDs represent the second coming of Half Note," says executive VP Jeff Levenson, who came onboard in 2003 (and is a former author of this column). "We're expanding the concept beyond just recording live at the club. We have studio dates and are cou-

pling CDs with DVDs. Overall, we're mimicking the programming at the Blue Note, addressing the bigness of jazz by representing the best of the different jazz categories."

Levenson was formerly VP of jazz at Warner Bros. and later Columbia, major labels whose jazz departments today are largely dormant or nonexistent. "In this climate, the indies have inherited the earth," he says. "We're in a position to provide a platform for musicians while at the same time giving a snapshot of what's going on today."

#### HIGH-FIVING DESMOND:

Pianist Dave Brubeck and alto saxophonist Paul Desmond made jazz history together, spiked by the latter's renowned tune "Take Five." So it was fitting that Brubeck hosted the New York book party for Doug Ramsey's biography, "Take Five: The Public and Private Lives of Paul Desmond" (Parkside Publications), April 28 at Elaine's Restaurant. ...

## Words & Music

JIM BESSMAN jbessman@billboard.com



### COWBOY JACK IS BACK

"Just because I wrote it doesn't mean I have to remember the words."

So said the great Cowboy Jack Clement last month at his gig at Joe's Pub in New York. But he never seemed to stumble over the lyrics to such classics as Bobby Bare's "Millers Cave" or George Jones' "A Girl I Used to Know."

Clement was in New York as part of a mini-tour in support of the hourlong documentary "Cowboy Jack's Home Movies (Or, Shakespeare was a Big George Jones Fan)." Directed and produced by Morgan Neville and author/documentarian Robert Gordon, the film "plays less like a documentary and more like an episode of 'Monty Python's Flying Circus,'" Gordon says.

Clement was backed at Joe's Pub by fellow Nashville song-

writer Shawn Camp. Sandy Mason, Camp's "Two Pina Colodas" co-writer, chimed in on vocals on one song, as did local singer/songwriter Laura Cantrell, whose band provided the rest of Clement's support.

The country music legend, 74, who also hosts "The Cowboy Jack Clement Show" on Sirius Satellite Radio's "Outlaw Country" channel, may be returning to songwriting. He needs to provide Dualtone Records with two new cuts to fill out a reissue of his 1978 debut, "All I Want to Do in Life," originally released by Elektra, which contained "Gone Girl."

That tune was memorably covered by Tompall & the Glaser Brothers. Last year, Dualtone put out Clement's "Guess Things Happen That Way," which included a version of the title track cut with

Johnny Cash at Clement's famed Cowboy Arms Hotel & Recording Spa home studio a few months before Cash died. The album also featured a duet with Cash on "Teenage Queen," recorded in 1986.

"I sang his part, and he sang the answer parts," Clement recalls.

"I figure good songs are always good," he adds. "My catalog does pretty well: Tom Jones just came out with a new version of 'It'll Be Me.'" The song was previously cut by Jerry Lee Lewis and Cliff Richard.

Meanwhile, the Clement Family Songs (BMI)/Cowboy Arms Music (ASCAP) writer has just finished producing an album for Eddy Arnold.

"He's 87—and it's going to be really good," Clement says. ...



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## RISING UP

>> Because of its exclusive window at Starbucks, Antigone Rising's "From the Ground Up" is not yet eligible for The Billboard 200. Still, the coffee chain brews first-week sales of almost 11,000 copies, enough for a No. 93 bow on the Comprehensive Albums chart at [billboard.biz](http://billboard.biz).

## NAILED IT

>> Nine Inch Nails' "The Hand That Feeds," from chart-topping album "With Teeth," rises 2-1 on the Modern Rock chart. Believe it or not, it's the band's first No. 1 on the chart and only its second top 10. "Hurt" peaked at No. 8 on the list in 1995.



## CHANGING GUARD

>> From the *Billboard* Web sites, the Hot Christian Adult Contemporary chart has its first new No. 1 in 12 weeks as Chris Tomlin replaces Jeremy Camp at the top step (see chart, page 56).

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> Faith Hill's "Mississippi Girl" charges onto Hot Country Songs at No. 27, making it the highest debut of Hill's career, the highest debut of 2005 and the second-highest debut by a female artist since 1991. It has been a good year for strong debuts on this chart, with three entries inside the top 30 after just 22 weeks. There was only one top 30 entry in 2002, 2003 and 2004.

>> Fred Bronson also reports on Mariah Carey securing her highest position on The Billboard Hot 100 since February 2000 with the 3-2 rise of "We Belong Together." Plus he tells the tale of two Kellys, Clarkson and Osbourne, rewriting chart history on Pop 100 Airplay, Hot Dance Radio Airplay and Hot Dance Singles Sales.

Billboard

# CHARTS

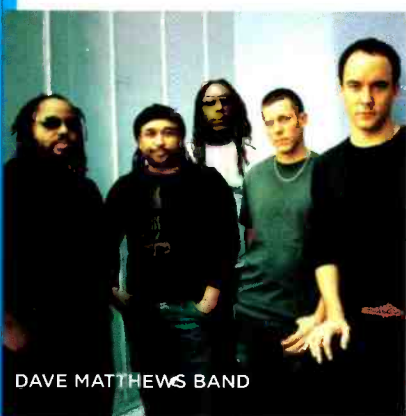


## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## Matthews Takes 'Stand' In Good Company

With an opening week of 464,500 copies, Dave Matthews Band's latest conquest of The Billboard 200 puts the group's leader in a rather exclusive league. This marks the fifth time that a Matthews album has begun in



DAVE MATTHEWS BAND

the 400,000-plus club, a feat that eluded even such Nielsen SoundScan champs as Pearl Jam, Backstreet Boys and Eminem.

Matthews' streak includes his 2003 solo album "Some Devil"—which started with about 4,000 units more than "Stand Up"—and four DMB sets.

Since 1997, when the big chart switched to Nielsen SoundScan, the only band to land five opening weeks

that exceeded the 400,000-unit threshold has been Metallica. The only other artists to do so five or more times: Garth Brooks (seven), the late 2Pac (six, including the "Resurrection" soundtrack) and Jay-Z (five).

This is DMB's fourth No. 1 album, including "Before These Crowded Streets" (which began with 422,000 in 1998) and "Busted Stuff" (622,000 in 2002). Its best sales week was in 2001 when 733,000 copies placed "Everyday" at the top of the page.

Weezer begins one floor down with 193,000—its second-largest sales week—for its album "Make Believe." But the start at No. 2 is its highest rank ever.

**NEW MATH:** In my haste to reach last issue's deadline, I calculated a slimmer edge for Mother's Day album sales of 2004 over this year's gift-giving frame than the actual 5.6% gap.

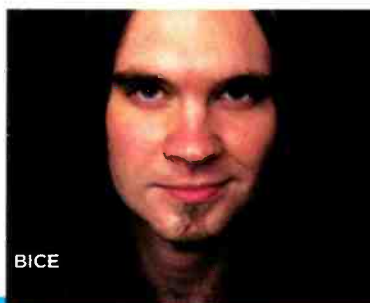
It is last year's Mother's Day trove that creates the misleading 13% deficit from the same week of 2004. With this year's sales weeks aligned differently, that comparison places this year's post-Mom sales against last year's holiday stanza.

Stand this issue's album sales against the sales of 10.3 million that

were registered the week after Mother's Day last year, and the margin drops to a 1% deficit.

While we're setting the record straight, please disregard the No. 1 list that appeared on last issue's table of contents page. A printer's error replaced the correct list with a dummy that was prepared during the magazine's redesign, which explains all of the bizarre errors therein—including Yo-Yo Ma's assignment to Top Blues Albums and U2's designation as a new age act.

**'IDOL' WORSHIP:** Considering the odd turns that happened in viewer voting during the first three U.S. seasons of "American Idol," I won't pretend I can predict who will emerge as the new champ. But of this year's finalists, the one who has already had the most impact on



BICE

the cash register is Bo Bice.

Two weeks ago, Bice's performance of Gavin DeGraw's "I Don't Want to Be" ignited an 88% spike for download sales of DeGraw's version, as well as a 61% spike for his "Chariot—Stripped" album. Last issue saw Los Lonely Boys self-titled set win Pacesetter honors with a 77% gain after Bice sang the band's "Heaven."

That issue also saw Carrie Underwood's "Idol" homage spark a 43% gain for Rascal Flatts' "Feels Like Today" album and since-eliminated contestant Scott Savol steer a 46% increase for Brian McKnight's "Gemini" set.

The infusion that "Idol" supplies to current albums by active artists is a contrast to the pattern established in its first two seasons, when collections from the likes of Bee Gees and Lionel Richie were lifted by the series' covers.

**PAST MASTER:** The migration of reggaeton artists to the new Latin Rhythm Albums chart helps one of the biggest stars in the history of reggae to reclaim his stature on the genre's list.

With a 9% gain, the late Bob Marley jumps 3-1 on Top Reggae Albums. "Gold" is his ninth No. 1 on that chart, his first since the June 1, 2002, issue.

## Market Watch

A Weekly National Music Sales Report

For week ending May 15, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,233,000	102,000	6,493,000
Last Week	11,115,000	94,000	6,416,000
Change	-7.9%	8.5%	1.2%
This Week Last Year	11,780,000	138,000	2,170,000
Change	-13.1%	-26.1%	199.2%

### YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	227,569,000	206,863,000	-9.1%
Store Singles	3,005,000	1,650,000	-45.1%
Digital Tracks	37,500,000	114,271,000	204.7%
Total	268,074,000	322,784,000	20.4%

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	143,650,000	126,943,000	-11.6%
Catalog	83,920,000	79,920,000	-4.8%
Deep Catalog	58,087,000	54,454,000	-6.3%

### WEEKLY ALBUM SALES



### SALES BY ALBUM FORMAT

CD	222,253,000	205,212,000	-7.7%
Cassette	4,620,000	1,198,000	-74.1%
Other	696,000	453,000	-34.9%

### Album Sales

'04	227.6 million
'05	206.9 million

### Digital Tracks Sales

'04	37.5 million
'05	114.3 million

### Current Album Sales

'04	143.7 million
'05	126.9 million

### Catalog Album Sales

'04	83.9 million
'05	79.9 million

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.





MAY 28 2005

TOP POP Billboard

Nielsen Broadcast Data Systems Nielsen SoundScan

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes #1 HOLLABACK GIRL by Gwen Stefani.

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes #1 LISTEN TO YOUR HEART by D.H.T.

ADULT TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes #1 LONELY NO MORE by Rob Thomas.

ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes #1 BREAKAWAY by Kelly Clarkson.

MODERN ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes #1 THE HAND THAT FEEDS by Nine Inch Nails.

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

Table with 2 columns: ARTIST/Title/LABEL/(Score) and Chart Rank. Lists top performers in POP 100 AIRPLAY, ADULT TOP 40, ADULT CONTEMPORARY, and MODERN ROCK.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems...



# MAY 28 2005 COUNTRY Billboard

## TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>#1</b> <b>DIERKS BENTLEY</b> CAPITOL 66475 (18.98) Ⓢ	Modern Day Drifter	1	1
2	NEW	1	<b>VAN ZANT</b> COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man	2	2
3	2	4	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	1	1
4	3	3	<b>KEITH URBAN</b> CAPITOL 77489 (18.98)	Be Here	1	1
5	1	1	<b>JO DEE MESSINA</b> CURB 78770 (18.98)	Delicious Surprise	1	1
6	4	2	<b>LARRY THE CABLE GUY</b> JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms	1	1
7	6	7	<b>SUGARLAND</b> MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	5	5
8	5	6	<b>GRETCHEN WILSON</b> EPIC 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party	4	1
9	10	8	<b>KENNY CHESNEY</b> BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
10	8	10	<b>KENNY CHESNEY</b> BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
11	11	9	<b>VARIOUS ARTISTS</b> SONY BMG WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
12	12	13	<b>BIG &amp; RICH</b> WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
13	7	11	<b>TIM MCGRAW</b> CURB 78858 (18.98)	Live Like You Were Dying	3	1
14	9	12	<b>SHANIA TWAIN</b> MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
15	15	14	<b>TOBY KEITH</b> DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
16	13	-	<b>KEITH ANDERSON</b> ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll	13	13
17	14	15	<b>GEORGE STRAIT</b> MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
18	17	16	<b>TRACE ADKINS</b> CAPITOL 64512 (18.98)	Songs About Me	1	1
19	19	17	<b>MONTGOMERY GENTRY</b> COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	2
20	22	21	<b>BLAKE SHELTON</b> WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	3	3
21	NEW	1	<b>ROBERT EARL KEEN</b> ROSETTA 9810/KOCH (17.98)	What I Really Mean	21	21
22	20	22	<b>LEE ANN WOMACK</b> MCA NASHVILLE 003073/UMGN (13.98)	There's More Where That Came From	3	3
23	21	20	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
24	16	19	<b>MARTINA MCBRIDE</b> RCA 54207/RLG (18.98/11.98)	Martina	1	1
25	23	18	<b>MIRANDA LAMBERT</b> EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	1
26	24	23	<b>JEFF BATES</b> RCA 67071/RLG (17.98/11.98)	Rainbow Man	14	14
27	28	32	<b>REBA MCENTIRE</b> MCA NASHVILLE 000457/UMGN (13.98/8.98)	Room To Breathe	4	4
28	25	24	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	2
29	26	28	<b>LEANN RIMES</b> CURB 78859 (18.98)	This Woman	2	2
30	18	5	<b>BUDDY JEWELL</b> COLUMBIA 92873/SONY MUSIC (18.98)	Times Like These	5	5
31	27	25	<b>CRAIG MORGAN</b> BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	7
32	32	26	<b>BLAINE LARSEN</b> GIANTS/LAYER/BNA 66012/RLG (17.98)	Off To Join The World	14	14
33	29	29	<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610525 (17.98)	Lonely Runs Both Ways	6	6
34	30	27	<b>JOSH GRACIN</b> LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	2
35	46	38	<b>GREATEST SHOOTER JENNINGS</b> UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	29
36	37	30	<b>DWIGHT YOAKAM</b> REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	10
37	34	31	<b>WILLIE NELSON</b> LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98)	Songs	13	13
38	33	36	<b>ALAN JACKSON</b> ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	6	2
39	41	50	<b>TOBY KEITH</b> DREAMWORKS 450435/UMGN (18.98/12.98) Ⓢ	Shock'n Y'All	4	1
40	36	33	<b>DIERKS BENTLEY</b> CAPITOL 39814 (18.98/12.98)	Dierks Bentley	4	4
41	31	-	<b>SHELLY FAIRCHILD</b> COLUMBIA 90355/SONY MUSIC (11.98)	Ride	31	31
42	38	39	<b>RANDY TRAVIS</b> WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	10
43	44	42	<b>LEANN RIMES</b> CURB 78829 (18.98)	Greatest Hits	3	3
44	40	35	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	4
45	45	37	<b>ANDY GRIGGS</b> RCA 59630/RLG (16.98)	This I Gotta See	7	7
46	47	49	<b>LEE ANN WOMACK</b> MCA NASHVILLE 001883/UMGN (18.98) Ⓢ	Greatest Hits	2	2
47	35	45	<b>JAMIE O'NEAL</b> CAPITOL 79894 (18.98)	Brave	5	5
48	43	34	<b>PHIL VASSAR</b> ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	10	10
49	54	51	<b>LONESTAR</b> BNA 67076/RLG (18.98/12.98)	From There To Here: Greatest Hits	1	1
50	51	47	<b>DIXIE CHICKS</b> MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	3
51	39	-	<b>BILLY GILMAN</b> IMAGE 2694 (15.98)	Everything And More	39	39
52	48	44	<b>JIMMY BUFFETT</b> MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	1
53	49	52	<b>ALAN JACKSON</b> ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	1
54	61	65	<b>ELVIS PRESLEY</b> RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel	30	30
55	42	41	<b>BILLY DEAN</b> CURB 78662 (18.98)	Let Them Be Little	8	8

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	50	48	<b>SARA EVANS</b> RCA 67074/RLG (18.98/12.98)	Restless	3	3
57	58	55	<b>SHEDAISY</b> LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	2	2
58	60	54	<b>TRACE ADKINS</b> CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	1
59	55	53	<b>JO DEE MESSINA</b> CURB 78790 (18.98)	Greatest Hits	1	1
60	56	43	<b>JULIE ROBERTS</b> MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	9	9
61	53	58	<b>LONESTAR</b> BNA 59751/RLG (18.98)	Let's Be Us Again	2	2
62	64	59	<b>DARRYL WORLEY</b> DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	12
63	59	57	<b>TRACE ADKINS</b> CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	3
64	52	46	<b>LORETTA LYNN</b> INTERSCOPE 002513 (13.98)	Van Lear Rose	2	2
65	65	63	<b>ALABAMA</b> RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	1	1
66	57	56	<b>ANNE MURRAY</b> STRAIGHTWAY 63231 (22.98)	All Of Me	13	13
67	67	62	<b>GARY ALLAN</b> MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	2
68	68	67	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 002514 (13.98)	Revelation	3	3
69	66	61	<b>JEFF FOXWORTHY</b> WARNER BROS. 73903/RHINO (18.98 CD/DVD) Ⓢ	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	10
70	NEW	1	<b>PATSY CLINE</b> MCA NASHVILLE/DECCA 004119/UME (21.98)	Gold	70	70
71	72	66	<b>SOUNDTRACK</b> JACK/WARNER BROS. 48930/WRN (18.98)	Blue Collar Comedy Tour Rides Again	10	10
72	RE-ENTRY	62	<b>RODNEY CARRINGTON</b> CAPITOL 94164 (18.98)	Greatest Hits	1	1
73	RE-ENTRY	36	<b>WAYLON JENNINGS</b> RCA 57267/BMG HERITAGE (18.98)	Ultimate Waylon Jennings	18	18
74	73	69	<b>TRACY BYRD</b> BNA 64861/RLG (18.98)	Greatest Hits	14	14
75	70	70	<b>CONWAY TWITTY</b> MCA NASHVILLE/UTV 003084/UME (13.98)	25 Number Ones	29	29

## TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	25	<b>#1</b> <b>ALISON KRAUSS + UNION STATION</b> 25 WKS ROUNDER 610525	Lonely Runs Both Ways	6
2	2	10	<b>RHONDA VINCENT AND THE RAGE</b> ROUNDER 610553	Ragin' Live	1
3	3	66	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30349	O.C.M.S.	1
4	4	7	<b>CHARLIE DANIELS</b> BLUE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	1
5	NEW	1	<b>ALISON BROWN</b> COMPASS 4400	Stolen Moments	1
6	12	7	<b>DOYLE LAWSON &amp; QUICKSILVER</b> ROUNDER 610557	You Gotta Dig A Little Deeper	1
7	7	8	<b>SOUNDTRACK</b> DUALTONE 01201	The Appalachians	1
8	5	33	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	1
9	14	2	<b>STEVE IVEY</b> MADACY CHRISTIAN 50995/MADACY	Bluegrass Revival	1
10	NEW	1	<b>THE GREENCARDS</b> DUALTONE 01196	Movin' On	1
11	10	43	<b>STEVE IVEY</b> MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	1
12	6	80	<b>VARIOUS ARTISTS</b> GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	1
13	11	10	<b>VARIOUS ARTISTS</b> CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute	1
14	13	4	<b>BILL MONROE AND HIS BLUE GRASS BOYS</b> DECCA/MCA/CHRONICLES 004424/UME	The Definitive Collection	1
15	NEW	1	<b>VARIOUS ARTISTS</b> RUFAL RHYTHM 104	The Bluegrass Bible: 40 Bluegrass Gospel Classics (Wal*Mart Exclusive)	1

### BETWEEN THE BULLETS

## BENTLEY'S BEST WEEK LEADS LIST

Dierks Bentley catches his biggest one-week Nielsen SoundScan wave as "Modern Day Drifter" starts at No. 1 in any January-May frame was three in 2001.

—Wade Jensen

Drifter" starts at No. 1 on Top Country Albums and No. 6 on The Billboard 200. With 75,000 copies sold, Bentley's sophomore set tops his previous best one-week sum of 39,000 copies.

Bentley's debut is the seventh to start atop the country chart during the first five months of the year, the most No. 1 debuts of any comparable period since Billboard adopted Nielsen SoundScan rankings in May 1991. Since that time, the most coun-

















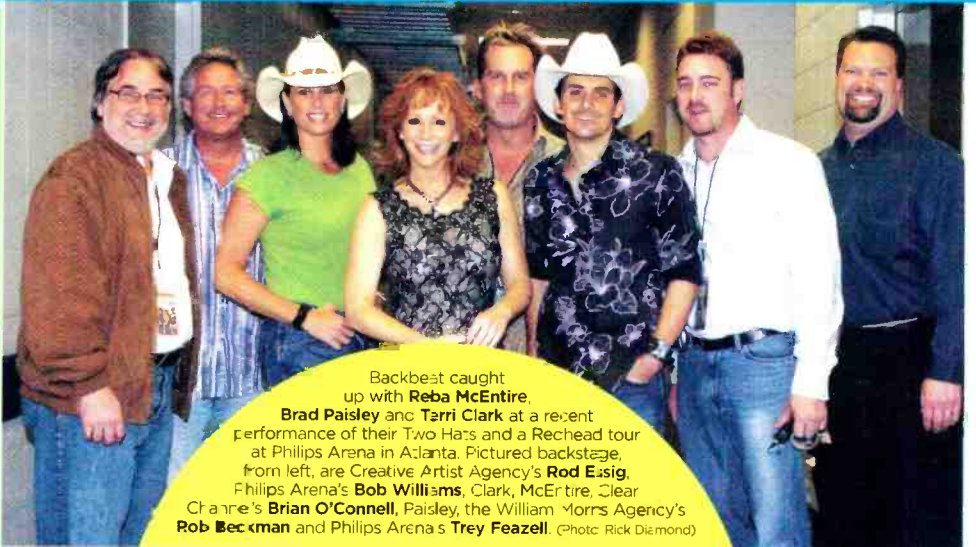




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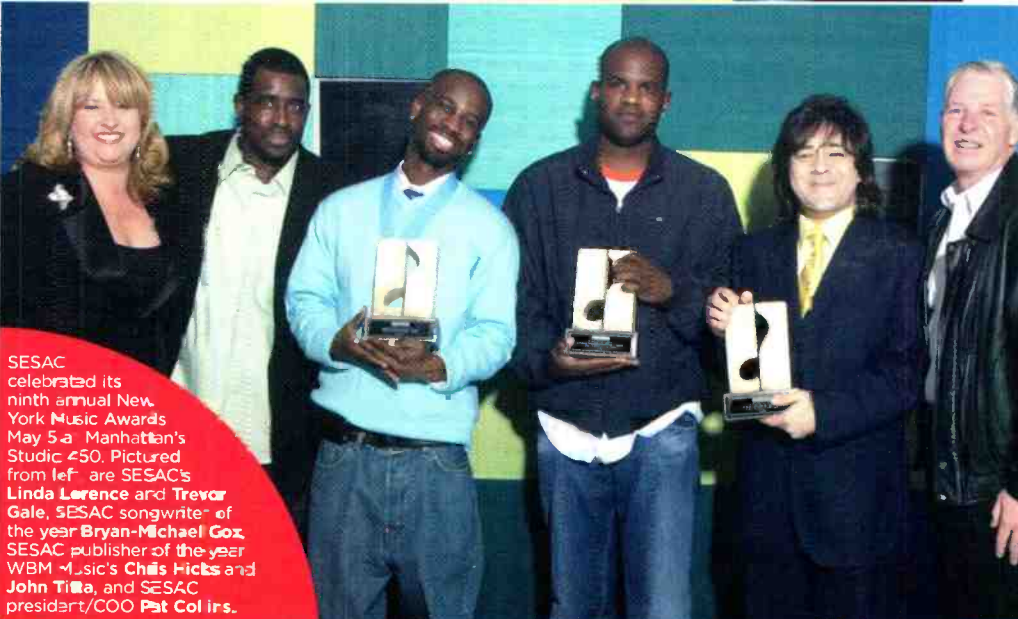
Sub Pop duo **the Postal Service** was presented with its RIAA-certified gold record award for "Give Up" last month during the Coalition of Independent Music Stores conference at the Triple Door in Seattle. The album is the second-highest seller in Sub Pop's 17-year history, and is the label's first gold record since Nirvana's "Bleach." Pictured holding their award are **Jimmy Tamborello**, left, and **Benjamin Gibbard**. (Photo: Ryan Scherling)



Backbeat caught up with **Reba McEntire**, **Brad Paisley** and **Terri Clark** at a recent performance of their *Two Hats* and a *Rehead* tour at Philips Arena in Atlanta. Pictured backstage, from left, are Creative Artist Agency's **Rod Eisig**, Philips Arena's **Bob Williams**, Clark, McEntire, Clear Channel's **Brian O'Connell**, Paisley, the William Morris Agency's **Rob Beckman** and Philips Arena's **Trey Fezell**. (Photo: Rick Diamond)



Virgin Records staffers gathered for **Lenny Kravitz's** *Electric Church: One Night Only!* tour stop April 21 at the Beacon Theater in New York. The tour's opening act is **Nikka Costa**. Pictured before the show, from left, are **Adam Lowenberg**, **Randy Miller**, **Matt Serletic**, **Costa**, **Kravitz**, **Larry Mestel** and **Hilary Shaev**. (Photo: Matt Peyton)



SESAC celebrated its ninth annual New York Music Awards May 5 at Manhattan's Studio 450. Pictured from left, are SESAC's **Linda Lawrence** and **Trevor Gale**, SESAC songwriter of the year **Bryan-Michael Cox**, SESAC publisher of the year **WBM Music's Chris Hicks** and **John Tilla**, and SESAC president/COO **Pat Collins**.



ASCAP chairman/president **Marilyn Bergman** presents **Neil Young** with this year's Founder's Award, which honors songwriters for their enduring legacy and musical contributions.



ASCAP honored songwriters and publishers of the top 50 most-performed songs of 2004 at its 22nd annual Pop Awards gala held May 16 at the Beverly Hilton Hotel in Beverly Hills, Calif. (Photos: Lester Cohen, WireImage.com)

ABOVE: Producer/songwriter **Jermaine Dupri**, second from left, received ASCAP's Golden Note award for his groundbreaking musical achievements. Dupri, who is also president of Virgin Urban, is flanked by **Usher** and **Mariah Carey**, who feted Dupri at the event, as well as **Marilyn Bergman**, right, ASCAP chairman/president.



ASCAP's 2005 songwriter of the year, TVT Music Publishing's **Scott Storch**, center, is congratulated by ASCAP executive VP of membership services **Todd Brabec**, left, and chairman/president **Marilyn Bergman**.



EMI Music Publishing chairman **Martin Bandier**, second from right, and ASCAP executive VP of membership services **Todd Brabec**, right, join EMI Music Publishing staffers after EMI was named ASCAP's publisher of the year for the 11th time.

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**Biz Legend Barclay Dies**

Eddie Barclay, who died May 13 in Paris at the age of 84, was representative of a bygone era.

The French label executive ruled the music scene in France from 1955 to 1979. He signed such artists as Jacques Brel—who reportedly had a 30-year contract with Barclay—Charles Aznavour, Léo Ferré and Claude Nougaro, as well as many French pop acts. He was also renowned for his lavish parties, usually held in the city of St-Tropez on the Riviera, and his many weddings—he married nine times.

"To the French public, Barclay epitomized the persona of the music mogul," broadcaster and former label executive Yves Bigot says.

"His image, which almost turned into a caricature," Bigot adds, "often shadows the fact that he was a musician himself with great artistic flair, business savvy and with an eye for technical innovations."

Barclay died at a Paris hospital after suffering from ill health in recent years. He was diagnosed with throat cancer in 1979 and had a history of heart problems.

Barclay was born Edouard Ruault in 1921 in Paris. He had a brief stint as a piano-bar player and bandleader during World War II. His career as an industry executive started in 1949 when he created with then-wife Nicole the independent jazz label Blue Star, which



evolved into Disques Barclay. Quincy Jones worked as an arranger on more than 250 studio sessions for Barclay.

In 1955, he flew to the United States and brought back the vinyl LP, which he introduced in France. "It was a stroke of genius that put him at the forefront of the local music industry," Bigot says.

His label expanded in the 1960s and 1970s, attracting France's top-selling artists, including Dalida, Bernard Lavilliers and Daniel Balavoine. Disques Barclay also served as the French licensee of such U.S. companies as Atlantic.

In a 1998 issue of *Billboard* celebrating Atlantic's 50th anniversary, the label's co-founder and co-chairman Ahmet Ertegun said, "Eddie was a great magnet, a great host, a great personality, so everybody wanted to be with him."

In 1979, feeling the effects of the music industry crisis, Barclay sold his company to Philips-owned PolyGram and retired. His label became a unit of PolyGram and then Universal Music. In 1985, after years of decline, the label was revived with Philippe Constantin at its helm.

Universal Music France chairman/CEO Pascal Nègre notes, "It is not too much saying that French *chanson* would not have had the same impact had Eddie Barclay not been present."

The funeral took place May 18 in Paris, and Barclay was buried in St-Tropez. He is survived by his wife, Caroline.

—Emmanuel Legrand

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BIRTHS

GIRL: Jorja Bleu Michaels, to Kristi Gibson and Bret Michaels, May 5 in Vancouver. Father is former frontman of metal act Poison and a judge for USA Network's "Nashville Star."

GIRL: Navy Talia Nash, to Nivea and Terius "the Dream" Nash, May 10 in Atlanta. Mother is an R&B recording artist. Father is a music producer.

DEATHS

Frankie LaRocka, 51, of pneumonia following heart surgery, May 12 in Staten Island, N.Y. As VP of A&R for Epic Records, LaRocka signed successful artists including multiplatinum act the Spin Doctors. After leaving the label, LaRocka did an A&R stint at Mercury Records before founding Straight Line Productions, where he discovered the Springfield, Mo., band happyendings, and was instrumental in their signing to J

Records in 2004. Earlier in his career, LaRocka played drums with artists including David Johansen, John Waite and Bryan Adams and, until last month, was gigging and recording with Staten Island-based blues-rock quartet Hot Monkey Love. He is survived by his daughter and two siblings.

Jimmy Martin, 77, of bladder cancer, May 14 in Nashville. One of the standout vocalists in bluegrass, Martin began in 1949 with Bill Monroe's Blue Grass Boys, with whom he was guitarist and lead vocalist until 1954. After recording with the Osborne Brothers in the mid-'50s, Martin founded the Sunny Mountain Boys, with whom he recorded bluegrass standards like "Rock Hearts," "Widow Maker" and "The Sunny Side of the Mountain." In the early 1980s, he founded his own label, King of Bluegrass.

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## A PRIORE ENGAGEMENT

Seventeen-year-old Samantha Priore was in the spotlight May 18 at an artist showcase at New York's S.I.R. Studio. The unsigned New Jersey native and her band played for label execs and music publishers. By the day's end, a few majors were showing much interest in signing the pop singer. Her manager, Gary Salzman of Big Management, was unavailable for comment.

—Michael Paoletta

## IFPI'S KENNEDY TAKES FLIGHT

International Federation of the Phonographic Industry chairman/CEO John Kennedy has a busy agenda ahead. After a dinner May 18 in Paris with French minister of culture Renaud Donnedieu de Vabres—to discuss the extension of copyright duration, among other things—Kennedy will fly to Greece to deliver a speech May 26 at the Athens Music Forum. He is also expected June 23 in Madrid, where he will unveil the IFPI's piracy report for 2004 in a country that has been plagued with physical piracy. Track was told that the IFPI is also working with partners from the Pro-Music Alliance on an educational initiative targeting parents.

—Emmanuel Legrand

## UMI MAKING DANCE MOVES

Aiming to acquire and break more dance music hits around the world, Universal Music International is creating a "dance

## COLUMBIA COURTING LILLYWHITE?

Producer Steve Lillywhite is in negotiations with Columbia Records to join the label in a high-level A&R capacity in New York. Lillywhite left his last label gig as joint managing director of Mercury Records U.K. in London in 2004 to produce U2's "How to Dismantle an Atomic Bomb." Columbia declined to comment. Lillywhite's representative did not return a call by press time.

—Melinda Newman

## EMI GETS FISCAL

On May 24, EMI Group chairman Eric Nicoli, EMI Recorded Music chairman Alain Levy and vice chairman David Munns, and EMI Music Publishing chairman/CEO Martin Bandier will be on call to present EMI's preliminary results for the 12 months ended March 31. No doubt their performances will be closely watched by those whom Coldplay frontman Chris Martin has labeled "the great evil of this modern world"—the shareholders.

—Emmanuel Legrand

network" through its London headquarters, Track hears. This will comprise key A&R and marketing reps from various UMI companies, who will work together to source dance-oriented tracks from independent labels and artists, and to coordinate their release and promotion worldwide. The initiative has been launched via UMI's strategic marketing unit under VP Stan Roche. The executive at its core is international marketing manager Andy Daw.

—Michael Paoletta

## MCGHEE EXPANDS TO NASHVILLE

Los Angeles-based manager Doc McGhee (Kiss) will open a Nashville office of his McGhee Entertainment by September, Track hears. McGhee counts Chris Cagle and the Drew Davis Band as initial clients.

—Ray Waddell

## VOSS HEADING TO ISLAND DEF JAM?

Track understands that Matt Voss, the London-based Universal Music International VP of international marketing, is expected to relocate to New York to join Island Def Jam, working for Antonio "L.A." Reid.

—Emmanuel Legrand

## GOOD AS GOLD

Hanna Pantle, BMI's Los Angeles-based senior director of media relations and new-media relations, received the Heart of Gold Award May 7 from Childhelp USA's Riverside, Calif., chapter for the work the music and entertainment auxiliary of Childhelp has done with children at the Village of Childhelp West in Beaumont, Calif. Childhelp is a non-profit organization dedicated to the treatment and prevention of child abuse and neglect.

—Melinda Newman

## RCA PUBLICITY PLAY

RCA VP of publicity Pamela Murphy is leaving the company May 26. She will be replaced by Sherry Ring, formerly of Elektra Records and, most recently, independent publicity firm Press Here. Ring joins RCA May 31 as senior VP of publicity.

—Michael Paoletta

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Sony BMG Music Entertainment in New York appoints **Danny Wynn** senior VP of business and legal affairs. He was senior VP of business affairs at Sony Music.

Virgin Records in New York names **Glenn Delgado** VP of business affairs. He held the same title at Arista Records.

Universal Music Nashville promotes **Retta Harvey** to VP of video production for its *Lost Highway*, Mercury, MCA Nashville and DreamWorks Nashville labels. She was senior director.

Capitol Records Nashville names **Mike Krinik** regional director of West Coast promotion. He was program director at country WGGY Wilkes-Barre, Pa.

Trustkill Records in Tinton Falls, N.J., names **Robert Dippold** GM. He was executive VP/GM at RuffNation.

**HOME VIDEO:** Buena Vista Home Entertainment in Burbank, Calif., promotes **Gordon Ho** to executive VP of marketing and business development and **Lori MacPherson** to senior VP of brand marketing and product management. Ho was senior VP of marketing, and MacPherson was VP of brand marketing.

Universal Studios Home Entertainment in Universal



City, Calif., names **Lea Porteneuve** VP of publicity. She was director of public relations at bluefly.com.

**RADIO:** Spanish Broadcasting System in Miami promotes **Marko Radlovic** to executive VP/COO. He was chief revenue officer.

Premiere Radio Networks in New York ups **Ilycia Deitch** to senior director of events. She was director of events.

**RELATED FIELDS:** CNET Networks in San Francisco promotes **Laura Hess** to site director of mp3.com. She was director of label relations and business development.

ChoiceStream in Cambridge, Mass., ups **Darren Gill** to VP of business development of entertainment products. He was VP of music development.

Gospel Music Channel in Atlanta appoints **Toni Rigsby** director of affiliate marketing. She was an independent marketing consultant and project manager.

IN Demand Networks in New York ups **Sergei Kuharsky** to executive VP of sales and marketing. He was senior VP.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

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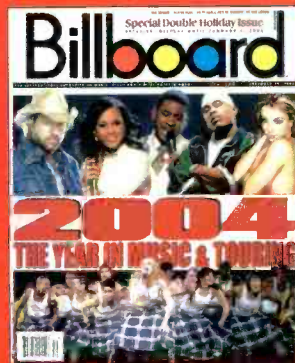
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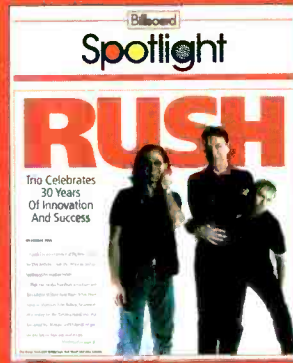
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### 500,000 SPINS

This Love/ **Maroon 5** /OCTONE/J  
Soak Up The Sun/ **Sheryl Crow** /A&M

### 300,000 SPINS

Breakaway/ **Kelly Clarkson** /WALT DISNEY  
Drop It Like It's Hot/ **Snoop Dogg Feat. Pharrell** /DOGGY STYLE/GEFFEN  
Lean Back/ **Terror Squad** /SRC/UNIVERSAL

### 200,000 SPINS

Since You Been Gone/ **Kelly Clarkson** /RCA  
Disco Inferno/ **50 Cent** /SHADY/AFTERMATH/INTERSCOPE  
Where Were You/ **Alan Jackson** /ARISTA  
Prayer/ **Disturbed** /REPRISE  
She'll Leave You With A Smile/ **George Strait** /MCA  
How We Do/ **Game Feat. 50 Cent** /AFTERMATH/G-UNIT/INTERSCOPE  
One Boy, One Girl/ **Collin Raye** /EPIC  
Breaking The Habit/ **Linkin Park** /WARNER BROS.  
The Little Girl/ **John Michael Montgomery** /ATLANTIC  
Let Me Let Go/ **Faith Hill** /WARNER BROS.  
10,000 Angels/ **Mindy McCready** /BNA  
So Complicated/ **Carol Dawn Johnson** /ARISTA

### 100,000 SPINS

Karma/ **Alicia Keys** /J  
Mr. Brightside/ **Killers** /ISLAND  
Some Cut/ **Trillville Feat. Cutty** /WARNER BROS.  
Sunday Morning/ **Maroon 5** /OCTONE/J  
Baby Girl/ **Sugarland** /MERCURY  
Monday Morning Church/ **Alan Jackson** /ARISTA  
Nobody's Home/ **Avril Lavigne** /ARISTA  
Goin' Crazy/Me Faltas Tu/ **Natalie** /LATIUM/UNIVERSAL  
Por Mujeres Como Tu/ **Pepe Aguilar** /MUSART  
Let's Get Down/ **Tony Toni Tone** /MERCURY  
Happily Ever After/ **Case** /ARISTA

### 50,000 SPINS

Hate It Or Love It/ **Game Feat. 50 Cent** /INTERSCOPE  
Lonely/ **Akon** /SRC  
My Give A Damn's Busted/ **Jo Dee Messina** /CURB  
Wait/ **Ying Yang Twins** /TVT  
Slow Down/ **Bobby Valentino** /DTP/DEF JAM/IDJMG  
One Thing/ **Amerie** /RICHCRAFT/COLUMBIA/SONY URBAN  
What's A Guy Gotta Do/ **Joe Nichols** /UNIVERSAL SOUTH.  
Girlfight/ **Brooke Valentine Feat. Lil' Jon and Big Boi** /VIRGIN  
Baby I'm Back/ **Baby Bash** /UNIVERSAL  
Honkytonk U/ **Toby Keith** /DREAMWORKS  
Get Right/ **Jennifer Lopez** /EPIC  
Oh/ **Ciara Feat. Ludacris** /LAFACE/ZOMBA  
Number One Spot/ **Ludacris** /DTP/DEF JAM SOUTH/IDJMG  
Songs About Me/ **Trace Adkins** /CAPITOL  
Glory Defined/ **Building 429** /WORD/CURB/WARNER BROS.  
Little Sister/ **Queens Of The Stone Age** /INTERSCOPE  
All Because Of You/ **U2** /INTERSCOPE  
Sooner Or Later/ **Breaking Benjamin** /HOLLYWOOD  
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