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ITUNES MAKES BIG SPLASH IN JAPAN >P.7

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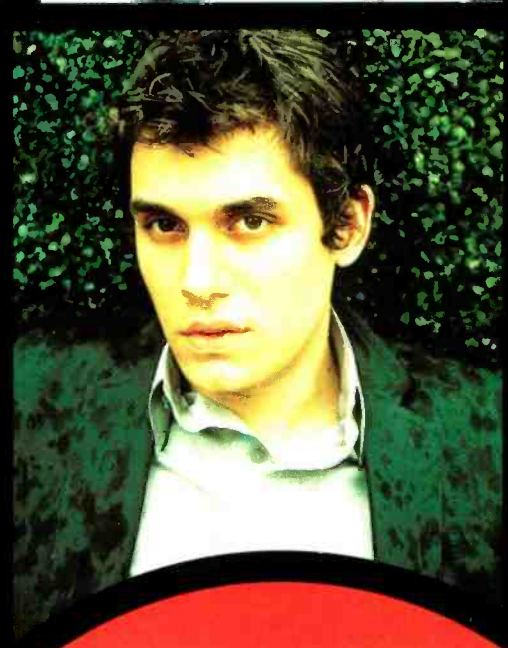
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EXCLUSIVE
WHAT DO THESE ARTISTS HAVE IN COMMON?



...SUPER COMPANY 'MUSIC TODAY' IS WHAT!
A NEW MARKETING POWERHOUSE GROWS FAR FROM MUSIC'S BEATEN PATH >P.21



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BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

SPIN AWARDS



BDS Certified Spin Awards July 2005 Recipients:

600,000 SPINS

The Reason/ **Hoobastank** /ISLAND

400,000 SPINS

White Flag/ **Dido** /ARISTA/RMG
Get Busy/ **Sean Paul** /ATLANTIC

300,000 SPINS

Since U Been Gone/ **Kelly Clarkson** /RCA
We Belong Together/ **Mariah Carey** /ISLAND/IDJMG
Are You Gonna Be My Girl/ **Jet** /ELEKTRA/ATLANTIC
Can't Get You Outta My Head/ **Kylie Minogue** /CAPITOL

200,000 SPINS

Lonely No More/ **Rob Thomas** /MELISMA/ATLANTIC
Hollaback Girl/ **Gwen Stefani** /INTERSCOPE
Oh/ **Ciara Feat. Ludacris** /LAFACE/ZOMBA
Mr. Brightside/ **Killers** /ISLAND
Somebody Told Me/ **Killers** /ISLAND

100,000 SPINS

Behind These Hazel Eyes/ **Kelly Clarkson** /RCA
You And Me/ **Lifehouse** /Geffen
Don't Phunk/Mess With My Heart/ **Black Eyed Peas** /A&M
U Don't Know Me/ **T.I.** /ATLANTIC
Speed Of Sound/ **Coldplay** /CAPITOL
What's A Guy Gotta Do/ **Joe Nichols** /UNIVERSAL SOUTH
Numb/Encore/ **Jay-Z/Linkin Park** /WARNER BROS.
Incomplete/ **Backstreet Boys** /JIVE/ZOMBA
Last Night/ **Strokes** /RCA
Lot Of Leavin' Left To Do/ **Dierks Bentley** /CAPITOL

50,000 SPINS

Get It Poppin'/ **Fat Joe Feat. Nelly** /ATLANTIC
Lose Control/ **Missy Elliott** /VIOLATOR/ATLANTIC
Pon De Replay/ **Rihanna** /DEF JAM/IDJMG
Let Me Hold You/ **Bow Wew Feat. Omarion** /SONY URBAN/COLUMBIA
Something More/ **Sugarland** /MERCURY
As Good As I Once Was/ **Toby Keith** /REPUBLIC/UNIVERSAL
How To Deal/ **Frankie J** /COLUMBIA
Remedy/ **Seether** /WIND-UP
Pimpin' All Over The World/ **Ludacris Feat. Bobby Valentino** /DTP/DEF JAM SOUTH
Free Yourself/ **Fantasia** /J
Don't Worry 'Bout A Thing/ **SheDaisy** /LYRIC STREET
If Something Should Happen/ **Darryl Worley** /DREAMWORKS
Mississippi Girl/ **Faith Hill** /WARNER BROS.
Listen To Your Heart/ **D.H.T.** /ROBBINS
Cater 2 U/ **Destiny's Child** /MUSIC WORLD/SONY URBAN/COLUMBIA
Untitled (How Can This Happen To Me?)/ **Simple Plan** /LAVA
Keg In The Closet/ **Kenny Chesney** /BNA
Take You Back/ **Jeremy Camp** /BEC
More/ **Matthew West** /UNIVERSAL
I'll Be Around/ **Daryl Hall & John Oates** /J-WATCH
Homesick/ **Mercy Me** /INO/CURB
American Baby/ **Dave Matthews Band** /RCA
If We Are The Body/ **Casting Crowns** /BEACH STREET/REUNION/PL
No Surprise/ **Theory Of A Deadman** /ROADRUNNER
Better Now/ **Collective Soul** /EL
Walk By Faith/ **Jeremy Camp** /BEC
Darling Nikki/ **Foo Fighters** /RCA
Cada Vez Te Extranos Mas/ **Banda El Recodo** /FONOVISIA
Minerva/ **Deftones** /MAVERICK

TO EVERY SPIN AWARD WINNER

CONGRATULATIONS

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Nielsen
Broadcast Data
Systems

No. 1

ON THE CHARTS

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SAVE THE DATES:
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Billboard AUGUST 20, 2005
 VOLUME 117, NO. 34

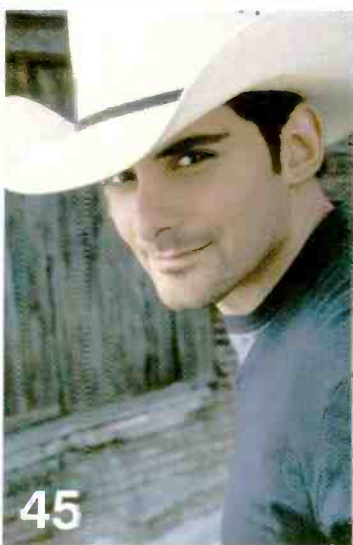
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mecca

CONNECT!

Sept. 26
 Moscone West
 San Francisco

>> Tired of hearing the same thing from the same people? Get ready for something new! Come to Billboard MECCA—the official CTIA Mobile Entertainment Conference. JUST ANNOUNCED: The executive keynote will be MTV's Van Toffler. For a full schedule of events and to register, go to billboardevents.com.

COVER:
 Coldplay photo: Kevin Westenberg, 50 Cent photo: Sam Wix/Retna Ltd., Gretchen Wilson photo: Rick Diamond/WireImage.com, Prince photo: Michael Caulfield/WireImage.com, Mick Jagger photo: Stephen Lovekin/WireImage.com, Madonna photo: Kevin Mazur/WireImage.com, Eminem photo: James Palmer/Retna Ltd.



Ashlee Simpson readies her second set, "I Am Me." See page 47. Photo: Steve Granitz/WireImage.com

The Changing Deal

Labels Seeking More Rights From Artists

BY OWEN J. SLOANE, ESQ.

As CD sales plummet, downloading surges and music retailers close their doors faster than you can say, "You've got mail," the four major record companies are scrambling to come up with a workable music strategy.

Their response? Exploit and expand their traditional areas of exclusivity to include such media as ringtones, voicetones, mobile wallpaper, videogames, film and TV, and other formats that carry music.

Just a few years ago, major-label recording deals required that artists agree to make phonograph records exclusively for the label. In other words, during the term of the agreement, artists could not make records for anyone else.

Any recordings made for broadcast or exhibition—TV, webcasting or film, for example—were for the most part left unaffected, and the artist was free to record in those media, owing the record company nothing as long as no soundtrack album was made. Such non-musical performances as speaking and reading and dramatic performances also were not part of the exclusive agreement.

Today, record companies are reinventing themselves as music companies, with some claiming exclusivity over new media, including voicetones without music. Under today's music deals, a downloadable personalized recorded message of an artist saying, "Hi, you have a voice-mail message," may be subject to the record company's exclusive rights. The artist does not have to sing a lick for the record company to make money off his or her voice.

Under such terms, the artist also may not—without record company consent and presumably financial involvement—do a TV show, webcast or motion picture unless the role is strictly dramatic and does not involve any

music. If an artist sings "Happy Birthday" on TV, the record company would have to approve and may demand a portion of the artist's compensation.

How can these encroachments on areas traditionally outside a recording agreement be justified?

Record companies argue that they are not trying to control other media, but only control or share in the artist's activities in those other media.

Using such reasoning, how far away is the day when labels once again share in merchandising and publishing (as was often the case several decades ago) or when dramatic acting and touring come within the ambit of record contracts as a matter of course instead of exception, as in the EMI/Robbie Williams and Hollywood/Polyphonic Spree agreements? Were record companies willing to compensate artists fairly in those areas, as EMI and Hollywood have apparently done, such involvement might not be unconscionable.

What is unconscionable now is that record companies are trying to secure a bigger piece of the artist's pie without paying or adding anything extra.

Labels also justify expansion of exclusivity outside of traditional records by arguing that broadcast TV, motion pictures and webcasts compete with records. To the extent a consumer has a choice between spending money on prerecorded music or spending the same money on other forms of entertainment, it is true that competition exists.

However, the answer is not to try to control or participate in the income derived from all other consumer choices, but to listen to what consumers really want: pricing consistent with perceived value, talented artists that stand the test of time and download services that offer variety and cross-platform compatibility. If record companies do not improve their offerings, the strategy of leveraging their

power in recording contracts to encompass other media will ultimately fail. Unless the core business is strong, the tail will end up trying to wag the dog.

The same holds true for such emerging markets as voicetones. Labels are trying to muscle their way into the market by adding non-negotiable provisions to existing artist contracts requiring artists



SLOANE

to accept unfavorable terms from in-house affiliates that often are inferior to dedicated wireless companies. Even worse, in some cases the record company licenses the rights it acquired from its artists to the same third parties that previously would have been able to deal directly with the artists.

If record companies want to enter new businesses, they should focus on providing superior services. Rather than bludgeoning artists, they should offer better terms than competitors. This will ultimately attract artists voluntarily. And the new businesses would then be viable competitors, not makeshift operations, as most are today.

Owen J. Sloane is an entertainment attorney with Berger, Kahn in Los Angeles.

FEEDBACK

Jaguar's Path Is The Right Road

I just read the article by Jaguar Wright calling on more women to be role models (*Billboard*, Aug. 6). I found it to be right on time in light of what we see happening today.

It truly is unfortunate that so many women have allowed themselves to be used and exploited so much that this treatment is almost perceived as "nor-

mal" and "hip." The strength and insight of the many courageous and confident women who came before us truly helped to set the pace and direction for us today. They chose to travel the "high road," which today seems to be the "road less traveled."

I agree with Jaguar that it is time to remove the "detour" signs from that road,

learn to respect and be respected for your talents, and "throw those rocks forward." I applaud Jaguar for her strength and desire to encourage and uplift women, in this industry and in general, with her positive opinion.

LaKwanza Dixon
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Los Angeles

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Farewell, Ferrer
'Buena Vista Social Club' star dies at 78



R U Ready?
RuPaul dolls coming to a store near you



Korea's Digital Reign
Local artists like Rain get online sales boost



Creative Thinking
Latest iPod rival offers video playback



Bar Code Brouhaha
CD artwork leads to U.K. retail confusion

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>>> FLOM HONORED BY MARTELL

Jason Flom has been tapped by the T.J. Martell Foundation as this year's Humanitarian Award recipient.

The Atlantic Records Group chief will be honored Oct. 6 at the foundation's 30th anniversary gala at the Marriott Marquis in New York.

The foundation also will present the Spirit of Excellence Award to Katie Couric, Matt Lauer, Al Roker and Ann Curry, hosts of NBC's "Today," honoring "their commitment and dedication to raising awareness and funds for cancer research."

Norah Jones headlines the performance lineup for the gala, which also includes Antigone Rising, Sebastian Bach and comedian Lewis Black.

—Ken Schlager

>>> QUARTARARO EXPANDS ROLE AT EMI

Phil Quartararo has expanded his role as executive VP of EMI Music North America by joining the office of the chairman. In his new capacity, Quartararo will report to chairman/CEO David Munns and will help oversee EMI's North American label business.

Quartararo will also work with Munns to spearhead strategic initiatives while continuing to oversee EMI Music Marketing's special marketing and strategic marketing units. In related news, Ronn Werre will become president of EMI Music Marketing sales and distribution.

Werre is currently senior VP of EMM sales and catalog marketing and will report to Ivan Gavin, COO of

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UpFront

AUGUST 20, 2005

GLOBAL BY PETER SARAFIN

Japan Finds iTunes Appealing

After A Long Wait, Apple Store Makes Dramatic Debut

TOKYO—Technology-savvy Japanese consumers have welcomed the introduction of the iTunes Music Store by buying music online like never before.

Apple Computer's 20th online store finally opened in Japan—the world's No. 2 music market—on Aug. 4 after more than 18 months of speculation and anticipation.

Local industry figures believe the introduction of iTunes will significantly boost what has been so far an underdeveloped online offering.

"It opens another way to reach the audience," says Haji Taniguchi, executive director at Avex Group Holdings, speaking on behalf of the company's artist management division.

"Since no packaging is needed, it will be cheaper and faster for us to release new work, allowing us to introduce many different types of music into the market," adds Akira Matsuno, VP of consumer business affairs at artist man-

agement company Amuse, whose clients include Japanese acts Southern All Stars, Masaharu Fukuyama, Pornografitti and Begin.

Apple reports that iTunes Japan sold 1 million tracks in its first four days of operation. That would put iTunes Japan well ahead of any local digital competitor, industry sources say.

Japanese bands grabbed the lion's share of the download action. The most popular track was Def Tech's "My Way" (Daiki Sound); the top album was "iTunes Originals" (Toshiba-EMI), an exclusive compilation of previously released material from band Ulfuk. The top foreign single—and only international track in the top 10—was U2's "Vertigo" (Universal); top foreign album was Coldplay's "X&Y" (Toshiba-EMI).

"I was very surprised at how well they did," says Masakatsu Ueda, who recently retired as director of indie group Avex Network and president of Labelmobile, a consortium of major Japanese labels that launched digital music service Mora.

"We are elated with our extremely strong opening," says Eddy Cue, VP of Apple's applications division.

Cue says Apple held back opening its Japanese store until reaching critical mass in terms of local content. Domestic repertoire accounted for 72% of the total sales in 2004 in Japan.

iTunes Japan opened with songs from 15 labels, including Universal Music Japan, Toshiba-EMI, Columbia Music Entertainment and Avex Group Holdings, the country's largest independent group.

Sony Music Entertainment Japan, Warner Music Japan and BMG Japan are not yet onboard.

"We launched in Japan with 15 labels and are aggressively moving to increase that number," Cue says.

According to reports in the Japanese press, some local artists signed to labels that do not yet have iTunes deals are considering working directly with Apple to get their repertoire on the service.

An executive at one of the companies not yet offering iTunes continued on >>p8



DEF TECH'S 'My Way' was the most popular song during iTunes Japan's first few days of operation.

EMI Music North America. Werre will oversee sales, catalog marketing and distribution and will continue to be based in EMI's offices in Hollywood.
—Chris M. Walsh

>>>REPORT: EMI EYES WIND-UP
Britain's EMI Group is in advanced discussions to purchase independent record company Wind-up Records for as much as \$125 million in cash and stock, according to an Aug. 10 New York Post article citing an unnamed source. A representative for EMI, the world's third-largest record company, declined to comment on the report. New York-based Wind-up Records, home to Evanescence and Creed, could not immediately be reached.
—Reuters

>>>FCC INVESTIGATING PAYOLA
Under pressure to act upon payola allegations uncovered in the wake of Sony BMG Music Entertainment's settlement with New York Attorney General Eliot Spitzer, Federal Communications Commission chairman Kevin Martin has directed the FCC's Enforcement Bureau to review the settlement and "investigate any incidents in which the agreement discloses evidence of payola rule violations." In a statement released Aug. 8, Martin pledged "swift action" should the bureau determine that violations occurred.
—Paul Heine

>>>REPORT: RINGTONE DOWNLOADS QUADRUPLE
The number of ringtones downloaded in the United States has quadrupled in the last year, according to a new report issued by research firm Ipsos-Insight. Additionally, ringtones seem to be acting as a "gateway"

continued on >>p10

UpFront

GLOBAL BY EMMANUEL LEGRAND

Grainge Revamps Uni's International Exec Team

LONDON—Lucian Grainge is elevating several senior executives in Universal Music Group International's new management structure, *Billboard* has learned.

These are Grainge's first appointments since he became UMGI chairman/CEO July 1, replacing Jorgen Larsen.

Aside from Grainge, UMGI's new management board will comprise executive VP of marketing and A&R Max Hole; Universal Music France & Middle East chairman/CEO Pascal Negre; and executive VP/CFO Boyd Muir.

Hole, who continues to drive UMGI's London-based international marketing division, becomes president of a new Asia-Pacific region. Reporting to him are Tokyo-based Kei Ishizaka (Japan), Hong Kong-based Harry Hui (Southeast Asia), Sydney-based George Ash (Australia), Auckland-based Adam Holt (New Zealand) and Johannesburg-based Harry Voerman (South Africa).

Zurich-based UMGI president of Central & Eastern Europe Vico Antippas, who had reported to Larsen, will report to Hole.

Paris-based Negre adds to his stripes a new Mediter-

ranean-South America region. Miami-based Jesus Lopez, who oversees Latin America, Spain and Portugal, will report to Negre, as will Universal Music Italy chief executive Piero La Falce, who is based in Milan.

Lopez will continue to report to Universal Music Group president/COO Zach Horowitz for all activities related to Universal Music Latino and Mexico.

London-based Muir adds responsibility for human resources and asset management.

Several executives will continue to report directly to

Grainge, including Theo Roos (Belgium, the Netherlands, Luxembourg, Scandinavia), who is based in Hilversum, the Netherlands; Berlin-based Frank Briegmann (Germany); London- and New York-based Chris Roberts (classics and jazz international); and London-based Bert Cloeckert (strategic marketing and commercial affairs), Richard Constant (general counsel) and Adam White (communications).

UMGI declined to comment on these changes, but sources within the company suggest that Grainge has picked well-rounded executives who will be able to deal with the wide range of issues affecting UMGI.

"These are executives who know the company, the people and the processes," one UMGI executive says. "There will be no steep learning curve."

In an internal note seen by *Billboard*, Grainge said: "We are putting new focus on three regional divisions to benefit both our locally signed artists within those regions and the international artists whose sales we are driving around the world."



GRAINGE

JAPAN (cont.)

from >>p7

content says, "Most labels, including ours, are positive about iTunes. It's a great platform."

Given the ongoing negotiations between Apple and numerous labels, representatives of nonparticipating companies would not comment, but *Billboard* understands that pricing issues are the main snag.

In the rest of the world, Apple licenses content from the labels and decides the retail price. Executives say that labels here view Apple as a delivery mechanism. As content providers, they want the right to set prices. Cue declines to discuss pricing issues.

In the same week iTunes bowed here, Napster announced a partnership with Tower Japan to create an online platform. Tower Japan has said that the service will debut with more than 1 million songs, but affiliated labels, pricing and launch date have yet to be determined.

The only real competition in Japan's digital world comes from mobile service KDDI, which claims to have sold 10 million tracks to cell phone customers between November 2004 and June 2005.

Labelmobile's Mora leads the

domestic industry with 450,000 downloads per month and a catalog of 200,000 tracks. Excite Japan and Oricon Style offer catalogs of 110,000 tunes.

Apple launched with more than 1 million tracks. Prices range from 150 yen (\$1.35) per track—90% of the offerings—to 200 yen (\$1.80).

Within days of the iTunes launch, rival Japanese services began cutting prices. Mora cut prices an average of 15% to 200 yen per track. Excite Japan and Oricon Style followed suit, slashing prices to match iTunes rates.

LATIN BY LEILA COBO

Special Olympics Bows Latin Xmas

For the first time in its nearly 20 years of existence, Special Olympics' "A Very Special Christmas" music series will be produced in a language other than English.

"A Very Special Latin Christmas: Noche de Paz" is planned as a star-studded, two-hour TV special to be shot Oct. 5 at the Staples Center in Los Angeles. It will air in December nation-

than 100 acts and raised more than \$60 million for Special Olympics. The original album project, released in 1987, remains the best-selling U.S. title in the series at 2.25 million copies, according to Nielsen SoundScan.

With "Noche de Paz," Shriver hopes to build a franchise that will extend throughout Latin America.

"Noche de Paz" began as an album concept. Shriver discussed the project with Venezuelan impresario Carlos Cisneros, who recommended Bruno del Granado, former president of the now-defunct Maverick Musica, to help launch it.

"Piracy and economics have eaten away into the [Latin American] market, so the idea of an album morphed into a TV show," says del Granado, who now runs Entertainment Media Factory, a consulting firm in Miami.

The last Special Olympics TV special aired on TNT in 2000. Del Granado thought a Latin special called for a Spanish-language broadcaster.

A CD is seen as the next natural step.

"I would like to borrow a page from the original 'MTV Unplugged,'" del Granado says, citing Eric Clapton's "Unplugged" session, which was not initially planned as an album and eventually sold millions of units.

Initial acts confirmed for the show include pop/merengue star Olga Tañón and Mexican rock band Jaguares.

"Noche de Paz" will be produced by Telemundo and Tony Mojena. AEG Live will sponsor and co-promote the event. At press time, Bank of America had signed on as a sponsor.



wide on the Telemundo network and in a host of international markets.

A DVD and CD also are expected, but probably not until 2006.

"It's a big departure for us, but we're very confident," says Special Olympics chairman Tim Shriver, whose mother, Eunice Kennedy Shriver, founded the organization in 1968. "The real message is the music will bring power to the most humble, most rejected people in Latin America—people with disabilities."

Special Olympics focuses on empowering people with disabilities through sports training and competition. The organization estimates that more than 1.5 million people worldwide and nearly 200,000 in Latin America have benefited from its programs. But that number should be many times higher, Shriver says.

The "Very Special Christmas" series has featured more



OLGA TAÑÓN is set to perform on the 'Noche de Paz' show.

Photo: Michael Caulfield/WireImage.com

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application, leading users to experiment with other types of mobile entertainment content. Ipsos-Insight's TEMPO quarterly study of digital music behavior found that 23% of U.S. wireless subscribers have downloaded a ringtone, up from 5% for the same period last year.
—Antony Bruno

>>>CANADIAN 'IPOD TAX' TO BE REFUNDED

Apple Computer said it will refund the so-called "iPod tax" Canadian customers have paid since 2003. Canadian courts ruled the tax illegal last year. Customers continued to pay the tax as the ruling was appealed to the country's Supreme Court, which recently declined to hear the challenge. The Canadian Private Copying Collective collected the funds, totaling \$4 million Canadian (\$3.3 million) to date. These funds are now being returned to Apple, which will in turn pass the refunds to customers.
—Antony Bruno

>>>NETTWERK GOES WIRELESS

Independent music label, publisher and artist management company Nettwerk is going wireless via a partnership with iLoop Mobile. The two will jointly develop ringtones, mobile phone screensavers and other content based on Nettwerk's artist roster. Initial availability will be in the United States, with future rollouts expected in Canada and Europe later this year.
—Antony Bruno

>>>INDIE-ONLY RINGTONE STORE OPENS

Independent music is going mobile with the launch of Bliptones, an indie-only online ringtone store. More than 200 ringtones are available from such bands as Death Cab for Cutie, Sleater-Kinney, At the Drive-In and the Von Bondies. All are master-ringtone recordings.
—Antony Bruno

UpFront

BRANDING BY MICHAEL PAOLETTA

Partnership 'Unleashed'

Ad Agency, Label Jointly Release Song From Car Campaign

Music is used in TV spots on a daily basis to help sell products.

But now, in an industry first, an ad agency and a music production house—BBDO Detroit and Joel Simon Music, respectively—are joining forces to produce and release the song heard in the current ad campaign for the relaunch of the Dodge Charger.

The song, "Unleashed," by rapper Chris Classic, is a mash-up of Nazareth's 30-year-old song "Hair of the Dog" (newly recorded by the Scot-

tish band for the ad) and Classic's "Live and Loose" (billboard.biz, May 17).

Created and produced by JSM, "Unleashed" became available as a digital download at the iTunes Music Store and Music Match the week of Aug. 8. It will be included on Classic's debut album, due in October from JSM Records.

The "Unleashed" video, which includes product placement from Dodge, will be delivered to cable and online outlets early next month.

For Joel Simon, this partnership is a direct result of a record industry in crisis. "Labels are imploding," he says. "There are no rules anymore. Our business has become the new music business."

The partnership is also the result of an opportunity that presented itself, BBDO Detroit executive producer Michael Menlo says. In most circumstances, an ad agency hires a music production house to create music for a TV spot. Then, it's on to the next project. But the Dodge

Charger campaign—and the featured music—took on a life of its own.

With a \$30 million ad buy, the Dodge Charger TV campaign, which launched in May and remains active with three 30-second spots, has resonated with many. Though "Unleashed" is not identified in the spots, Dodge has promoted the song (and Classic's "Live and Loose") at dodge.com/charger. Between phone calls and e-mails, Simon received 25,000 inquiries about the mash-up. Because of this overwhelming response, JSM created the now-available full-length version.

JSM, Dodge and Dodge parent DaimlerChrysler shared in the financial costs of the track and its accompanying video.

Beginning Sept. 5, as part of a media buy on BBDO Detroit's part, "Unleashed" will be heavily promoted on Yahoo. In addition to Classic being featured on the site's artist page, "Unleashed" will be available for streaming on five Yahoo stations.

A single will be serviced to modern rock, top 40 and rhyth-

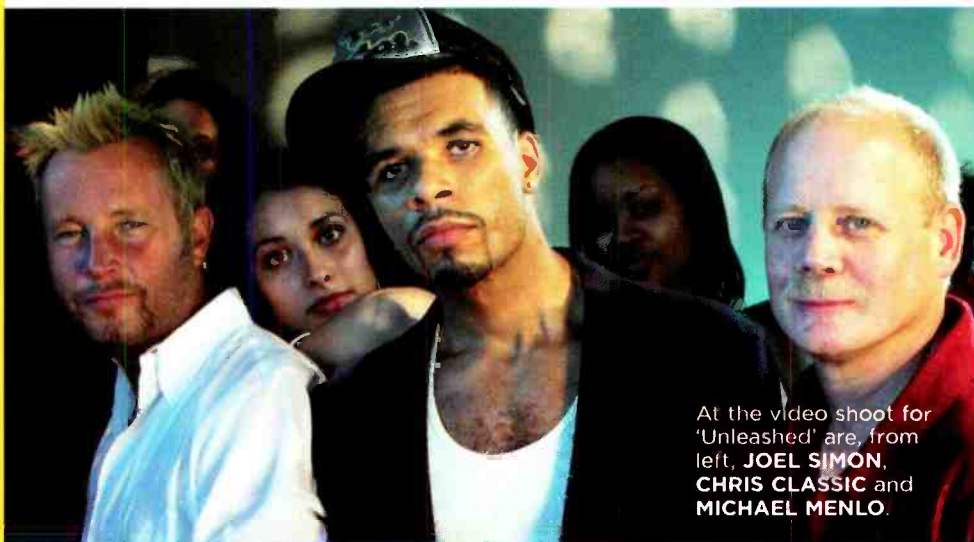
mic stations at around that same time. And if a label expresses interest in the track? Simon says his ears remain open.

"With the amount of media behind it, this track could succeed," Atlantic Records Group senior VP Kevin Weaver says. "But, without the [major-label] machine behind it, it's difficult to get over the hump after that first movement created by the ad's exposure."

Still, Simon is confident that "Unleashed" will sell 100,000-plus downloads. Download mechanicals will be split by the artists, their respective publishers, JSM and DaimlerChrysler. (JSM controls the master recording of the mash-up with Nazareth and DaimlerChrysler.)

"If we're selling records, we need to all share in the revenue," Simon says. "We're looking to break new ground with this concept."

Menlo views this music partnership between BBDO Detroit and JSM as a stepping-off point for similar joint projects in the future. "The door is definitely open." ...



At the video shoot for 'Unleashed' are, from left, JOEL SIMON, CHRIS CLASSIC and MICHAEL MENLO.

MILEPOSTS BY HOWELL LLEWELLYN and LEILA COBO

IBRAHIM FERRER, 78, DIES IN CUBA

Ibrahim Ferrer, the romantic voice of many shades on the Grammy Award-winning "Buena Vista Social Club" album, died Aug. 6 in Havana, Cuba. He was 78 years old.

Ferrer, a little-known singer who had already retired, catapulted to fame with "Buena Vista," which has sold more than 6 million units worldwide since its 1997 release, according to World Circuit label chief executive Nick Gold. (The album was distributed by Nonesuch in North and South America.)

For most other "Buena Vista" stars, sudden fame meant artistic rediscovery decades after initial successes were dimmed by Fidel Castro's 1959 revolution.

For Ferrer, it was the real beginning.

"Ibrahim Ferrer had defi-

nately fallen through the cracks and off the screen," says guitarist Ry Cooder, who went to Havana to record "Buena Vista" with Gold.

A son and bolero singer with a special knack for improvisation, Ferrer never had the spotlight in the various groups to which he belonged. Indeed, he was recruited for "Buena Vista" at the very last minute.

Cooder remembers first meeting an unremarkable man, "abject and humble," who sat quietly in a corner.

"And he sings [the classic] 'Dos Gardenias,' and out came this thing," Cooder says. "The very purest statement of romantic tenor, in your face."

Following the success of the "Buena Vista" album and a surprise hit documentary directed by Wim Wenders, Ferrer rose to international fame at an age

most people consider retiring.

"Ibrahim was a one-off, a true artist. His genius displayed a true love of the music. He was a beautiful man, and I'll miss him," Gold says.

Ferrer's birth in 1927 in Santiago de Cuba—the cradle of son and traditional Cuban music forms—could not have been more prophetic. His mother gave birth in the middle of a social club dancefloor. But he was orphaned at age 12 and sold candy and popcorn before joining a dance band at 14.

He moved to Havana in 1957, and though he played with the great Beny Moré, he did not receive the pre-revolutionary acclaim of such "Buena Vista" colleagues as guitarist/singer Compay Segundo, pianist Ruben González—both of whom died in the

past two years—guitarist/singer Eliades Ochoa or singer Omara Portuondo.

"Buena Vista" proved a godsend to a generation of poor Cuban musicians in their 70s and 80s. After the original CD, Cooder produced a Ferrer solo album, "Buena Vista Social Club presents . . . Ibrahim Ferrer," also on World Circuit, which sold 1.5 million copies worldwide, according to the label. In 2004, Ferrer won a Grammy for "Buenos Hermanos," but the U.S. government would not grant him a visa to receive the award.

"The insane clown posse in Washington [D.C.] thought he was a risk," Cooder says wryly. "What are we left with now?"

Ferrer was due to start recording a new album of boleros this month for World Circuit. Just days before his death, he



FERRER

returned home from a one-month tour of Europe. According to press reports, Ferrer looked particularly frail at the last concert he gave at the Jazz in Marciac festival in France on Aug. 2.

He was hospitalized Aug. 3 with gastroenteritis. "His condition worsened and he died of multiple organ failure," his manager Daniel Florestan says. Ferrer was buried Aug. 8 in Havana. He is survived by his wife Caridad Diaz and many children and grandchildren. ...

Additional reporting by Emmanuel Legrand in London.

Legal Matters

SUSAN BUTLER sbutler@billboard.com



Canada's Courts Agree: No Levy On MP3 Players

The music industry's fight against peer-to-peer copyright infringers is gathering strength in courts around the world. Yet some tech-oriented lawyers and others who disagree with the labels' legal strategy and recent court decisions are using the industry's occasional in-fighting to garner attention for their positions.

An easy issue to exploit is the longstanding perception that the label strategy does not have artists in mind. This is the focus of an influential law professor's articles as the Canadian Recording Industry Assn. praised that country's Supreme Court's refusal on July 28 to review an appellate court's judgment against imposing tariffs on such digital audio recorders as iPods and other MP3 players.

Last December, the Federal Court of Appeal in Ottawa held that non-removable memory permanently embedded in DARs is not "blank audio recording media" as defined in the Canadian Copyright Act. (The definition for blank media applies to any medium "ordinarily used by individual consumers" to reproduce certain sound recordings.)

Therefore, Canadian DAR manufacturers and importers do not have to pay a levy for each unit commercially distributed.

The CRIA praised the Supreme Court for leaving this decision intact, calling it "a positive step in clarifying unauthorized file sharing as an illegal activity." CRIA president Graham Henderson says, "For years, those supporting unauthorized file sharing have misleadingly used the existence of the private-copying levy to justify illegitimate file sharing."

The CRIA interpreted the decision to say that DARs are not subject to the levy because the hard drives are devices—not media—which means that file sharing to hard drives of any kind (including those in home computers) is illegal.

Canadian law professor

Michael Geist, whose opinions are widely circulated in North America, writes that by taking this position, "the CRIA is now going to war not only with its customers, but now also with its artists" since artists benefit from private copying levies.

He also argues that if the CRIA interpretation is correct, then copying a store-bought CD onto an iPod would be illegal.

The court decision did not specifically address what private copying means; it focused on the Copyright Act's definition of blank audio-recording media.

The Canadian Copyright Act legalizes copying recorded music for private use as long as the purpose is not to sell, rent or distribute the copy; to perform the recording for the public; or transmit it to the public through telecommunication.

In return for allowing copying for private use, the law requires manufacturers and importers of blank audio-recording media distributed in Canada to pay a levy (or tariff) to the Canadian Private Copying Collective. The CPCC then distributes the money to rights holders' collecting societies. The Copyright Board of Canada, which sets tariffs and regulates these levies, has set rates for audiocassettes, MiniDiscs, CD-Rs and CD-RWs.

When money was due for 2003-2004, the CPCC asked the board to impose levies on several new types of media, such as DVD-Rs, DVD-RWs, removable electronic memory cards and non-removable memory permanently embedded in DARs.

The board decided that DVD-Rs, DVD-RWs, removable memory cards and removable micro hard drives are not subject to private copying levies because individual consumers do not ordinarily use them for copying music. But it did determine that DARs are used to copy music and therefore set a tariff.

On appeal, the Canadian Storage Media Alliance—the trade group for major manufacturers and importers of blank

media—argued that players with embedded memory do not fall under the definition of blank audio-recording media, so they are not subject to the levy.

The court agreed, noting that when the levy provision was adopted, Canadian Parliament was aware of propos-



HENDERSON

als in other countries—including the United States—that extended levies to hardware that recorded and played blank audiotapes. U.S. law also specifically requires manufacturers and importers of DARs to pay royalties. Yet Parliament chose to limit the levy to blank media.

The court sympathized with the piracy issue. "The evidence establishes that these recorders allow for extensive private copying by individuals. Their use can potentially inflict on rights holders harm beyond any 'blank audio-recording medium' as this phrase has been understood to date," it wrote. But the court said that Parliament should decide whether to extend the levy to DARs.

How much this decision clarifies rights in connection with unauthorized P2P file sharing is debatable. Yet painting the CRIA position as targeting artists rather than supporting a broader purpose is unfortunate.

"Artists will more than make up for any curtailment of the levy system as a result of increased sales in the legal market place," Henderson says.

RADIO BY KATIE HASTY

CMJ, Mediaguide Team Up Spins Replace Playlists On College, Noncommercial Charts

NEW YORK—Former competitors CMJ Networks and Mediaguide recently partnered to create two new college and noncommercial charts for CMJ New Music Report.

Mediaguide, the Berwyn, Pa.-based airplay tracking and information company, is providing the monitoring stats for two new CMJ charts to be published in the weekly CMJ New Music Report magazine: CMJ Radio Select Chart and the Loud Rock Select Chart. The CMJ Core Chart was retired.

The partnership serves to benefit both companies, with Mediaguide gaining a published outlet for its chart data while CMJ can now base its charts on spin counts rather than reported lists.

CMJ, based here, has long relied on music director-submitted playlists to compile its charts. The Mediaguide data promises a new level of accuracy that may help shake some perceptions that CMJ charts have been less than reliable.

"Everyone knows that when DJs and MDs compile top 10

bands for the week, if there's a tie between two or three bands, they'll do a label a favor and submit one band over the other, no matter what they spun," says Dave Ehrlich, radio promotions director at hard rock label Relapse Records. His company recently signed up for services from Mediaguide.

While some may distrust what college music directors report, CMJ itself still suffers an image problem related to its "Certain Damage" CD compilations. Several years ago the trade was accused of "stuffing" chart spots with label-bought tracks on its samplers.

Labels are happy to see Mediaguide data introduced to CMJ, even as their brethren in the radio community remain skeptical about the new partnership.

"Mediaguide brings legitimacy to the charts," says Peter Berard, Domino Records radio promotions director and former music director/GM of CMJ reporting station KJHK Lawrence, Kan. "It's a great move."

Brandon Lieberman, music

director and 15-year employee of noncommercial KBOO Portland, Ore., says Mediaguide has a few kinks to work out. He claims that full hours of his own music show have been absent from Mediaguide's playlists at times. Tracks from some local artists and small labels have also been missed. He is concerned that only the most widely distributed music will show up on the charts.

"We have been working hard with CMJ to educate promoters and station management to make sure that artists and albums they wish to support show up in our system," says Paul Wright, VP of music business development for the 2-year-old Mediaguide. While the company is still young, he says it is a shared responsibility to get tracks into its database—if someone wants it to appear on the charts, then service the Mediaguide's offices with the music.

Meanwhile, some stations were not aware that the Core chart was dissolved and that Mediaguide data would be determined. **continued on >>pi2**

Music Upfront Showcase Returns This Fall

Brands and record labels will once again find common ground during the Music Upfront 2005, to be held Sept. 13 at B.B. King Blues Club & Grill in New York.

The daylong event, presented by *Billboard* and Adweek in association with Alliance Agency, allows U.S. major labels to stage "upfront" presentations of key artists and repertoire to advertising agencies and brand marketers as they plan their campaigns for the coming season.

Atlantic Records, Columbia Records, J Records, Jive Records, Wind-up Records and Island Def Jam are among the labels planning presentations, many of which will include live performances.

The day will open with a keynote from Geoffrey Frost, chief brand officer for Motorola.

"The music industry is in the process of a

major transition," *Billboard* co-executive editor Tamara Conniff says. "Now more than ever, it's vital for music companies to partner with brands to promote and break artists. That's what the Music Upfront is all about."

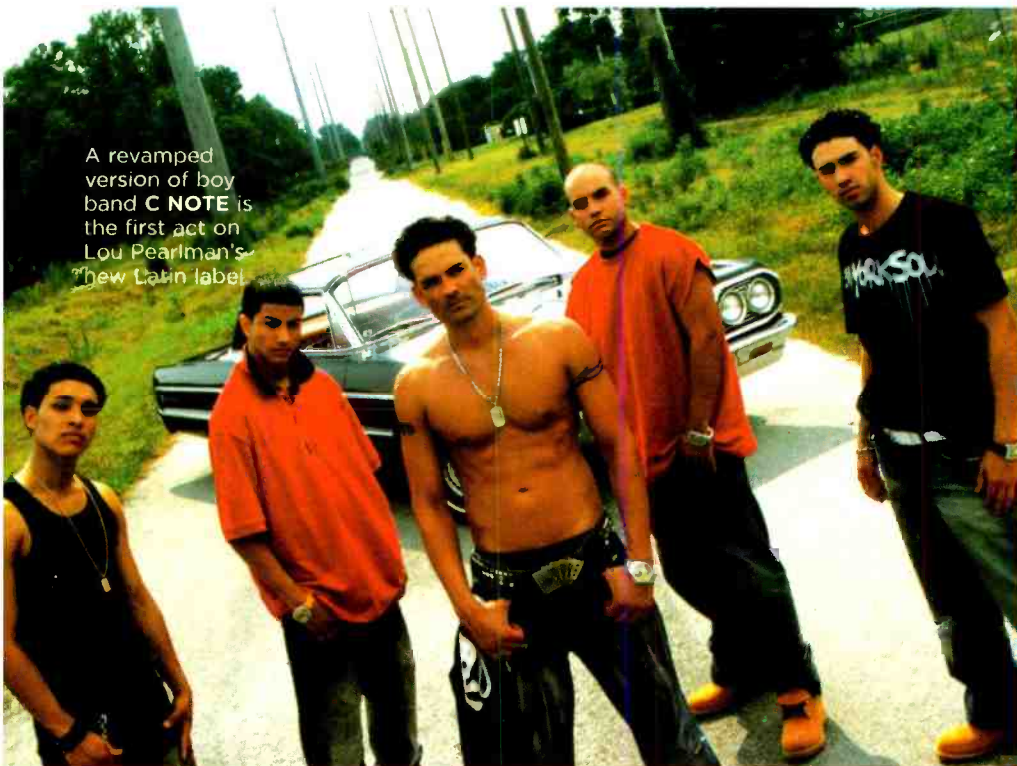


The second annual event will focus on creating a dialogue between labels and brand marketers and provide case studies highlighting the potential for artist-brand alliances.

Alliance VP of creative development John McCarus says, "We created a new format to allow brands to directly engage with label heads onstage. There are a lot of interesting deals in the pipeline now, but we think it's important that brands gain a better understanding of the economics at stake. We want people to be clear about the value delivered on both sides."

For more information and to register, go to billboardevents.com.

A revamped version of boy band **C NOTE** is the first act on Lou Pearlman's new Latin label.



LATIN BY LEILA COBO

Pearlman Sees Future For Latin Boy Bands

Lou Pearlman is fond of saying that boy bands will be over the day God stops making little girls.

Now, he wants to apply that principle to Latin boy bands and little Hispanic girls.

Pearlman, the brains behind Backstreet Boys and 'N Sync, has launched a new label, Trans Continental Latino, to focus on the Latin market. The label's first act will be boy band C Note.

The bilingual quintet includes two members of the first version of C Note, which had an uneventful recording career for Trans Continental. (The group's 1999 album, "Different Kind of Love," released

through Epic, peaked at No. 163 on The Billboard 200.)

Trans Continental Latino will release a new C Note EP, featuring Spanish, English and Spanglish tracks, Sept. 27.

The new label and Pearlman's original Trans Continental Records are based in Orlando, Fla., and are distributed by Madacy.

"We thought the Latin market was an up-and-coming market," says Pearlman, who has not worked any Latin acts before. C Note, he says, will be marketed and promoted as a Latin act.

To reach the Latin market, Pearlman has engaged outside promoters and publicists. A

key member of the team is Alfonso Alvarez, who is helping steer the new label and is also C Note's manager.

The boy band concept is, of course, nothing new in the Latin market. Most notable in the field was Menudo, the Puerto Rican group whose original members included Ricky Martin.

Last year, auditions were held to create a new incarnation of Menudo, to be made up of boys 10 to 14 years old. Another preteen group, Tick Tock, is being worked in the United States and Mexico. A longstanding Menudo spin-off of slightly older singers, MDO, is on a U.S. tour. ...

CMJ (cont.)

from >>p11

ing their station's reported playlists; some fear that they will lose the prestige accorded them by the Core chart. Farbod Kokabi, assistant music director at WRAS Atlanta, and Kim Humphreys, PD at KXLU Los Angeles, each point out that under Core chart reporting, different stations were weighted differently. They are upset that the new Mediaguide

chart will put them on equal footing with stations with fewer listeners.

Additionally, some of CMJ's Core chart contributors like KJHK and KALX Berkeley, Calif., may have to wait to appear on the CMJ Select Chart because their markets are too small for Mediaguide to monitor. The company is currently seeking low-cost so-

lutions for such stations.

Both companies say this is only a litmus test for potential future collaborations on other CMJ charts. A CMJ official suggested that the partnership is intended to "make [music directors'] lives easier" and would be interested in applying Mediaguide's data to more of their charts in the future. ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Which RuPaul Is Tru-Paul?

Drag Star Attends Launch Of Her Celebrity Dolls As Himself

Yes, we attended the Aug. 4 launch of the RuPaul Doll at the Arcadia Gallery in New York. And yes, we were as shocked as everyone else in the packed room when RuPaul arrived—out of drag. (You could practically hear the collective gasp.)

Here he is further branding his RuPaul personality with a celebrity doll line and he shows up not as RuPaul, but as RuPaul Andre Charles, the man under the makeup and hair. At an event that should have solidified the RuPaul brand, the decision to not appear in drag surely confused many.

So, while many were saddened by RuPaul leaving the heels at home that night, one could not help but smile (and giggle) at the larger-than-life photographs (taken by Mike Ruiz) on the gallery walls. They depicted the RuPaul dolls in various acts of devilish fun.

For those desiring the real thing, the three dolls in the RuPaul collection (each one represents a different stage in the artist's colorful career) were also on display.

Billed as the first tranny fashion doll and produced by Integrity Toys, the RuPaul Doll collection will be in stores later this month.

Prerogatives and Diamond Comics are handling distribution for adult/gay and comics retailers, respectively. Integrity will handle all toy and music store accounts. Each doll has a suggested retail price of \$59.99.

The RuPaul Doll collection was the brainchild of RuPaul and nontraditional marketing/consulting company Two Sheps That Pass. TSTP president Vera Sheps says initial inspiration came from the Cher celebrity doll. "We thought that a doll along [those lines] would be fun."

Talks with Integrity creative director/partner Jason Wu followed. The RuPaul Doll is the first venture under Integrity's new Produced by Jason Wu division.

For the first project under the new umbrella, Wu wanted a celebrity that was instantly recognizable, yet not overexposed. He also did not want to follow the current teen pop star or reality show personality trend.

In other words, he sought a strong image that was capable of shaking things up. Mission accomplished.

Expect the branding of RuPaul to only continue. According to Sheps, RuPaul greeting cards, wrapping paper and gift bags are on the way.

WYLDE RIDE: Black Label Society leader (and guitarist for Ozzy Osbourne) Zakk Wylde is one of the latest artists (Montgomery Gentry being another) to partner with 357 Customs. Specializing in personalized motorcycles, 357 Customs is holding a Wylde contest, with the top prize being two Wylde custom guitars and a 357 full-sized chopper modeled after the one Wylde rides. (Visit zakkwylde.com for details.)

The contest is promoting a series of diecast models that are one-eighteenth the size of Wylde's actual bike and use designs and motifs from his guitars and the latest BLS album, "Mafia" (Artemis Records).

357 created these diecasts along with ones modeled after motorcycles owned by Toby Keith and Tim McGraw. 357 owner Daniel Bauguss says he is in discussions with R&B/hip-hop artists on similar projects.

"We build bikes for celebrities," Bauguss says. If someone from the general public wants one of the celebrity bikes, they can get one—for \$70,000.

Naturally, 357 does not focus on selling full-scale bikes to the public, which is why it created the diecasts. "There are more people who can be associated with an artist by purchasing a diecast than a custom bike," 357 GM Dallas McRae says.

Wylde says he partnered with 357 because of their knowledge of the market. "They're real motorcycle guys," Wylde says.

Meanwhile, Wylde tells *Billboard* he is in discussions with VH1 for a reality TV show. According to the Wylde one himself, VH1 wants to follow him around the Himalayas for three weeks—with his wife in tow.

"And I can't have sex or something like that," he says. "And I can't drink booze, and I've got to do all this meditation stuff. . . It's supposed to be a move to get my dumb ass up there."

This is one reality TV show we will watch. ...

Additional reporting by Christa Titus in New York.



The new collection of RuPaul Dolls will be available in adult/gay, comics, toy and music retailers.

GLOBAL BY MARK RUSSELL

Digital Rules The Day

Ringtones, Downloads Outpace Physical Product In South Korea

SEOUL, South Korea—Telecom companies here are taking a major role in the development of the country's music industry.

Buoyed by soaring digital sales, telcos have moved beyond just providing platforms to taking part in various aspects of the music business.

Digital music sales—from polyphonic and master ringtones to song downloads, Internet streaming services, music for Web pages and more—already outpace total CD and cassette sales in South Korea.

According to local labels body the Music Industry Assn. of Korea, the value of physical music shipments collapsed in 2004 to just 152 billion won (\$150 million). In comparison, digital sales reached about 187.5 billion won (\$185 million) last year, according to the Korean Assn. of Phonogram Producers, which collects digital-music revenue.

A recent report from the KAPP and Seoul-based brokerage Daishin Securities predicts that digital sales could reach 1 trillion won (\$1 billion) by 2007. Other estimates range from 709.5 billion won (\$700 million) to 1.5 trillion won (\$1.5 billion).

"Digital sales, whether via mobile or online, have not only rewritten the rules, they have changed the game," MTV Korea creative planner/senior executive Bernie Cho says. "With mobile operators opening massive online music portals, buying record labels and signing artists to exclusive content deals, telecom companies in Korea have moved beyond just being platforms to becoming major players in the music industry."

Mobile applications are leading the way in the industry's transformation. According to the Ministry of Information and Communications, 37.2 million of South Korea's 48 million people have at least one mobile phone.

There is fierce competition between telecoms and mobile phone makers to provide the largest number of new features at the lowest prices. Music is one of the most potent weapons in this battle.

All the phones coming to market this year in Korea by local manufacturers Samsung Electronics, LG Electronics and Pantech & Curitel will have MP3 functions, ranging from small, flash-memory players to 3GB hard drives. Other phones

have WiFi connectivity to allow for wireless Internet access from much of Seoul and other major cities.

With phones able to hold increasing amounts of music, South Korean service providers have all introduced music download and streaming services in the last nine months. The main telecom operators—SK Telecom, KT and LG Telecom—say their online services combined have 3 million subscribers so far.

All of these services offer users the option of paying a per-song rate of around 500 won (50 cents) or a flat monthly fee of 5,000 won (\$5) for unlimited access to hundreds of thousands of songs.

In May, SK Telecom, Korea's largest telecom operator, bought one of Korea's leading music companies, YBM Seoul Record, and a leading movie production company, iHQ Entertainment. It has also set up a \$75 million entertainment investment fund.

Industry sources suggest that other local major movie studios and music companies are in the telecoms' sights. SK Telecom's strategy is to boost content through acquisitions and cap- **continued on >>p14**



A live concert in Seoul by Korean artist RAIN was made available to mobile phone operators.

GLOBAL BY HOWELL LLEWELLYN

Spanish Gov't Gives A Boost To Country's Acts At PopKomm

MADRID—Spanish music companies will be taking some powerful allies to the PopKomm trade fair this September in Berlin, where Spain is the 2005 guest country.

In a landmark policy move, Spain's socialist government is putting its money where its mouth is and sending export and culture promotion specialists to help 30 indie artists and their labels sell their music at PopKomm.

State funding will also finance a 564-square-foot Spanish Pavilion at the trade fair, emblazoned with the slogan "Spain: Where Music Lives." It is the first time central Spanish government has formally allied itself with the music industry in an overseas trade initiative.

The action by the foreign affairs and cultural ministries follows promises from culture minister Carmen Calvo to develop a Spanish music export plan with the music industry and implement a national anti-piracy plan (*Billboard*, Feb. 26 and March 19).

The pavilion will be occupied by authors' and publishers' society SGAE, indie label group UFI, the industry and trade ministry's Spanish Foreign Trade Institute (known as ICEX) and the culture ministry's live-music support division INAEM. Cultural

promotion departments of regional government, such as Catalonia's ICIC, will also attend.

Javi Zarco is director of label Diquela, which is taking Barcelona flamenco hip-hop band Ojos de Brujo to PopKomm. He praises the central government's involvement, saying, "The availability of public money to help artists is very important. I never use sponsors, so in the past I have always been helped by SGAE and ICIC when attending overseas trade fairs."

The funding of the pavilion and 12 Spanish concerts across Berlin is being shared by central and regional governments with SGAE promotion arm Fundación Autor. Such indie artists as Ojos de Brujo, X Alfonso, SFDK, Cycle and Sunday Drivers will be showcased.

Asked if the government funding might be better spent in the fight against piracy, Zarco insists, "They are two different things. Piracy exists because it is 'provoked' by the industry—it is a monster of capitalism. The government aid to PopKomm generates sales, exports and employment—it is not a waste of money; quite the opposite."

All sides in the initiative insist that government support will go beyond PopKomm 2005. "This will be a stable and per-



OJOS DE BRUJO is one of the Spanish acts that will showcase at PopKomm in September.

manent alliance," Fundación Autor secretary general Paco Galindo says.

ICEX director of cultural industries Paz Alvarez says she will ask local International Federation of the Phonographic Industry affiliate Promusicae to join with the ongoing initiative this fall.

Promusicae president Antonio Guisasola says the body "would be delighted to join up. At last Spain's government is accepting music as an industry."

ICEX promotion director Juan Miguel Márquez insists that his department's participation at PopKomm and beyond is about the commercial promotion of Spanish cultural industries, rather than simply cultural promotion. "If the labels don't sell their product," he says, "we are not achieving our aim." **...**

GLOBAL BY DIANE COERTZER

>>>SIAE DECISION DELAYED

The Italian government's introduction of "commissionership" for authors' body SIAE has been delayed.

The appointment of a government commissioner to run the society (*Billboard*, June 4) was expected to be confirmed at an Aug. 3 cabinet meeting. However, government sources say the issue will not be raised at cabinet level until September at the earliest.

The delay follows a media campaign by SIAE in which members published open letters to prime minister Silvio Berlusconi in national newspapers calling on him not to pass the measure, which would have amounted to "intolerable interference."

A number of publishing companies have threatened to entrust their catalogs to collecting societies in other European territories in the event of government commissionership. —Mark Worden

>>>GERMAN MARKET DOWN

CD album and singles shipments in Germany fell in volume during the first half of 2005. According to labels trade body BPW, CD album shipments were down 2.2% to 52.8 million units; singles fell 34.5% to 7.6 million units. Music DVD shipments remained flat at 3.8 million units.

The BPW did not disclose revenue data for the first half of the year, but sources say that value shrank by 3% compared with the first half of 2004.

An estimated 8.5 million downloads were sold in the first half of the year, according to BPW, outstripping the 6.7 million sold in the entire calendar year of 2004. BPW chairman Gerd Gebhardt cited those figures as "a change for the better in the German music market." —Wolfgang Spahr

>>>AFRICAN IRIS OPENS

Johannesburg-based startup Independent Record Industry Solutions is offering South African independent labels a one-stop distribution, production and warehousing facility for the first time.

IRIS launched July 28 as a stand-alone operation by Sheer Music Group managing director Damon Forbes. According to Forbes, it is a "legitimate, wholly independent and organized distribution company." Forbes adds that he will be scaling down his day-to-day involvement with Sheer to concentrate on IRIS, in which he is a partner.

IRIS has signed up more than 40 labels, including Sheer, C-Lota Records, Creative Kingdom and Next Music. —Diane Coetzer

>>>COKE ADDS FIZZ IN NEW ZEALAND

Coca-Cola took its first step into the digital music sector in the Asia Pacific region Aug. 2 when it launched an online music store in New Zealand.

The CokeTunes service is available at cokefridge.co.nz and powered by Seattle-based digital media company Loudeye. It offers 500,000 tracks from Universal Music Group, Warner Music Group, EMI Music and independent labels.

Individual downloads cost \$1.75 New Zealand (\$1.20); full-album downloads start at \$18 New Zealand (\$13.80). Streamed tracks cost \$0.05 New Zealand (3 cents). Customers can download tracks to PCs or mobile phones. —Christie Eliezer

South Africa's Indies Look For Strength In Unity, Form Trade Body

JOHANNESBURG—South Africa's independent record companies are getting ready to flex their collective muscle.

A steering committee has been established to form the country's first indie record company trade body, with a working title of the Independent Labels Assn. of South Africa.

The ILASA committee met for the first time in June. The initiative was unveiled here during the second annual Moshito Music Conference and Exhibition, which took place July 20-22.

Steering committee member Carmen Alexander says the body is intent on formally registering as a non-profit organization by the end of 2005.

Alexander is managing director of C-Lota Records, home to award-winning South African jazz guitarist/vocalist Selaelo Selota. She says ILASA aims to give a voice to smaller labels in the African continent's biggest music market.

The committee is currently assessing the number of potential members. "There are around 350 registered independent record labels in the country," Alexander says, "but we have no clear idea yet which of those are active."

Artist manager Nancy Hillary is a director of Johannesburg music group Authentic Ideas, which has management, publishing and label divisions. Her roster includes rock groups Cutting Jade, 16Stitch

and Wickhead.

Hillary says she has reservations about ILASA's ability to organize effectively, but hopes that it can "prove the cliché that there is strength in unity."

"If they are able to work together, the ILASA could very well be at the forefront of the changing face of [the music] business in this country, and the exploitation of South African music to the world," she says.

"The ILASA will be a welcome advantage for all indie artists," says Shaun Collins, guitarist/songwriter for Authentic Music act Cutting Jade. "We need to join forces and put all our talent into one collective bowl, gaining as much collective knowledge about the same industry we are all trying to survive in."

Independent labels are "big business in South Africa right now," adds Dave Chislett, managing director of Dave Chislett Publicity & Marketing.

Chislett says that South Africa's majors are "obsessed with high-turnover international artists and with servicing a radio system that seems hell-bent on ignoring local pop and rock music."

At the Moshito confab, steering committee members said criteria

for joining ILASA could include labels' catalogs representing a specified percentage of South African product.

The local major-label affiliates are all members of trade body the Recording Industry of South Africa, as are larger independents such as Sheer Music, David Gresham Record Co. and Electromode Music.

RISA GM David Du Plessis insists that the body "is as focused on the market share of South African recordings as that of international recordings."

He says RISA statistics show that in 2004, "South African releases outsold international releases by more than 2 million units." RISA's members, he says, "remain the leaders in the field of shifting units of South African music."

Du Plessis adds that the body is not against independent labels organizing themselves around issues "that cannot be dealt with under the collec-

tive umbrella of RISA."

Alexander says the need for ILASA arose from a shared feeling that there are several issues RISA cannot address. Those include lobbying for a higher proportion of domestic repertoire on radio and for the government's Black Economic Empowerment strategy to be adhered to across the South African recording industry.

Having a presence at such international trade fairs as MIDEM and PopKomm would also be a priority, she says.

Funding options being studied include membership fees and government assistance. Representatives of the Department of Arts and Culture and the Department of Trade and Industries attended the initial ILASA meeting as observers. ...



Jazz guitarist SELAELO SELOTA might be better-known if South Africa's indies trade group takes off.

DIGITAL (cont.)

from >>p13

ital injections, explains Han Jung-su, assistant manager of the company's contents planning division.

"In the past, Korean movies were not doing well, but then big conglomerates such as CJ and Orion entered the market, introducing big capital, and now Korean movies are in their prime," Han says. "Similarly,

the introduction of big capital into the depressed music market is necessary."

Labels, however, are less positive about the increasing influence of telecom providers in the music food chain. "In the short term, these deals seem positive, in the sense they are supplying funds," says Choi Young-eun, an adminis-

trator at the KAPP. "But in the long term,

it could hurt the music industry. It is KAPP's policy to protect music producers' contents from the mobile carriers."

One of the KAPP's claims is that the labels receive only about 20% of the revenue from digital sales.

37M

Number of South Koreans who have at least one mobile phone

"We're still waiting for the first digital single to really take off," says Jimmy Jeong, director of new business at JYP Entertainment, a music label specializing in R&B and U.S. urban sounds. "At this point, we are looking for sponsors and other ways of making telecom deals

work for us."

However, JYP has been swift to use mobile and online exposure for its acts. Jeong cites leading Korean artist Rain, who tied in a December album launch with a live concert in Seoul that was made available to mobile phone operators. Korean Internet portal Daum Com-

munications owns 50% of JYP, and Jeong says more than 3 million people watched the broadcast on the daum.net Web site.

Rain, who has stated ambitions of being the first Korean act to crack America, has been named best Korean artist at a string of MTV awards shows across Asia this year. ...

RETAIL BY ANTONY BRUNO

With BurnLounge, Everyone Is A Retailer

Startup digital music company BurnLounge wants to democratize the music retail business.

The Web-based service provides the music library, e-commerce tools and business management software for virtually anyone to own and operate their own digital download store. The company's founders hope to recruit everyday music fans, allowing each to decide which acts they want to feature and promote, as a sort of digital guerrilla marketing play.

"It's the reincarnation of the corner record store," BurnLounge president/COO and co-founder Ryan Dadd says. "This whole concept is about the next generation of retail. It's about marketing to affinity groups, to people with shared interests."

BurnLounge is essentially a digital store franchise. Regardless of operator, each store has the same look and feel, and all carry the BurnLounge brand. All also have access to the same music library, pricing and transaction system, powered by partner Loudeye.

What sets each BurnLounge store apart is the programming that the individual operator chooses. The service lets users decide which bands or songs to feature on the home page and each genre page, as well as create and promote customized playlists.

It also provides a host of digital marketing tools. These include an instant messaging application that supports all popular IM communities (such as AOL, MSN Messenger and Yahoo; chat rooms; and message boards), DVD presentations, posters, letterheads, gift cards and a quarterly promotional magazine.

"In the music business, we've always known that personal referrals and relationships lead to sales," says Stephen Murray, BurnLounge president of entertainment and co-founder. "The problem is there's been no way to quantifiably track that transaction."

That, he promises, is possible with BurnLounge. The company hopes to capitalize on this by marketing the service to artists and their managers, fan clubs, street-team marketing groups, labels, music retailers



From left are BurnLounge co-founders ALEX ARNOLD, RYAN DADD and STEPHEN MURRAY.

and others with a large audience of music fans. Radio personality Rick Dees is one, and he is an investor in the company.

BurnLounge offers these companies its top-level Music Mogul service, which allows them to set up their own digital music service as well as operate an online chain of stores. Music Mogul operators invite others to open franchises under their oversight via the Affiliate level of the service. These affiliate members then invite individuals to open their own personalized stores.

Music Moguls and Affiliates earn cash for each song sold on their own sites, along with songs sold on the sites they oversee from either other affiliates or fans. Fan members are rewarded with store credit in lieu of cash, which can be redeemed for free music or other merchandise from BurnLounge.

The company's initial challenge is to convince users it is not a pyramid scheme. No investment is required for inventory, a typical feature of such pyramid programs. But there are costs involved—from \$30 per year to a \$215 upfront setup fee and \$15 per month—all for access to various levels of music and team management software.

"It's different than Amway because you don't have to buy the inventory, but it is multi-level marketing," says Mike McGuire, an analyst with Gartner G2. "But that can be a valuable tool. I think any product or service that's aimed at making the fan an artist's best salesperson is very important."

BurnLounge also faces competition from such Internet communities as Yahoo. Unlike

BurnLounge, Yahoo allows users to write album reviews in its blog service, with links directly back to the Yahoo Music Unlimited store. But BurnLounge compensates its users for sales made via their recommendations; Yahoo does not.

"This whole class of products and services are really crucial to helping the industry make this transition into the digital media age," McGuire says. "These could become tools that help more consumers realize that [digital] can be a better way of getting and discovering music."

BurnLounge will go live before the end of the year. In addition to identifying potential franchise partners, the company is busy licensing music for its library. So far EMI Music has signed on, and the service will not go live before the other

four majors are secured.

"We have the desire to have the largest catalog of underserved, rare, out-of-print and geo-specific music," he says.

The point, he adds, is to create a market for lesser-known music by employing the community aspect of music discovery that the digital format allows.

"Hardcore music fans, that is our core demographic," Murray says. "They love music so much, and the idea of being able to tell their friends about the music they think is good and be able to sell it to them as a side job is really cool to them. The concept about the name BurnLounge is that it's about starting a fire ... that spreads."



CREATIVE HAS A VISION

Creative Technologies has launched the next phase in its battle against Apple Computer's iPod with the introduction of an MP3 player that supports video playback.

The Zen Vision boasts a 3.7-inch high-resolution color screen and a 30GB hard drive, enough for up to 120 hours of video or 15,000 songs. The device supports download and subscription music services. For video, the Zen Vision supports various MPEG-related video standards, TiVo-recorded files and digitized home movies transferred from a computer.

Content can be transferred via a USB 2.0 port or compact flash card slot. Up to 17 other transfer devices can be supported as well through an optional compact flash adapter kit. Other optional accessories include a docking station, wired or infrared remote and extended-life battery.

Creative is taking pre-orders for the \$400 unit on its Web site, creative.com.

Meanwhile, speculation intensified within the always-active Apple rumor mill recently when the company updated its iPod trademark language to include the word "video." Apple watchers anticipate a September launch for an iPod device supporting video playback.

—Antony Bruno

BITS & BRIEFS

MORE JOIN E-MUSIC FAMILY

Independent-focused digital music store eMusic has added several dozen more labels and artists to its catalog, including Smithsonian Folkways, Merge Records and Nettwerk Records. Music from such acts as Woody Guthrie, Superchunk, Dinosaur Jr. and Spoon is included. The eMusic store sells more than 2 million tracks monthly.

HARMONIC GRACENOTE

Gracenote has added a dynamic playlist creation tool to its suite of digital music management services. Users can now build playlists based

on the attributes of a single song, known as the "seed." The Gracenote Playlist technology is able to recognize the acoustic characteristics of a given song to create a customized playlist of other songs that match its mood.

URBANWORLD GETS A CLUE

Hip-hop mobile content provider UrbanWorld Wireless has tapped DJ Clue as its new ringtone A&R director. He is charged with signing veteran and up-and-coming hip-hop stars to create original ringtones and voicetones. UrbanWorld Wireless currently has such artists as Big Daddy Kane, Kid Capri and David Banner contributing content.

HOT RINGTONES™ AUG. 20, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	14	#1 WE BELONG TOGETHER	MARIAH CAREY
2	2	10	BACK THEN	MIKE JONES
3	3	18	JUST A LIL BIT	50 CENT
4	10	4	LET ME HOLD YOU	BOW WOW FEATURING OMARION
5	4	18	WAIT (THE WHISPER SONG)	YING YANG TWINS
6	5	4	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
7	7	3	PON DE REPLAY	RHIANNA
8	6	7	GIVE ME THAT	WEBBIE FEATURING BUN B
9	8	43	SUPER MARIO BROTHERS THEME	KUJI KONDO
10	9	4	GRIND WITH ME	PRETTY RICKY
11	12	26	CANDY SHOP	50 CENT FEATURING OLIVIA
12	11	8	CATER 2 U	DESTINY'S CHILD
13	14	43	HALLOWEEN	JOHN CARPENTER
14	-	1	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
15	18	2	MUST BE NICE	LYFE JENNINGS
16	13	10	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
17	16	12	B.Y.O.B.	SYSTEM OF A DOWN
18	22	4	SLOW DOWN	BOBBY VALENTINO
19	15	10	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
20	17	18	HOW WE DO	THE GAME FEATURING 50 CENT

Based on data provided by Nielsen SoundScan. Billboard Hot Ringtones chart is a weekly chart of the most popular ringtones in the U.S. based on sales. Includes all ringtones available for purchase on any platform. Billboard Hot Ringtones chart is a weekly chart of the most popular ringtones in the U.S. based on sales. Includes all ringtones available for purchase on any platform.

PROMOTION BY BRIAN GARRITY

MTV Fills '10 Spot' With Breakout Acts

Network Creates Short Artist Spotlights As An Alternative To Video Airplay

MTV is looking to promote more new music in prime time by highlighting emerging artists in original, short-form programming that runs in between its most popular shows.

The programming, known

as "The 10 Spot Drop," runs every other Tuesday and showcases a single act in MTV-created interstitial segments that air throughout the network's 10 p.m. programming block, known as "The 10 Spot."

"The idea is to go deep with one artist, rather than try to break 50 artists a week," MTV

executive VP of marketing Tina Exarhos says.

The network, she says, is working with labels to identify priority acts on the verge of breaking through with mainstream audiences. Once the label and MTV settle on an act, MTV's promo team develops a handful of original, 10- to 30-

second segments about the act to run throughout the "10 Spot" hour. The shorts—which take two to four weeks to produce—are intended to look and feel different than the imaging in a video.

Acts participating in the initiative thus far include My Chemical Romance, Bloc Party, Gorillaz, Relient K, Mike Jones and Hot Hot Heat. Many of the segments have been scheduled to coincide with album street dates.

"It's not like we wouldn't do a new release from a really well-known artist," Exarhos adds, "but this is an opportunity to break out and take chances on new artists a little bit more."

Running music plugs between programs is nothing new for MTV. The network has long used the short periods between shows to promote videos from popular and buzz-worthy acts. In recent years, it has also used that time to promote such MTV online features as "The Leak" and the "Live at MTV.com" performance series.

But the importance of short-form plugs in prime time is growing as the network attempts to expand the exposure it can offer artists and labels in lieu of video play.

The move comes at a time when reality and lifestyle shows—not videos—dominate MTV's main programming hours.

MTV thinks it is onto something with "The 10 Spot Drop." Network executives maintain that artist blips airing between highly rated prime-time programs can be just as valuable to the labels as video airplay.

"There is a fantastic halo effect of having an artist segment come up right on the heels of 'The Real World,'" Exarhos says. "It is definitely using some of our nonmusic programming to highlight new music in the best and most creative way we possibly can."

While label executives do not necessarily see short-form plugs as a replacement for video airplay, they acknowledge that the network's programs can deliver impressive audiences.

"When you look at the num-

bers and the ratings for these shows, the amount of eyeballs that are seeing a 10-second or 30-second movie short by far outweigh what the video hours get," says Wendy Griffiths, executive VP of video promotion for Warner Bros. Records.

The "10 Spot Drop" initiative is a variation on artist blips called "sharts" that MTV Networks already runs on MTV2. The difference, network executives say, is that MTV promotes "The 10 Spot Drop" and the featured artist a week before airing—a platforming strategy closer to what the network does with some of its movie-related promotions. Sharts, on the other hand, run more randomly and without warning.

For labels, the promotion of "The 10 Spot Drop" and its featured artists is one of the most compelling elements of the initiative.

"It's hundreds of thousands of dollars in advertising for a baby band that normally we could never afford and otherwise just would not happen," Griffiths notes.

MTV will start promoting such acts as GORILLAZ via short-form segments that will air between shows.



Retail Track

ED CHRISTMAN echristman@billboard.com

Sony BMG Continues Melding Operations

Sony BMG has finally begun to merge its manufacturing and fulfillment operations.

According to a customer letter dated July 19 as well as account sources, it sounds like the company began fulfilling BMG hit product Aug. 1 from the Sony distribution facilities in Pitman, N.J.; Carrollton, Ga.; Bolingbrook, Ill.; and Fresno, Calif. The BMG catalog titles will still be shipped from the Bertelsmann Sonopress facility in Duncan, S.C., until mid-September.

This represents the last piece in the integration of Sony Music Distribution and BMG

Distribution. Although the two sales forces were combined last fall, the actual integration was still playing out this year. Part of that was because of the integration of systems that took longer than expected, according to sources, and part of that was because of uncertainty as to which company would actually perform manufacturing and fulfillment in the United States.

As you might remember, the manufacturing and fulfillment operations of Sony and BMG were not included in the merger of the two music companies. In the early days of that merger, Sony Manufacturing was expected to pick up the

U.S. piece, while Bertelsmann's Arvida company, which includes Sonopress, was targeting the European business in that area.

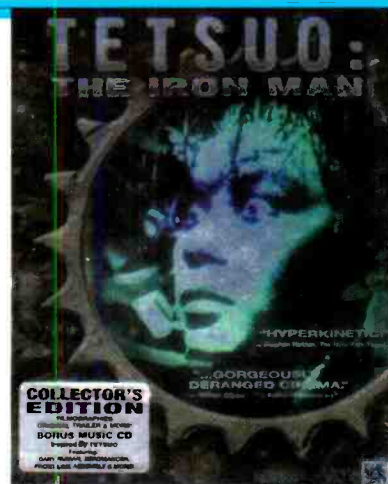
That integration was delayed when Arvida also made a play for the U.S. business, according to sources, and bid lower than Sony's initial offer. After some back and forth on price and service levels, Sony DADC finally won out. Since then, however, the sales force was dealing with two different inventory systems, and until recently, carrying two different books into accounts. Moreover, the accounts themselves were receiving separate billing statements from Sony and BMG.

Finally, with the customer letter, accounts were instructed to begin electronic data interchange orders for BMG hit product July 29.

Interestingly, even though the BMG catalog is expected to transition to the Sony warehouses this fall, there is some speculation that Bertelsmann's Duncan facility might have a role going forward, maybe for returns.

EXCLUSIVE DVD: With all eyes on exclusive product offerings on the music side of business, Trans World has landed an exclusive version of a movie.

Tartan Video put together



The movie, which is likened to the works of David Lynch and David Cronenberg, is listed at \$19.99 and available at fye.com, Trans World's online store, for \$16.99.

MAKING TRACKS: As expected, Dean Tabac, late of Sony BMG's RED, has moved to Florida, where he will be VP of sales for Alliance Entertainment Corp., reporting to senior VP Mike Donahue. Before joining RED some 16 or 17 years ago, Tabac came from the one-stop sector, having been employed once upon a time at the long defunct Richman Brothers operations.

RETAIL BY ED CHRISTMAN

Deciphering Bar Codes Not Always Automatic

NEW YORK—A recent e-mail circulating through the industry that contains what appears to be a report from an undisclosed publication is bringing the unglamorous bar code into the spotlight.

According to that unsubstantiated e-mail, some U.K. retailers are inadvertently scanning the bar code that serves as cover art for the Sony BMG-issued "Electric 80s" techno-rock compilation instead of the one assigned to that title, which is different and printed in the traditional place on the back tray inlay.

Supposedly, the bar code on the cover of "Electric 80s" sometimes registers as Jack Johnson's new Universal Records album, and it has boosted sales for that album.

What is more, according to the e-mail, the Tesco supermarket chain allegedly is requesting that Sony BMG make good on the difference between the higher-priced, triple-disc "Electric 80s" and the single-disc Johnson album.

Tesco, Sony BMG and Universal executives in the United Kingdom did not return calls for comment. At press time, U.S. spokesmen for Sony BMG and Universal say they are still investigating the situation.

While those stateside who have seen the e-mail tell *Billboard* the bar code story is the funniest thing they have heard in months, executives in warehouse operations are not amused.

Thuy Ngo, VP of purchasing at Super D One-Stop in Anaheim, Calif., says, "Even after all this time, people just don't understand that bar codes are still such a big problem in the industry." That is because most warehouses nowadays are automated and have bar code scanners that not only read received merchandise and reconcile it against the purchase order, but are integral in routing the merchandise to where it will be stocked in the warehouse, as well as for picking and sorting fulfilled orders.

The bar code has to be right in all four places: in the electronic data interchange, on the purchase order, on the box and on the product.

"Everything is keyed off the bar code and if it's not right, it shuts down the line," Super D inventory specialist Al Kalnin says.

U.S. bar codes generally have 12-digit numbers underneath; European bar codes have 13. The numbers are placed there so that people can read what the Uniform Product Code scanner reads.

In the United States, the first number in a bar code generally tells what type of bar code has been assigned to the product.

After the first number, there is usually a space and an indentation at the bottom of the bar code, which will have five digits—a number specifically assigned to the manufacturer of the product. For example, every U.S. Universal Music Group bar code has

Kalnin says some independent labels feature creative design on a package that obscures or interferes with the bar code.

"Sometimes the bar code will be printed on a transparent background with artwork or a gold background, which is not going to reflect light, which from a creative standpoint may be interesting but from a practicality standpoint doesn't work because the bar code can't be read," he says.

He cites the Pitbull and Chingo Bling album "Moving Weight to Miami" on the Choppa Holik label. It has the wrong bar code on it, which could mean that the check number does not work or that the bar code assigned to the album in the purchase order is different than the bar code on the CD itself. Also, the bar code is too small to be read, Kalnin notes.

Another problem is that many labels have grown lax on differentiating formats.

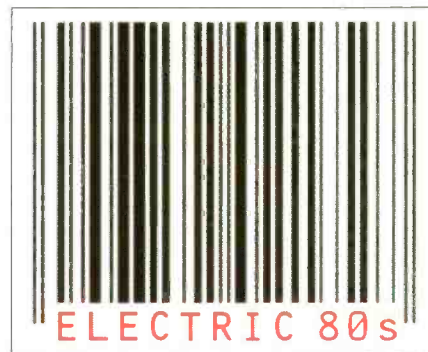
Vinyl LPs, which should have a bar code that ends in a 1, often come with a CD bar code ending of 2, which can be a problem in a random-stocked warehouse that assigns prod-

uct to be placed in the warehouse based on the size of the box. Even worse, sometimes labels do not even put a bar code on vinyl releases at all.

When retailers and wholesalers have to put their own internal bar code on a piece of product, that could result in multiple bar codes being reported to Nielsen SoundScan, which would dilute a title's sales.

Another wholesaler on the East Coast mentions many of the same problems that Kalnin cites. But he also notes a problem with one of the big video labels, which uses a 12-digit bar code to depict if the movie is source-tagged with Sensoromatic, Checkpoint or without an article surveillance tag at all. When the number system character and the check number are included, that amounts to a 14-digit bar code, which most scanners cannot read. ...

Additional reporting by Tom Ferguson in London.



Some U.K. retailers are scanning the artwork featured on Sony BMG's "Electric 80s" CD instead of the actual bar code.

the number 02498.

The next five digits are the product code that the manufacturer assigns for a particular product. Theoretically, every different product and every different packaging or size, or in the case of the record industry, every different format of a title, should have a different product code. The last digit is a check digit, which is used to validate, via a mathematical formula, that the other digits were read accurately, and that the bar code is correct.

Most labels usually get that part of the bar code right, but some fail to realize how artwork can affect the reading of a bar code, according to Kalnin.

If the bar code is printed too small, or is not against a white background, or if it is on cheap paper and the lines bleed, or if there is not enough clear white space around the bar code, it often cannot be read.



PUBLIC ENEMY will release its first studio recording in three years on Nov. 1.

The Indies

TODD MARTENS tmartens@billboard.com



Public Enemy Gives Redeye A Whirl For Distrib Deal

Veteran rap outfit Public Enemy has found a home for its forthcoming album at Haw River, N.C.-based Redeye Distribution. "New Whirl Odor," the group's first studio recording in three years, is due Nov. 1.

The exclusive U.S. distribution arrangement will also include other artists on Slam Jamz Media, the label run by Public Enemy leader Chuck D and his attorney Daniel Lugo. Slam Jamz has been primarily Internet-based, issuing only a handful of releases to traditional retailers. Public Enemy's previous effort, 2002's "Revolvelution," was released to retail via Koch Records and has sold 71,000 copies, according to Nielsen SoundScan. A Koch representative says the label is working on a compilation of live Public Enemy tracks, which will end its deal with the group.

"New Whirl Odor" will come with a DVD, as will all Slam Jamz albums, Redeye distribution/A&R director Stephen Judge says. The album, recorded with original members Flavor Flav and Professor Griff, features a collaboration with Moby, "MKLVFKWR (Make Love, Fuck War)," that was first released on a U.K. benefit album last year.

Other Slam Jamz acts scheduled for release by

Redeye include soul artist Kyle Jason, the Professor Griff-led rock project 7th Octave and hip-hop collective the Impossibulls.

Redeye's deal with Slam Jamz is its highest-profile hip-hop pickup. In the past, Redeye has distributed albums from Jeru the Damaja and the Pharcyde. "This is another step in our attempt to diversify our catalog," Judge says, "and show we're a distributor that can really make things happen."

LOSSES AT LOOKOUT: Berkeley, Calif.-based Lookout Records suffered a blow Aug. 2 when Green Day took control of rights to its back catalog after claiming delayed or missed royalty payments from the rock/punk label.

The move prompted Lookout—which has released albums from Green Day, Screaming Weasel, Operation Ivy and the Donnas—to lay off six of its nine employees. Lookout co-owner Molly Neuman declined to comment.

The future of the label is unclear. It will continue to operate under owners Neuman and Chris Appelgran, as well as GM Cathy Bauer, although there are no new releases in the pipeline. The label recently issued albums from pop-punk act Troubled Hubble and indie-pop collective Hockey Night.

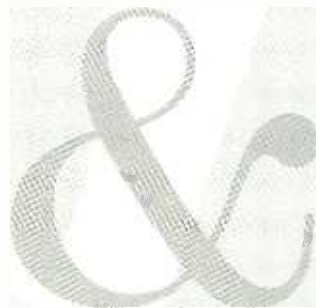
Lookout released Green Day's first two full-lengths, "1039/Smoothed Out Slappy Hours" and "Kerplunk," plus the singles "Slappy" and "1000 Hours." The label reissued "1039/Smoothed Out Slappy Hours" in 2004, and it has sold more than 568,000 copies since, according to Nielsen SoundScan.

Green Day manager Pat Magnarella did not return calls for comment.

MOVES AND PROMOS: RED Distribution executive VP/GM Bob Morelli says he is close to announcing the appointment of a VP of finance to replace CFO Mitch Wolk, who exited the company in late April. Morelli says he is also looking to add other staffers in the near future.

In the meantime, RED has promoted several staffers. Louis Tatulli moved from VP of field sales to VP of sales and marketing, Frank Falkow was upped from regional sales director to senior director of field sales, and Jim Briggs was promoted from sales manager to regional sales director.

Former Mordam Records sales rep Chris Brandsetter recently joined the sales force of Redeye Distribution. Brandsetter, who was with Mordam for about five years, is based in Woodland, Calif.



BY TODD MARTENS

(Jonathan Poneman)

As the co-founder of Seattle-based independent Sub Pop Records, Jonathan Poneman helped steer the label through the grunge explosion in the early '90s. Nearly two decades later, Sub Pop remains a relevant and respected star in the indie galaxy.

The original home of Nirvana and Soundgarden, Sub Pop has been a symbol of indie-rock hipness since Poneman and former partner Bruce Pavitt opened the label's office April 1, 1988. Today, such Sub Pop acts as the Postal Service, the Shins and Iron & Wine are mainstays on the *Billboard* Top Independent Albums chart.

The Postal Service is the label's biggest current act. The electronic pop band's 2003 album "Give Up" has sold more than 615,000 copies, according to Nielsen SoundScan. Only Nirvana's debut album, "Bleach," has sold more for the label.

In 1995, Poneman sold a 49% stake in the company to Warner Music Group. Still, he remains dedicated to the progressive attitude that is central to the Sub Pop brand. Mudhoney is still recording for Sub Pop, and in the past year Poneman has welcomed to the label Italy's psychedelic oddities Jennifer Gentle and Pacific Northwest rock heroes Sleater-Kinney.

Q: Nirvana exploded and Sub Pop became synonymous with the Seattle sound. Were there mistakes made after you suddenly rocketed to national prominence?

A: There were a lot of mistakes. We began overpaying on promotion. We began overpaying on recording the artists and marketing in general.

When you start off having a cottage industry, and you're all of a sudden going head-to-head with these multinational corporations—which is exactly what happened—you're basically going to the same shows and looking at the same artists as the employees of Sony or Warner Bros.

It's daunting. These people have much bigger checkbooks. In order to stay competitive, we made irresponsible deals. What I've been able to learn from that experience is that there is a certain Sub Pop *je ne sais quoi*. There's a special something that we have that I don't think any other label has. It's a combination of our history, our roster and our region.

Q: Did you ever feel as if you were losing your innocence?

A: There have been a number of situations where one can presume innocence is lost. Enduring the whole situation

that went on with Nirvana—and obviously there were a lot of thrilling, magical experiences, but there was also tragedy and heartbreak.

The trick to be able to keep doing this year in and year out is to stay innocent and to never presume that you know much. Every artist has a different set of expectations and desires, and each realization of their dreams and their expectations presents a whole series of new problems. As soon as you think you know it all, you'll be tripped up. As the technology changes and the artists become savvier and the music changes, I find that it's a series of new beginnings.

Q: Without a tour or a big radio

HIGHLIGHTS

JONATHAN PONEMAN

1987: Bruce Pavitt and Jonathan Poneman form Sub Pop Records in Seattle.

1989: Sub Pop releases Nirvana's debut album, "Bleach."

1995: Warner Music Group purchases a 49% stake in Sub Pop.

2003: Sub Pop releases "Give Up" by the Postal Service.

hit, the Postal Service became your second-best-selling act. Would that have happened without the Web?

A: I don't think they could have had the success they had without the Internet, without a doubt. We're approaching 9 million downloads on [Postal Service single] "Such Great Heights." Those are freebies, but we've also done a huge amount of paid downloads on that. Tony Kiewel, who's the Postal Service's A&R guy here, always points out that we're still selling "Such Great Heights" even though it's been available for free on our site for two years. It's our greatest freebie and probably our greatest-selling [online] song.

Q: When you see a stat like 9 million free downloads of "Such Great Heights," is there a part of you that says, "Why haven't we sold 2 million albums?"

A: No. My first goal is to promote my artists. The artists are doing well, and I'm doing well. The idea that we should be making more is obscene. The fact that I can make a living being around these artists I admire so much and whose music I live for is a gift.

Sales measure the success, and the artists, of course,



want to sell a lot of records. But from my standpoint, success is measured in how many people know about the music. So if every bit of music that's out there is not paid for, it's not the end of the world.

Q: You still talk with an independent mind-set, yet you made a deal in 1995 with Warner Bros. Was that out of necessity?

A: It wasn't out of necessity. I am proud to be in business with Warner Music, but if I had to do it all over again, I probably wouldn't have sold anything. The sale was an ignorant, impetuous move on our part. Having said that, they're great partners, and you can't turn back the clock. The reason I say I wouldn't have sold is not because of any disaster. Given a choice, I think anybody would prefer to own their own company.

Q: But wouldn't you have preferred to wholly own your own company in 1995?

A: Well, we were working with a money manager who appealed to our greed, to be completely candid. In my particular case, I was thinking of amassing a war chest. The cost of doing business was getting expensive, and if we were going to compete, we were going to need more resources.

The fact of the matter is that as soon as we began to compete at that level, we began to fail. As soon as we retreated to the area that we know the best, we began to succeed again. We are not a major label. We will never be a major label. We are an old-fashioned independent label. We sign artists we believe in, and we do our best.

Q: Hot Hot Heat left Sub Pop for Warner. Do you use that example or play up your connection to

Warner when signing artists?

A: We don't work that way. Chances are, if we talk to an artist and they say they eventually want to be on a major, we say, "That's cool. Go try and get on a major label then." If at the end of the day Sub Pop becomes a de facto farm club, as it were, that doesn't bother me.

It does bother me if that becomes the objective. If I'm signing a band and they say, "We'll do two records with you and then catapult into the majors," I wouldn't go into something like that. For one, it's demoralizing. Whatever the reality of things may be, we don't want to think we're setting things up for somebody else, even if that is the reality. Reality is easier to tolerate retrospectively than prospectively.

Q: Major labels are looking to independents to do more upstreaming deals, in which an indie artist jumps to the major after a specified amount of sales. What's your opinion of these deals?

A: The lines between the majors and the independents are going to continue to blur. The majors of tomorrow will look a lot more like the Sub Pop of today. They're going to be smaller, more efficient, working with smaller budgets and they're going to have to be more dynamic. For someone to become a record label, you only need some good computers, some good software, a mixer, a few microphones and a printer. You can be a music company for a few thousand dollars and then just go get online.

The companies that adhere to the old models are putting themselves in jeopardy. The pie is going to be split up by more people, but the pie, contrary to what people say, is a bigger pie than it was years ago. It's just more and more people are eating from it.

TOURING BY LEILA COBO

Vives Launches Most Expansive Tour Yet

Artist Will Visit New Markets On Trek, As His EMI Latin Contract Comes To A Close

MIAMI—When describing his upcoming U.S. and Latin American tour, tropical/pop star Carlos Vives would rather use the words “see you soon” than “farewell.”

“I don’t want people to think I’m retiring or anything like that,” says the Colombian artist, who has recorded the last album under his 10-year contract with EMI Latin. “But this is the end of a very special time for us. Ten years ago I set out to reach this moment, to find things beyond the classic *vallenatos* we began with. So it’s the end of something, and it could be the beginning of many other things.” Vives is talking to several labels about a new deal.

Vives’ “crowning” moment, as he calls it, is his 2004 album, “El Rock De Mi Pueblo,” which is also the name of his 2005 tour.

Set to kick off Aug. 13 at the Miami Arena, the outing will hit 22 arenas and theaters throughout the United States before heading to Latin Amer-

ica, where Vives will play 26 arena dates, with more to be confirmed.

Tour sponsor Budweiser has launched a yearlong, multimedia campaign. Titled “Intensamente Vives,” the promotion features the single “Como Tú” in the beer brand’s radio and TV ads.

Jorge Naranjo, president of tour producer Cárdenas Marketing Network, is calling the road trip Vives’ “most ambitious” tour to date, because of the number of stops and the entry into such new markets as Detroit and Raleigh, N.C.

CMN, formerly Cárdenas, Fernández & Associates, has produced Vives’ tours for the past 13 years. The last time out, in 2003, Vives played 14 U.S. dates.

“In the Latin market, Vives is now established as one of the top acts and one with a long list of hits,” Naranjo says. “Our ticket sales bear that. Initial sales in new markets make us

think there is a hunger for known talent in those places. Before, fans would have to travel two, three hours to see a concert like this.”

In Detroit, which is not a bastion of Latin music (there are only two AM stations that air Spanish-language programming), Vives is playing the Opera House, which seats 2,700. There, CMN is working with Jack Utsick Presents, which is using a grass-roots

approach and ads in weeklies and Spanish-language newspapers to promote the show.

“We’re doing a lot of street marketing, selling tickets on consignment, like at Mexican bakeries. I have a billboard up in Mexican Town,” says Alison Aldair, Latin talent buyer for Jack Utsick Presents.

A similar strategy achieved good results with Juanes, who played Detroit in March.

“Everyone thought I was

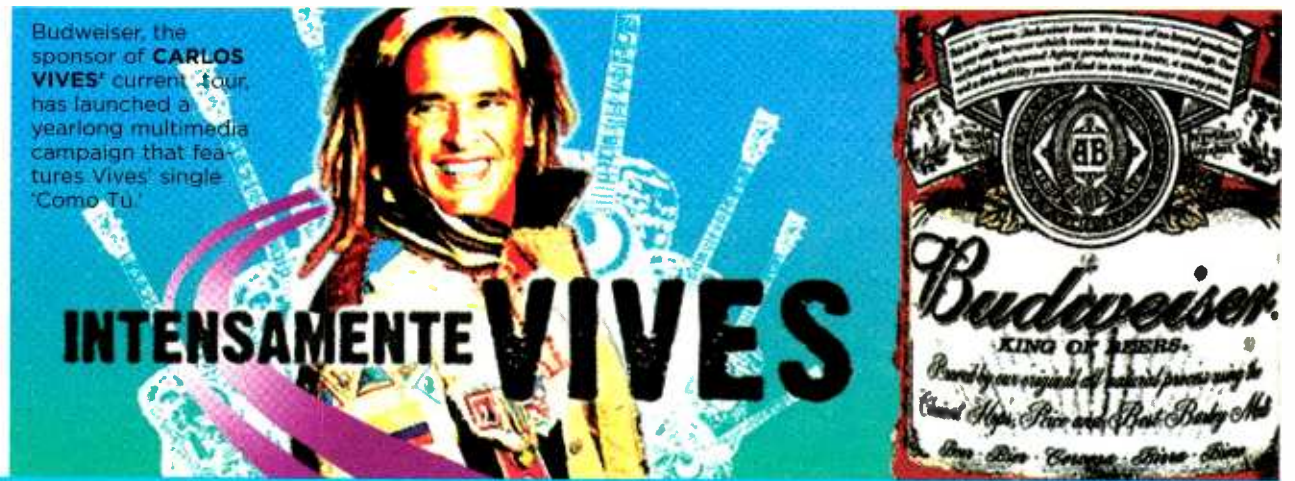
crazy, and it was a sellout,” Aldair says.

Vives, who will perform with longtime band La Provincia, will play songs from “El Rock De Mi Pueblo” as well as a retrospective of hits.

At the heart of the show will be a sound that sprang from Colombia’s traditional, accordion-based *vallenato* and danceable *cumbia*, and has spread to become internationally recognized and hugely

influential.

“The separation of folk and contemporary bothers me,” Vives says. “All the music that has been successful in the world has come from one small location. Blues and rock’n’roll came from the south of the United States. People like things that are true and authentic. My music comes from *cumbia*. That’s why [the album and tour are] called ‘the rock of my land.’”



TOURING BY JILL KIPNIS

Nintendo Fusion Tour Strengthens Bond Between Music, Videogames

LOS ANGELES—Organizers of the Nintendo Fusion Tour hope the third time will be the charm for this year’s installment.

The third annual trek, which features headliner Fall Out Boy and Nintendo videogame stations at each venue, speaks to the continued strength of the bond between gaming and music.

The 31-date trek, which begins Sept. 28 at the State Theater in Detroit, also features up-and-coming rock acts the Starting Line, Motion City Soundtrack, Boys Night Out and Panic! at the Disco. Tickets average \$20. More dates may be added.

“Videogames drive the culture,” says Rich Levy, VP of talent rights acquisition for Clear Channel Entertainment Properties, the three-time producer and marketer of the tour. “This pairing is an incredibly posi-

tive thing for the right artists.”

Levy notes that the tour’s first two years, which featured headliners Evanescence and Story of the Year, respectively, reached more than 75,000 fans and did “over 85% business” each time out. The tour has not reported any figures to *Billboard* Boxscore.

CCEP works closely with Nintendo each year to determine which bands would be the best fit. It provides Nintendo with radio, download and retail sales data in evaluating appropriate acts, Levy says.

Fall Out Boy’s sophomore album, “From Under the Cork Tree” (Island), has sold 406,000 copies since its May release, according to Nielsen SoundScan. First single “Sugar, We’re Goin’ Down” has sold 171,000 digital downloads and is No. 6 on the Hot Digital Songs chart. The

track is No. 11 on the Modern Rock chart and No. 22 on The *Billboard* Hot 100.

Fall Out Boy bassist Peter Wentz says that not only are the band members fans of Nintendo games—the quartet dressed up as various “Mario Bros.” characters last year for Halloween—but their fans likely are too.

“Videogame fans are buying our records,” he says.

“We’re always trying to reach out to that demographic.”

APA’s Andrew Simon, booking agent for this tour and Fall Out Boy’s other treks, says Nintendo Fusion gives the band an opportunity to expand its headlining prowess.

“We want to grow into the next size building from our previous headline tour,” Simon says. “We were looking for

ways to take the next step.”

Nintendo Fusion is being routed to 2,000- to 6,000-seat venues in a mix of major and secondary markets.

Larry Sells, owner/manager of the 2,100-seat Uptown Theater in Kansas City, Mo., which will host the tour Nov. 10, says presales are looking strong.

“We’ve gotten a tremendous number of phone calls and e-mails, and usually we get very few,” Sells says. “This will offer great marketing for Nintendo, but it’s really the main act that is the draw.”

Tour marketing, which is spearheaded by CCEP and Nintendo, is being stepped up this year.

New efforts include tour merchandise, which is being negotiated individually with each act. “The merch is the single biggest thing this year because it lets the tour live outside of the actual experience long afterward,” Levy says.

Nintendo may also create Fall Out Boy faceplates for the new Game Boy Micro, one of the products featured at

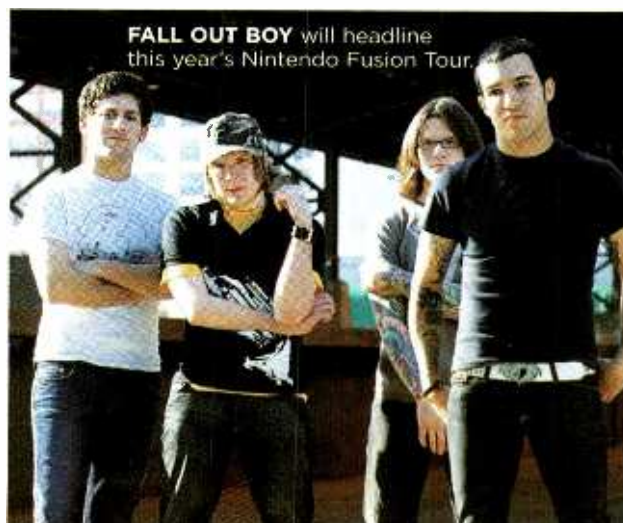
each tour venue.

Nintendo spokeswoman Beth Llewellyn adds that the company will give away limited-edition Micros to tour attendees. “The tour certainly helps build sales and awareness for our products,” Llewellyn says. “The possibilities are there for year four.”

Tour sponsor Blender will run print ads, and radio stations in each market will hold gaming-oriented contests. Each stop will likely feature a gaming challenge where winners compete with bands on the tour. Details are still being finalized.

Levy also says a CD sampler featuring tracks from participating acts may be made available to retailers for consumers who purchase full-length albums from one of this year’s Nintendo Fusion bands, though specifics are still being determined.

CCEP and Nintendo are also talking with Island to create TV ads for such channels as MTV and Fuse.



RAY WADDELL rwaddell@billboard.com

Lolla Packs 'Em In

Organizers Pleased With Turnout For Revived Festival

Organizers of the first stationary Lollapalooza festival at Grant Park in Chicago say they met their projections with the July 23-24 event. Charles Attal, president of Lollapalooza talent buyer Charles Attal Presents, tells On The Road that the event drew 60,000 paid attendees, plus another 3,000 comps per day, for a total attendance of 66,000.

Despite the large crowd and the intense heat, Attal says the festival saw no serious injuries and no arrests inside the gates. "The bands are happy, the agents are happy, and, probably most importantly, the city and parks people are very happy," Attal says. "Everybody here is pretty psyched."

Attal says Lollapalooza will end up grossing about \$3 million from ticket sales, with plenty more coming from merchandise and concessions sales. "We're right where we wanted to be," he says. "Our goal was to have 30,000 people a day, run a smooth event, with smooth production. It was not so much about making or losing money the first year, but to build it right."

Considering the number of music events in the Windy City area that weekend, Lollapalooza fared well indeed. Among two sold-out Dave Matthews Band concerts, the Vans Warped tour and a sellout by Blues Traveler at the Zoo, some 160,000 tickets were moved in the Chicago area for the weekend.

Asked if he and producer Charlie Jones at Capital Sports & Entertainment would produce another Lollapalooza festival in Chicago, Attal says, "We want to."

Meanwhile, Attal and Jones barely have time to catch their collective breath, as they are putting finishing touches on the Austin City Limits Music Festival, set for Sept. 24-25 in downtown Austin. "We'll have our Lollapalooza discussions in three or four weeks," Attal says. He adds that the ACL fest will likely be the only festival of its size that sells out this year.

MOORE MOVES: Veteran Nashville-based promoter Steve Moore has quietly joined the Nashville office of AEG Live as a senior VP (billboard.biz, Aug. 2). Moore, whose history in the market includes stints with PACE Concerts, Starwood Amphitheater, TBA Entertainment and his now-shuttered Moore Entertainment, joined the AEG Live Nashville office earlier this year. He reports to Los Angeles-based John Meglen and Paul Gongaware, co-CEOs of AEG Live division Concerts West.

"John and Paul are old partners and friends, and after I finished with the Dolly [Parton] tour [in December], they talked to me about joining up with them," Moore says. "They thought I might be able to contribute to what they're doing."

The move reunites Moore with his former boss at PACE Concerts, Louis Messina, who is now president of AEG Live/the Messina Group, based in Houston. "Louis is one of my good friends and men-

tors," says Moore, who brings with him his Moore Entertainment team of marketing director Mary Gellotte, project manager Lindsey Ewer, tour producer Tom Corley and project coordinator Chris Crawford. Projects for Moore include this summer's Veggie Tales tour, an upcoming CMT on Tour run featuring Brad Paisley, Sara Evans and Sugarland and a New Year's Eve show at Nashville's Gaylord Entertainment Center headlined by Brooks & Dunn.

The New Year's Eve show, announced first here, will be the ninth such gig Moore has produced at Gaylord, following two shows headlined by Toby Keith, two by Kenny Chesney and four by Tim McGraw. All were sellouts. In January 2006, Moore will produce with the Country Music Hall of Fame a second Sound & Speed event in Nashville, featuring NASCAR drivers and such country stars as Vince Gill and Trisha Yearwood.

VEGOOSE CHASE: Produced by Bonnaroo organizers A.C. Entertainment and Superfly Presents, Vegoose is set for Oct. 29-30 at Las Vegas' Sam Boyd Stadium, with other late-night music events planned for the area in as many as five venues around town between Oct. 28 and 31. Among those on the bill are Dave Matthews & Friends, Jack Johnson, Phil Lesh & Friends with Ryan Adams, the Meters, Trey Anastasio and the Flaming Lips.

Although Bonnaroo is held on 700 acres in rural Tennessee, Superfly president Jonathan Mayers believes the Bonnaroo vibe will translate to Vegas. "Bonnaroo has been very successful, and we want to create another special event," he says. "We think Vegas and Halloween are a great combination."



TREY ANASTASIO and the rest of the Vegoose lineup will try to bring the Bonnaroo vibe to Las Vegas.



66K
Total attendance for this year's Lollapalooza festival July 23-24 in Chicago

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,343,379 (4,380,896 euros) \$100.63/\$51.23	U2, KEANE, THE ZUTONS Olympiastadion, Munich, Aug. 3	77,435 sellout	The Next Adventure, Solo, Wizard Promotions
2	\$4,081,864 (31,644,810 krona) \$99.32/\$54.18	U2, RAZORLIGHT, SOUNDTRACK OF OUR LIVES Ullevi Stadion, Göteborg, Sweden, July 29	58,478 sellout	The Next Adventure, Solo, EMA/Telstar
3	\$3,765,136 (24,800,000 kroner) \$94.13	U2, RAZORLIGHT, PADDY CASEY Valle Hovin, Oslo, Norway, July 27	40,000 sellout	The Next Adventure, Solo, EMA/Gunnar Eide
4	\$3,650,294 (22,449,535 krona) \$92.68/\$64.23	U2, RAZORLIGHT, SOUNDTRACK OF OUR LIVES Parken Stadion, Copenhagen, July 31	50,000 sellout	The Next Adventure, Solo, EMA/DKB
5	\$3,384,500 \$250/\$100	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, July 26-27, 29-31	19,443 five sellouts	Caesars Palace, Concerts West/AEG Live
6	\$3,339,386 (2,767,600 euros) \$72.40/\$42.23	CORC 2005 - LIVE AT THE MARQUEE Cork Showgrounds, Cork, Ireland, June 30-July 17	61,300 75,000 15 shows six sellouts	Aiken Promotions
7	\$2,938,980 (£1,606,000) \$183/\$82.35	ELTON JOHN, LU JU Vicarage Road Stadium, Watford, England, June 18	23,450 sellout	Buy Back The Vic Ltd.
8	\$2,756,336 \$53.50/\$36	DAVE MATTHEWS BAND, O.A.R. Alpine Valley Music Theatre, East Troy, Wis., July 23-24	70,153 two sellouts	Clear Channel Entertainment
9	\$2,098,608 (1,756,010 euros) \$149.39/\$59.76	ELTON JOHN RUFUS WAINWRIGHT, JAMES BLUNT RDS Arena, Dublin, Ireland, July 2	27,563 30,000	Aiken Promotions
10	\$1,507,920 \$122.25/\$18	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDVAYNE & OTHERS PNC Bank Arts Center, Hartford, N.J., July 26-27	24,119 34,000 two shows	Ron Delsener Presents
11	\$1,265,767 \$91.50/\$18	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Hyundai Pavilion at Glen Helen, Devore, Calif., July 23	22,796 40,814	Avalon Attractions
12	\$1,188,975 (982,157 euros) \$78.69/\$60.53	ROD STEWART, NICKY KATASHA BEDINGFIELD, JACK L Nowlan Park, Kilkenny, Ireland, June 25	18,273 20,000	Aiken Promotions
13	\$1,074,304 (£589,273) \$63.81/\$58.34	MEAT LOAF, STANLEY QUO, MELANIE C Ravenshill Rugby Ground, Belfast, Northern Ireland, June 17	18,068 20,000	Aiken Promotions
14	\$1,063,098 \$45/\$32.50	SYSTEM OF A DOWN, THE MARS VOLTA, BAD ACID TRIP Long Beach Arena, Long Beach, Calif., Aug. 4-5	25,204 two sellouts	Goldenvoice/AEG Live
15	\$958,101 \$57/\$39.50	DAVE MATTHEWS BAND, RAY LAMONTAGNE Darier Lake Perf. Arts Center, Darier Center, N.Y., July 27	21,800 sellout	Ron Delsener Presents
16	\$926,511 \$130/\$18	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDVAYNE & OTHERS Nissan Pavilion at Stone Ridge, Bristol, Va., July 24	18,803 20,975	The Cellar Door Cos.
17	\$854,265 \$90.75/\$38.75	CHICAGO & EARTH, WIND & FIRE Chastain Park Amphitheatre, Atlanta, July 24-25	10,998 13,373 two shows one sellout	Peter Conlon Presents
18	\$816,573 \$79/\$25	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Cricchet Pavilion, Phoenix, July 26	13,731 19,341	Evening Star Productions
19	\$767,857 \$100.25/\$18	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDVAYNE & OTHERS Post-Gazette Pavilion, Barga Tower, Pa., July 23	21,526 23,065	Belkin Productions
20	\$687,958 \$153/\$75	EMINEM, 50 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS Thomas E. Mack Center, Las Vegas, July 24	7,735 7,870	Fantasma Productions
21	\$603,987 \$26.75/\$17.24	VANS WARPED TOUR: TRANSPLANTS, THE STARTING LINE & OTHERS Tweeter Center, Tinley Park, Ill., July 23	24,031 sellout	Clear Channel Entertainment
22	\$596,319 \$49.50/\$18	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Ford Pavilion at Montage Mountain, Scranton, Pa., July 23	17,146 sellout	Electric Factory Concerts
23	\$495,927 \$69.50/\$18	JAMES TAYLOR Nissan Pavilion at Stone Ridge, Bristol, Va., July 23	13,065 22,667	The Cellar Door Cos.
24	\$489,431 \$77.75/\$18	CHICAGO & EARTH, WIND & FIRE Tweeter Center at the Waterfront, Camden, N.J., July 22	11,967 24,720	Electric Factory Concerts
25	\$484,063 \$31.25/\$20.24	VANS WARPED TOUR: FALL OUT BOY, SENSES FAIL & OTHERS Darier Lake Perf. Arts Center, Darier Center, N.Y., July 26	17,995 20,000	Ron Delsener Presents
26	\$453,402 \$47/\$37	AMERICAN IDOLS LIVE The Arena at Winnett Center, Duluth, Ga., July 16	9,986 10,299	AEG Live, Atlanta Worldwide Touring
27	\$450,045 \$45	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN Alexian Field, Schaumburg, Ill., July 30	10,001 sellout	Jam Productions
28	\$428,828 (\$522,356 Canadian) \$40.02	AVRIL LAVIGNE, BUTCH WALKER MTS Centre, Winnipeg, Manitoba, July 25	11,080 11,703	Clear Channel Entertainment
29	\$423,215 \$35/\$20.24	VANS WARPED TOUR: MY CHEMICAL ROMANCE, MXPX & OTHERS Tower City Amphitheater, Cleveland, July 21	13,681 sellout	Belkin Productions
30	\$420,958 \$47.25/\$37.25	AMERICAN IDOLS LIVE Office Depot Center, Sunrise, Fla., July 12	9,750 sellout	AEG Live, Fantasma Productions
31	\$419,466 \$73/\$39	JILL SCOTT, QUEEN LATIFAH, ERYKAH BADU, FLOETRY Chastain Park Amphitheatre, Atlanta, July 21	6,203 5,700	The Cellar Door Cos.
32	\$419,055 \$87/\$77	BRUCE SPRINGSTEEN Philips Arena, Atlanta, July 23	6,541 10,597	Peter Conlon Presents, House of Blues Concerts
33	\$413,017 (\$538,673 Canadian) \$35.73/\$27.20	VANS WARPED TOUR: THE OFFSPRING, STRUNG OUT & OTHERS Hippodrome, Montreal, July 29	13,012 15,000	Gillett Entertainment Group, Greenland Productions
34	\$412,572 \$59.50/\$16	JAMES TAYLOR Verizon Wireless Amphitheater, Virginia Beach, Va., July 22	11,470 20,020	The Cellar Door Cos.
35	\$407,755 \$56/\$46	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Wells Fargo Arena, Des Moines, Iowa, July 18	7,922 10,679	Jam Productions

FAN BASE

Coran Capshaw started Music Today to make the services he had developed for the Dave Matthews Band available to other artists.



**MUSIC TODAY IS
JUST THE TICKET
FOR ARTISTS'
MARKETING AND
MERCHANDISING
NEEDS**

BY RAY WADDELL
CAPSHAW PHOTO BY JEN FARIELLO

Here in the shadows of the Blue Ridge Mountains, there is a revolution under way in how fans connect with artists.

And at the unlikely site of a former chicken pot pie factory in Charlottesville, Va., Music Today is touching music lovers all over the world hundreds of thousands of times a week.

In simple terms, Music Today's 200 employees provide merchandising, ticketing and Web-based fan-club serv-

>>>

ices for some 500 clients, including bands at all career stages and such entities as the Bonnaroo Music Festival and the Vans Warped tour.

But, beyond that, the company is the flash point where the Internet and music ignite, facilitated in a 500,000-square-foot space that houses software development, IT, call centers and CD replication. This year, Music Today will see gross sales top \$100 million from its ticket, merchandise and fan-club operations.

The brainchild of entrepreneur Coran Capshaw—whose ventures include ATO Records, Red Light Management and various concert venues—Music Today evolved from services provided to his star management client, the Dave Matthews Band.

Acts working with Music Today this year include the Rolling Stones, Madonna, Kenny Chesney, Santana, Coldplay, AC/DC, Gov't Mule and the Grateful Dead, as well as developing artists of all genres.

"We're in the business of growing, nurturing and expanding careers and building entertainment brands," says Nathan Hubbard, VP/chief of staff for Music Today and Capshaw's other music concerns. "We do this through our expertise in music and entertainment, online commerce, and fulfillment and customer service."

OUT OF THE SHADOWS

Building Music Today as a brand, however, has not been a priority. The Music Today presence is rarely visible at artist or event Web sites. "We're an invisible service provider," Hubbard says. "Fans often never know they've interacted with Music Today; they've just interacted with the band."

Capshaw himself is notoriously press-shy. *Billboard* was the first national publication to visit the company's Charlottesville compound. Without promotion for its brand, Music Today had to seek out clients, at least in the beginning.

"We haven't been a company that's had a lot of press or publicity," Capshaw tells

Billboard. "We weren't really seeking it, we were just executing. Music Today had never been a brand. We're the people that are helping empower all these different brands, working on behalf of these artists."

The Music Today warehouse is crammed yet highly organized, with product barcoded and arranged according to consumer demand. The fulfillment staff enjoys a success rate that any catalog merchandiser would envy. Almost every order that comes in by 3 p.m. goes out the same day, according to Hubbard, who adds, "We have a 99.9% accuracy in ticketing and merch fulfillment."

Ten percent of all orders are international. A state-of-the-art cold-seal packaging machine—the only one of its kind in central Virginia—can move more than 1,200 orders per hour. "It lets us move great volume on behalf of our biggest clients," Music Today COO Del Wood says, "and any volume quickly on behalf of all of our clients."

The call center, which services all three legs of the Music Today stool, focuses on the more tailored operation of band Web sites for such clients as Chesney, Madonna, Nine Inch Nails and Britney Spears. Call-center employees, Hubbard says, are "much more passionate

music fans," interacting with other music fans on a daily basis.

"When you call in, you're talking to people who know what it means to go to a show, people who are dedicated to certain bands," Hubbard adds.

They also seem dedicated to their employer. Music Today staff, all of whom appear to be efficient as well as hip, can avail themselves of an in-house gym, a twice-a-week trainer, a game room and a masseuse on Fridays. Not surprisingly, Hubbard says Music Today enjoys a very low turnover rate among employees.

The same could be said for artists working with the company. For baby bands, Music Today will take the upfront risk associated with developing and launching a Web site and merch inventory, then work on a revenue-sharing basis on the back end. "It's not like the typical merch deal," says Hubbard, whose own band, Rockwell Church, is a client. "It's a partnership."

There is no retainer fee or pricing strategy. "This isn't 'Call us up and we'll figure out how much we can charge you,'" Capshaw says.

A key philosophy for Music Today is that the power in the music industry, be it over content or merchandising/ticketing opportunities, is shifting toward the creators. And information in this world is power.

At Music Today, artists own all data they generate and can make informed business decisions ranging from merch pre-orders to e-mail blasts with tour information.

In-house designers create and develop artist Web sites, and for this company, the Web site is king.



"We're big believers in the power of the official site," Capshaw says. "We feel that fans should be able to come there, join a fan club, buy merchandise, buy physical CDs, buy digital music, buy tickets there."

This year, Music Today will fill "several million" ticket orders, more than 1 million merch orders and several hundred thousand fan-club memberships, according to Hubbard.

HOW IT GREW

The relationship between Music Today and its clients can be traced directly to Capshaw and the Dave Matthews Band. Capshaw, a local concert promoter, began managing DMB after booking it in a Charlottesville club he owned.

"I saw how great this band played, and my immediate reaction was to try and get this band in front of more people," he says. "So I put them out in places where people were, which at that stage of their career was fraternity houses, sorority parties, country parties, those sort of things. I took them down South first, then took them out toward Colorado and eventually across the country."

As with most great live bands, DMB's merch business began to flourish. From the beginning, Capshaw wanted to control that aspect of the business.

"We didn't really understand what anyone else could bring to the table," he says. "We talked to merchandisers, but there was nothing unusual being offered. It was really just a philosophy of doing as much in-house as we could [to] maximize the revenue. You're forgoing advances, and it's a back-end-based phi-



At the company's headquarters in Charlottesville, Va., Music Today personnel fulfill merchandise orders for clients and staff a call center to interact with fans.

losophy. But if you know how to do something, why bring somebody else into it?"

The Internet became a big part of expanding DMB's fan base in the mid-1990s, and in-house ticketing soon followed. A Grateful Dead fan, Capshaw saw that the Dead's philosophy of connecting with fans could work for other acts and that the Web could expedite the process.

"I was familiar with the mail-order ticketing that the Grateful Dead did, and the group Phish followed suit with that," Capshaw explains. "I looked at both those scenarios and saw an opportunity to do ticketing for the Dave Matthews Band. But at the same time we created a fee-based fan club to let that group have access to the tickets."

The expense of maintaining the Internet, ticketing and merchandising operations for DMB soon led Capshaw and Red Light to consider taking the concept to other bands, and in 2000, Music Today was born.

While other bands—notably the Dead and Phish—have launched successful in-house merch and ticketing operations,

Music Today is unique in farming out its expertise to other clients. Much of what it has accomplished resembles

vertising, it became clear that Capshaw's plan worked. The four Bonnaroo festivals to date have grossed more than \$50 million and drawn more than 310,000 fans, all of whom bought tickets through Music Today.

"We sell all the tickets, we sell all the VIP tickets, we sell RV parking, we resell some hotel rooms," Capshaw says. "We have digital music site Live Bonnaroo, we have a Bonnaroo fan club, we sell merchandise for Bonnaroo, and we do CD and DVD pre-orders for Bonnaroo."

And the data generated has become an important marketing tool for the festival. "Working with Music Today on Bonnaroo has allowed us to really communicate with our fans," Superfly president Jonathan Mayers says. "When we sell them tickets directly, having everyone's e-mail address allows us to disseminate event information, let them know about traffic or activities or new releases, then survey them after the event."

MUSIC TOMORROW

So, what's next for Music Today? "We're continually adding new services for artists, looking for creative ways to help them connect with their fans and creating revenue and marketing opportunities," Capshaw says.

The growth of Music Today has occasionally led the company

Music Today creates a variety of artist-branded merchandise and handles ticketing for some of the world's biggest acts.



what was promised by ArtistDirect in the 1990s—a fact not lost on that company's co-founder Marc Geiger, now a VP with the William Morris Agency.

"Music Today is doing a great job carrying the baton to the finish line," Geiger says.

Capshaw "has built incredible scale in the area of artist services, and I expect his growth to continue," Geiger adds. "I know first-hand how difficult dealing directly with an artist and a consumer is, and it is mission critical and deserves large respect."

ALL COMERS

There is no typical Music Today band, as the company works with punk, pop, country, metal, jam and mainstream rock acts. "This [operation] is helpful to any genre of music, anything that has fans," Capshaw says.

Likewise, there is no typical Music Today fan. "The [hardcore fans] are the easiest ones," Capshaw says. "But we're also helping open up markets to the casual fan, where maybe the band's not going on tour through a certain town and that kid wants the tour shirt. This is his medium to do that."

BONNAROO BLOWOUT

A shining example of what Capshaw and Music Today can pull off is Bonnaroo. Held annually since 2002 in rural Manchester, Tenn., the music festival is produced by Superfly Productions and A.C. Entertainment, but was initially bankrolled by Capshaw, who remains a silent partner.

"I became involved with Bonnaroo when [producers] were looking for financial backing for the festival," he tells *Billboard*. "I liked the idea so much I said, 'Rather than y'all having a group of investors, I'll back this thing.'"

Bonnaroo provided an opportunity to put the Music Today plan into effect on all levels. And when the inaugural event went clean in 11 days via Internet sales without any traditional ad-

vertising, it became clear that Capshaw's plan worked. The four Bonnaroo festivals to date have grossed more than \$50 million and drawn more than 310,000 fans, all of whom bought tickets through Music Today.

"We created some new business models and some new ways of doing business, so maybe we've helped wake up some bigger players to ways of approaching and dealing with their own businesses," Capshaw says.

For example, Capshaw has forged deals with Ticketmaster and others that typically control inventories (through contracts with venues or promoters) whereby Music Today bands get 10% of tickets from each show to make available through their Web sites, fulfilled by Music Today.

"What Ticketmaster realized is that artists being able to connect with their fans in this medium can help sell more tickets overall," Capshaw says. "This is sort of the launchpad to get that initial fan base motivated."

As others—including major merchandising firms, artists, promoters, ticketing companies and venues—look to enter the direct-to-fan space, Music Today has a huge head start.

And Capshaw feels his company will hold its ground. "What we do isn't just about having the rights or the agreement, it's about executing and doing it in a fan-friendly way," he says. "We're looking at more favorable economics with a lot of what we're offering, and more hands-on service."

THE DRM DILEMMA:

INCOMPATIBILITY SLOWING GROWTH OF DIGITAL MUSIC MARKET

BY BRIAN GARRITY

T

he market for legitimate music downloads is booming, but the stumbling block of incompatibility will not go away.

Just ask anyone who has ever tried to put a Napster track on an iPod.

At the heart of the problem are dueling digital-rights-management systems from bitter rivals Apple Computer and Microsoft. Files using either company's DRM are incompatible with players that support the opposing DRM.

The recording industry and many of its digital retail partners flagged this problem 18 months ago. Today they are no closer to finding a solution, thanks to a lack of cooperation among the tech heavyweights.

Experts say the DRM dilemma might not be resolved for another two years.

"It's not going to go away quickly," Napster chief technology officer William Pence said at a recent DRM conference in New York.

DRM technology wraps around song files to block mass copying and peer-to-peer distribution of music downloads. It dictates when, where and how music files can be consumed legitimately.

Microsoft's Windows Media DRM is supported on more than 60 devices and used for digital files sold by dozens of retailers, including Napster, AOL, Yahoo, RealNetworks, Virgin, FYE and Wal-Mart. Apple's DRM is called Fair Play and works only in Apple-controlled products and services like the iPod and the iTunes Music Store.

As more consumers go digital, the compatibility issues between Apple and Microsoft become more pronounced. Apple, the early market leader, has been particularly resistant to shaking hands in the interest of compatibility.

More than 184 million digital tracks were sold in the United States this year through the end of July, according to Nielsen SoundScan. That is almost double the amount sold during the same period in 2004.

Still, some digital-music executives say compatibility problems are slowing the growth of legitimate download sales and subscription services.

"It's unquestionably holding the market back," says David Pakman, managing director of Dimensional Associates and head of digital music retailer eMusic. "If everything was interoperable, then certainly sales would be higher."

Key to the long-term proposition of digital music is the idea of building a system where music can be accessed anywhere and everywhere. But in the short term, the industry is just looking for DRM rules to replicate with music files what consumers are used to doing with their CDs: moving seamlessly from home stereo to car to computer to portable players.

THE ISSUE **PORTABILITY**

For users of subscription services, DRM can block the transfer of rental tracks to portable players, set conditions for playback and disable files when subscriptions end.

THE CHALLENGE:

Most consumers are struggling with the concept of "renting" music.

Even the CD presents DRM issues, because Apple has not licensed Fair Play for inclusion on copy-protected discs, thus making secure CDs incompatible with the iPod, the most popular portable player with more than 15 million units sold.

Apple declined to comment.

Dimensional and eMusic are avoiding DRM issues by not supporting DRM at all. Instead, they sell licensed content in the open MP3 format. This tactic limits the amount of music they can offer, however, because the major labels will not license music to be sold as MP3 files.

For those committed to the concept of DRM security, the situation is about to get even more complicated as wireless carriers get in on the act with technology that allows mobile phone users to buy

music downloads over the air.

A consortium of carriers and handset manufacturers known as the Open Mobile Alliance is developing a third major DRM standard, OMA, for phones.

Sony BMG Music Entertainment is among the supporters of OMA, but even that company's president of global digital business, Thomas Hesse, acknowledges that another rights standard "is not going to make things easier."

Microsoft and Apple are also looking to facilitate the sale of music via cell phones, lining up support from handset manufacturers like Motorola (which is backing Apple) and Nokia (which

THE ISSUE RIPPING CDs

Copy protection used by labels to create secure CDs allows consumers to rip music into DRM-wrapped formats rather than open MP3.

THE CHALLENGE:

Consumers currently enjoy liberal usage rights with CDs.

THE ISSUE LIMITING COPIES

DRM rules dictate the number of copies a consumer can make of a purchased download. Most services offer unlimited copies of an individual track, but limit the number of playlists that can be transferred to a blank disc.

THE CHALLENGE:

Consumers are accustomed to unlimited copying.

THE ISSUE MOBILE COMPATIBILITY

DRM will dictate playback and sharing rules for music tracks on phones and may block consumers from moving music between PCs and phones.

THE CHALLENGE:

A whole new world of DRM compatibility problems among competing mobile platforms.

THE ISSUE PLAYERS SUPPORTED

DRM controls which tracks work on which players. Today, tracks from the iTunes Music Store can be played back only on the iPod. Tracks from Microsoft-based services are playable only with Windows-compatible devices.

THE CHALLENGE:

Consumers want tracks that move seamlessly among devices.

is aligned with Microsoft).

However, it is unclear whether the carriers want to sell music in either format. They may ultimately back OMA, thus exacerbating the DRM compatibility problem.

Regardless of where compatibility problems originate, labels and retailers are looking to develop bridging solutions that can approximate interoperability.

RealNetworks in July marked the one-year anniversary of its Harmony initiative, which allows tracks from the RealPlayer Music Store to work with Apple's iPod and a number of portable players that use Microsoft technology. But this is a temporary solution, unsanctioned by Apple. Real cannot guarantee how long its tracks will be compatible with the iPod. Apple has already declined Real's offer to license its Fair Play DRM.

Elsewhere, more than 30 media and technology companies—including all four major labels—have formed a consortium called Coral that aims to create standards for DRM interoperability.

Coral, which does not count Microsoft or Apple among its members, intends to unveil a framework for interoperability by the end of the summer.

Bill Rosenblatt, head of consulting group GiantSteps Media Technology Strategies and editor of the newsletter DRM Watch, says Coral has a chance to elaborate on the concept introduced by Real's Harmony initiative.

He sees interoperability as a feature that could be promoted by large cable companies or telecommunications players offering broadband access.

"Consumers derive value from interoperability, so a third party should offer interoperability as a service," he says.

On the retail level, some Windows-based services, including MSN Music, are lobbying the labels to let consumers who want to switch platforms exchange their Apple Fair Play tracks for Microsoft Windows Media files, sources say.

Negotiations on exchange rights are said to be in the early stages. A sticking point is

whether the retailer would pay the labels for the tracks even though the consumer has already purchased rights to them.

On the mobile side, suppliers of over-the-air downloads are exploring dual-delivery scenarios that would provide consumers with separate versions of the same track for phone and PC use.

Some wireless carriers are trying to block consumers from shuttling content between a phone and a PC via a flash card or USB connection—a practice known as side loading. They fear losing control of the DRM and the transaction.

Another bridging solution under consideration but proving tough to deliver on is converting files from one DRM format to another on the fly.

Bruce Gitlin, head of ContentGuard, a leading holder of DRM patents that is owned by Time Warner, AOL and Microsoft, points out that such conversions—known as transcoding/transcripting (converting one codec to another and converting one DRM to another)—raise thorny questions about who is responsible for customer support. Also in question is the quality of the consumer experience: The process could be time-consuming and clunky at playback.

Perhaps the biggest issue is that Apple and Microsoft still have to agree to allow consumers to convert files into each other's format and DRM.

Microsoft executives say Apple is not letting this happen.

"Regardless of whether the technology would or could be developed, you still have the question of licensing," says Marcus Matthias, a product manager in the digital group at Windows Media. "And basically they [Apple] don't offer a license."

A lot of the DRM concerns could be addressed with the emergence of a compelling player for the Windows environment, which already has a place on home servers and deals on the mobile side. But for now, Apple's iPod/iTunes system dominates the legitimate download market.

Hesse says the goal for the music industry is to have enough flexibility that consumers are not stuck in a dead end.

"We'd like there to be as few codecs and as few DRMs as possible," he adds, "so the consumer can move around as unimpeded as possible, and investments made in one format can be translated into another." ■

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STARS



Photo: Rafael Balbazar

The offices of Estéfano Productions Group and Midnight Blue Studios are housed in what may well be Miami's most spectacular studio space.

Designed by architect Ross Alexander, the new musical home of the hit-making Latin songwriter/producer Estéfano boasts 16,000 air-conditioned square feet of top-of-the-line equipment, gorgeous interior and cutting-edge technology.

The new digs will provide a frame for Estéfano's prolific work as a writer/producer. His songwriting during the past decade has propelled 39 hits onto the Hot Latin Songs chart for a who's who of Latin music—among them Julio Iglesias, Chayanne, Paulina Rubio and Marc Anthony.

But this creative home now will serve as a base from which Estéfano is launching his new career as a solo recording artist. At the same time, he is returning to a path he first took more than 20 years ago when he recorded as part of the duo Donato & Estéfano.

The new album, "Código Personal: A Media Vida," is set for release Sept. 20 on Universal Music Latino. It is an adventuresome mix of classic ballads and uptempo tracks tinged with European dance beats, as eclectic as the unconventional writer who pens music at all times of the day and night because he rarely sleeps.

At the album's heart are the memorable melodies and evocative lyrics that are an Estéfano staple, but are now heard in his own voice.

continued on >>p29

BY LEILA COBO

ESTÉFANO

**A Man Behind
The Hits Steps
Into The Latin
Spotlight**

ESTÉFANO STEPS INTO SPOTLIGHT (cont.)

from >>p27

On the eve of the album's release, Estéfano spoke about the business and pleasure of making music, for himself and for others.

The studio is a pretty impressive place. Why here and why now?

This was my dream: to have a place to make music where all creative energy could reach its full potential. It's a place designed to make music. With windows that look outside. With space. This is the place I dreamt of having all my life. My other studio was too small. This is another step that is absolutely necessary in my life now.

You have been writing endlessly for the past few years. If you write so much for others, what's left for you?

My songs have always been waiting for me, and the other songs are for other people.

In other words, these are songs you wrote specifically for your album?

They are songs I wrote for myself. I didn't even think, "When I record my album," but, "These are my songs." [The album's first single] "Un Hombre Que No Ha Sido El De Tus Sueños," for example, I wrote five years ago. I didn't know when I would make my album. I would go to it whenever I had time, and I've made an album how I wanted it, with the time I wanted.

So, writing for yourself is a different process than writing for another artist?

Yes, yes, yes. It's definitely a change of skin. It's having multiple personalities. It's definitely letting go of yourself and thinking about the other person . . . When I was a producer, I produced. I've never worked as producer thinking, "I'm an artist." Never. I can make my songs whenever I want, and I never worried about it.

I never worried because I don't save songs—I write every day. Some authors write once. But when you have real potential, and preparation and discipline and absolute desire and you're an author, that's it.

Why record your album now?

I was in a learning process and this was the right

moment. Definitely. What's marvelous in life is being able to grow and look within oneself and discover yourself as an artist. It's a very long process. It's not that the writer stops writing, but that he has to write better.

Are we talking about the writer and producer as the artist, or the artist as a singer?

I'm talking about the artist who does art. Who feels art, whether he can sell it or not. In other words, there's a process and difficult paths to growth. In my case, from being a producer, I've learned to understand myself and to understand other artists, because it's the other side. It's the side where you're an interpreter, where you are someone's translator.

Every time I write songs, I go to other places. I go into people's minds. I don't know how other writers do it. Maybe they go to the piano and start making songs. I don't. I speak with people, I breathe them, and I smell them, and I begin to understand them and to listen to them . . . What voice do they have? They don't even have to sing for me. Their voice is here [points to his heart].

That's what an artist has to find, and that has been my path. What happens is, of course a

process of discovery and intuition and of developing that art or the talent that you have inside.

But parallel to that you have to do it properly, because there's an industry. There are schedules to meet. You can't mix a song 12 times. You have to live the reality of the industry, and that's a hard reality for an artist—to work and do your music and then find a bunch of walls, which are the industry itself. The whole problem of taking your music to people and having those people like and understand it. You don't want them to say, "Why don't you sound like someone else?" You are doing the unknown. Imagine the artist who dares to innovate in this market.

But you've had great success doing just that.

I try to reinvent myself and to take risks every day. I still haven't done what I want to do. I still haven't made *the* song. I'm looking for the song. That's why I'm recording my album now.

You grew up in Cali, Colombia, my hometown. It's a very musical environment but very far removed from this reality. Did you always want to do this?

All my life. I started writing songs when I was 8 years old. But when I turned 11, I was conscious of what I did.

I met a character in a bar in my neighborhood. His name is Eduardo Paz. And Eduardo—he was Argentine—came from making music and he was an author. One day, we started talking, and I realized this guy did what I dreamt of doing, but he really did it. And we became friends, and he became my teacher.

It was a very personal apprenticeship, because in those days, who taught you how to write songs? That was very weird. People always thought a composer had to know about music itself. But they've forgotten that the words are the song.

More important than the music?

In great songs, words have been the motor, the machine.

So, let's go back to Eduardo Paz. What did he do?

He taught me the magic and the enchantment to be found in words. He taught me that, before anything else, I had to make great songs and know what I was going to say and why I was going to say it.

I started to make songs with Eduardo. Exercises in notebooks. Exercises he gave me and I followed on my guitar. He would ask me to write a certain number of pages of an exercise.

For example?

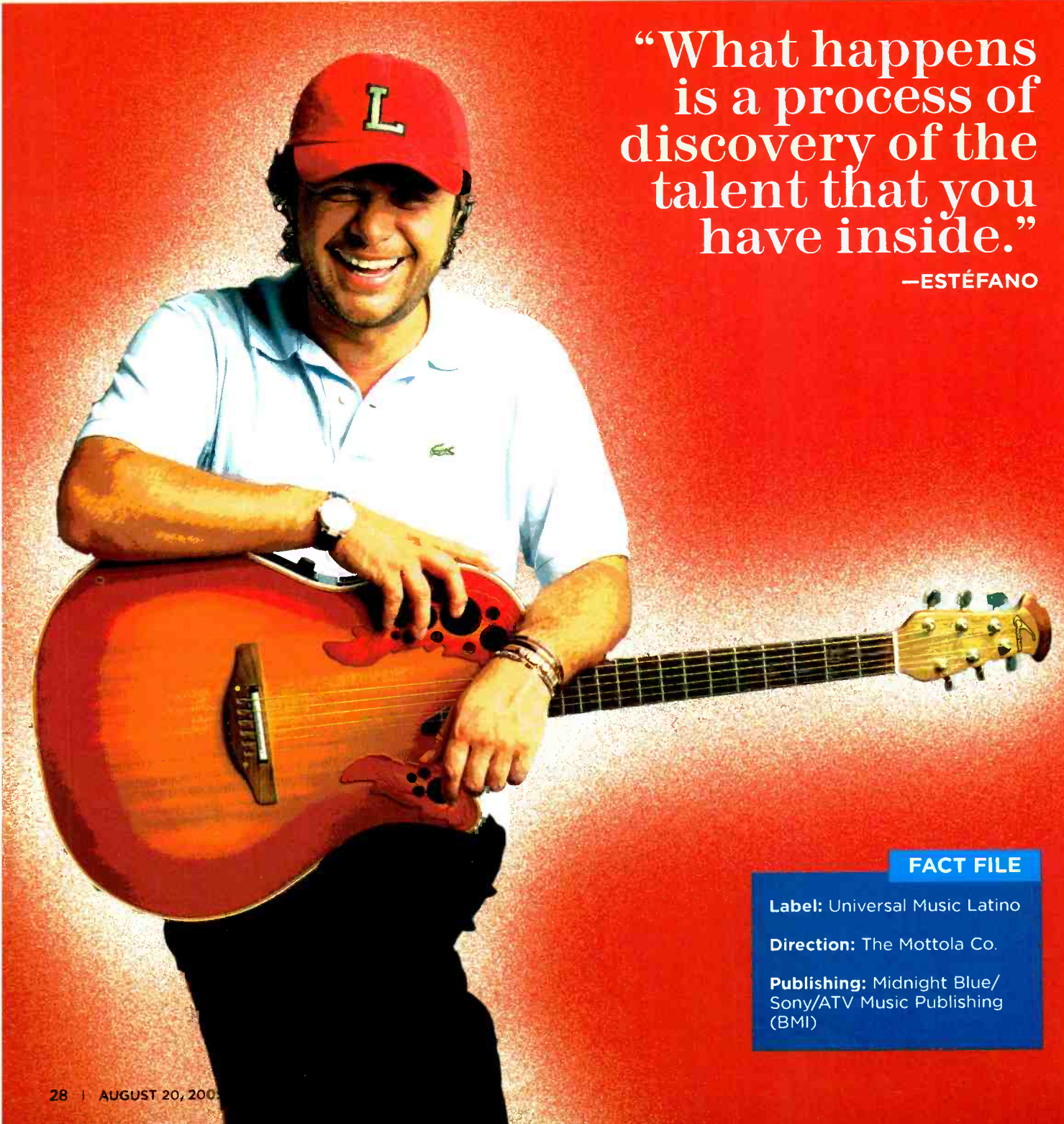
For example, I started to work with the form of the songs. "Let's make a song with one-syllable words," he would say. "Write four verses. Or 12 songs with one-syllable words. Or 24 songs." That was my homework. My homework wasn't, "Write one song." That's how I learned how to write quickly. It was a very stringent exercise.

Of course, it came about because this guy was my teacher. But I set my own conditions. I was the one who went home and did it.

Do you read music?

The mechanics of it don't interest me. I'm interested in the learning process and I totally respect that world, but I want to continue being totally pure and raw. I began to read music, but it was a destructive system for me. It burdened my creativity.

continued on >>p30



“What happens is a process of discovery of the talent that you have inside.”

—ESTÉFANO

FACT FILE

Label: Universal Music Latino

Direction: The Mottola Co.

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And congratulates him for the upcoming release of his long awaited solo debut album "Código Personal: A Media Vida" (09/20/2005)



UNIVERSAL MUSIC LATINO

ESTÉFANO STEPS INTO SPOTLIGHT (cont.)

from >>p28

Eduardo seems to have been fundamental to you.

At the time, he was fundamental, because he was a cable to the sky and to the ground. It was a little touching your dreams up there and touching your dreams below—being close to the root of the songs. To find this guy who would have me write 10-syllable songs, that got me heavily into reading as well, which I always enjoyed, but I also took as an exercise. Reading is my thing. And with the reading and the exercises, I realized I could observe and I could write songs.

Did you want to write for others or be a singer/songwriter?

I wanted to sing my songs, but I didn't know the path to do it. When I found the path in which my songs could be heard sung by whomever, I thought it was wonderful. I was simply being happy.

Have you considered recording in English?

The [English-language] market is something that simply doesn't keep me awake at nights. I believe completely in the Spanish marketplace and its potential, and that's what I do.

I think projects are natural. The day I want to record in English, I'll do it. But I think there is so much wealth in the music we do and there's so much to exploit—everything to exploit.

I think Spanish-language music will be more powerful every time, in this country and around the world. The Chinese and the Japanese will consume music in Spanish. Absolutely. It's a

cultural process. It's only a matter of time.

What is your vision of this album?

It's like the beginning of my career. Well, I've had so many beginnings. It's like my first day, but prepared. This moment in which I'm singing is a moment that has existed my entire life. I've always sung. Perhaps more people will get to know me, and I'll be a more popular singer. But I've always sung.

You have been behind the scenes the past few years. All this exposure will be a change your lifestyle.

Of course. But I'll go where I have to go, and I'll speak when I have to speak, because it's part of doing music and I do it because I love to sing. But singers sing. They perform. That's what I would really like. To perform. But I'll do everything else I have to do.

What is the story behind "Un Hombre Que No Ha Sido El De Tus Suenos?"

It's a very simple story. As simple as, you may not be the man of someone's dreams, but you're the one they love. The man of your dreams evidently is the man you dream about. But sometimes another man is the person who makes you happy. Who loves you.

One of the secrets of your success is that your lyrics are eloquent, but very colloquial. There is nothing hokey or hackneyed about them.

There's a very powerful symbiosis in the words. . . . It's a completely understandable language, but it isn't vulgar. It's completely friendly, but it's not that common.

I like to use practical metaphors. I like romanticism, and I like to work with everything it has to offer, but make it topical. Cell phones exist, the office exists, the car exists, physical places and moments exist that are part of the song. Little birds flying exist and that's nice, but in music, you have to insert a dose of fantasy—that's the magic—and insert it into what you are.

A good example of this kind of writing is "Ahora Quién," the song you wrote for Marc Anthony, in which he says he "looks at himself in the mirror and feels stupid."

Because very few people look at themselves. That's the power of music and songs. They not only tell a story but a condition of life.

You take a line like that, and it clicks and really makes you stand in front of the mirror and feel stupid. [But] to feel stupid, you have to live. I believe that the intensity of music, the intensity of words lies in the intensity of life, in how much magic and how much reality is in your life.

The great part about music is the magic, even though reality and everything that gets in the way of the music can be bothersome. But if music is important to you—and in my case, it's something healing and spiritual—all those walls that surround the industry are part of growing to now enjoy my reality.

Despite everything else, what's important is the music. If there are no great songs, there is no music. If there are no great artists, there are no great artists. The biggest artist in the world can record 500 tracks that are made up of just beats, and they will simply be beats. There need to be songs. . . .

ESTÉFANO RETURNS ON DISC

BY LEILA COBO

Estéfano has long been known as a song crafter, a writer who can turn a slip of a phrase into eloquent song. Now, his solo debut, "Código Personal: A Media Vida," is set for release Sept. 20 and will be promoted and marketed with a focus on the power of its individual songs.

"We have an album full of great tracks, and our marketing will be focused on making a hit out of each single we release," says Walter Kolm, senior VP of marketing and A&R for Universal Music Latino.

Universal has had a long history with Estéfano, who has worked as a writer and as a producer for many of the label's top acts, including Paulina Rubio.

But as an artist, Estéfano was introduced to the company by his manager, Tommy Motola. The two met when he began working as writer/producer for Mexican star Thalía, Motola's wife.

"Many people knew about the album," says Estéfano, who had long spoken about his desire to record as a soloist. "But the person who put me in contact to actually speak about the album was Tommy Mottola. We met with [Universal Music chairman Jesús López]. And then he listened. And listened again. I felt he was going to understand me and that he would understand what I wanted."

López says their encounter was striking and memorable.

"A little more than a year ago, when he first showed me the songs he was writing and the way he was producing and interpreting them, I automatically thought he was taking to another dimension what many in the world know as a 'Miami' sound or a 'Latin' sound," López says.

"Código Personal" is a collection of 10 songs that run the gamut of styles within pop. There are big ballads, such as the opening song "A Media Vida," and Euro-style dance tracks like "Pegados." Most of the songs are chock-full of musical details: touches of electronica, scratches and loops, alongside subtle percussion, acoustic piano and guitars.

"Music can be any way it wants," Estéfano says, referring to the album's eclecticism. "That's the advantage of music and of feeling at liberty with music."

Balancing uptempo dance with slow ballads makes sense, he says.

"It is simply music. I believe taking that path along all those places is part of the music. I think it's wonderful to make ballads in one way, and make pop or retro music with fusions of rock and jazz that we don't even have a name for. But you listen, and you hear a connecting line within all the songs."

Universal plans to release "Código Personal" across the Latin region, including Spain. The album will street simultaneously in the United States, Puerto Rico and Colombia, and will be released in Spain and the remainder of Latin America a few weeks later.

Universal executives say the release is a worldwide priority. [continued on >>p32](#)

ESTÉFANO'S HIT LIST

As a songwriter, Estéfano has scored more than 35 hits on the Hot Latin Songs chart during the past decade. Here is a chronological list of the songs he wrote or co-wrote (denoted by an asterisk) that achieved top 10 status on that chart.

CHART PEAK	CHART DEBUT	SONG	ARTIST	LABEL
3	July 8, 1995	Agua Dulce, Agua Sala*	Julio Iglesias	Sony Discos
10	Feb. 15, 1997	Volver A Nacer*	Chayanne	Sony Discos
1	Oct. 24, 1998	Ciega, Sordomuda*	Shakira	Sony Discos
1	Nov. 14, 1998	Dejaria Todo	Chayanne	Sony Discos
5	March 6, 1999	Tu	Noelia	Fonovisa
8	Aug. 14, 1999	Atado A Tu Amor	Chayanne	Sony Discos
8	July 15, 2000	Gozar La Vida*	Julio Iglesias	Sony Discos
1	Oct. 14, 2000	Yo Te Amo	Chayanne	Sony Discos
3	Feb. 3, 2001	Y Yo Sigo Aqui	Paulina Rubio	Universal Latino
5	Sept. 22, 2001	Usted Se Me Llevo La Vida*	Alexandre Pires	BMG Latin
5	Feb. 9, 2002	Necesidad	Alexandre Pires	BMG Latin
1	May 4, 2002	Tu Y Yo*	Thalía	EMI Latin
8	June 15, 2002	Es Por Amor*	Alexandre Pires	BMG Latin
3	July 27, 2002	Vuela Muy Alto	Jerry Rivera	BMG Latin
1	Aug. 24, 2002	No Me Ensenaste*	Thalía	EMI Latin
7	Feb. 8, 2003	Herida Mortal*	Jerry Rivera	EMI Latin
3	July 26, 2003	Quintemonos La Ropa*	Alexandre Pires	BMG Latin
1	Dec. 27, 2003	Y Todo Queda En Nada*	Ricky Martin	Sony Discos
9	May 15, 2004	Sentada Aqui En Mi Alma*	Chayanne	Sony Discos
1	June 12, 2004	Ahora Quien*	Marc Anthony	Sony Discos
9	Aug. 12, 2004	Valio La Pena*	Marc Anthony	Sony Discos
2	July 16, 2005	Amar Sin Ser Amada*	Thalía	EMI Latin

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Estefano,

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Your friend and real estate attorney,
Clara del Risco

LATIN SUPERSTARS

SHINE WITH ESTÉFANO'S TOUCH

BY JOHN LANNERT

Who is Estéfano? As a creative force, he is behind the scenes; his is not a household name. Yet within the Latin music business, he is hailed as a genius—a multifaceted songwriter/producer who has his finger on the pulse of the Spanish-speaking music fan. Estéfano at once encompasses such descriptions and defies them.

One thing is certain, however: Estéfano is an unmatched hitmaker. During the past decade, the amiable native of Colombia, has written or co-written 39 top 40 hits on the Hot Latin Songs chart. Of those 39, 22 have gone top 10, and seven of those have reached No. 1.

Many Estéfano-penned hits have become instant classics. They range from uptempo tunes like Shakira's "Ciega, Sordomuda," Thalía's "Tú y Yo" and Marc Anthony's "Ahora Quien" to ballads like Chayanne's "Yo Te Amo," Ricky Martin's "Y Todo Queda En Nada" and Thalía's "No Me Enseñaste."

Tomás Muñoz, the veteran Latin-music executive who signed Estéfano to a recording deal with Sony Discos in 1995, calls him "one of the most important two or three Latin composers of the past 50 years."

Muñoz, now retired, adds that Estéfano created a musical lineage "of pop and tropical influences that simultaneously evolved, with a language that was very contemporary... and was very far from the vulgarity that there was with so many kids from the pop and rock groups."

Estéfano's manager, Tommy Mottola, echoes Muñoz, adding that versatility has distinguished Estéfano's work.

"Estéfano's musical range is unlimited," says Mottola, who is also chairman of Casablanca Music and manager of Jennifer Lopez and Anthony. "For me, he's the most talented writer and producer out there, especially in the Latin market. He's one of the most creative and talented people I have worked with ever in my life."

Evidence of Estéfano's broad-based talent is

"[His] range goes from ballads to rock to the most pop of pop music to the most alternative music I have encountered." —THALÍA

the variety of evergreens he has crafted and produced for an equally varied A-list of stars from Sony BMG U.S. Latin (Martin, Anthony, Julio Iglesias, Gloria Estefan, Chayanne, Shakira, Alexandre Pires) EMI Latin (Thalía) and Universal Music Latino (Paulina Rubio).

In 1998, as Estéfano's songwriting career was in full bloom, he established himself as a top-rank studio whiz with his first No. 1 smash, "Dejaría Todo," recorded by Puerto Rican heart-throb Chayanne.

Estéfano's torrential output as a writer and producer abated this year while he put the finishing touches on his debut solo disc, "Código Personal: A Media Vida," due Sept. 20 on Universal Music Latino.

John Echevarría signed Estéfano to a publishing deal at Sony Music International in 1997. Echevarría, now president of Universal Music Latino, says he initiated the publishing pact—and the later recording deal—because Estéfano is a gifted, down-to-earth **continued on >>p34**



BACK ON DISC (cont.)

from >>p30

That Estéfano has never released a solo album outside of Colombia before is not an obstacle, López says. He notes that Estéfano, as part of the duo Estéfano & Donato in the '90s, has "sold millions of albums around the world. If to this we add the fact that many more millions of people have consumed his music as interpreted by other artists, we have to think this is a firm bet both at a domestic and international level," López says.

Initially, the strategy for Estéfano will be to intensively target radio, according to Kolm.

The album's first single, "Un Hombre Que No Ha Sido El De Tus Sueños," was released to radio the last week of July. The track is a poignant ballad with lyrics of the kind that Estéfano is famous for.

While U.S. Latin radio is notoriously closed-minded when it comes to new acts, Estéfano's notoriety as a composer and as part of the Donato & Estéfano team will help open those doors, Kolm says.

"We are not releasing a new artist," Kolm says. "We are releasing a great artist." ♦♦♦

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SUPERSTARS SHINE (cont.)

from >>p32

artist who spent a lot of time honing his skills.

"Estéfano has got the talent, and he has brilliant ideas," Echevarría says. "But he also is a very, very hard worker—almost a workaholic."

Estéfano's impressive track record speaks for itself, Echevarría says, pointing out that label-mate Rubio became one of Latin music's top-selling female artists with Estéfano's guidance.

"It's the quality of the music you recognize about Estéfano," Echevarría says. "He is always listening to what is going on, and he has his own evolution. He pushes the limits forward. And now he's dying to get onto a tour bus and start doing promotional tours and shows for his own CD. He has got this inner necessity of getting in touch with the public."

Estéfano—whose given name is Fabio Alonso Salgado—arrived in the United States in 1989 as an aspiring songwriter. In Colombia, he had cut a disc for local indie Codiscos and written jingles and themes for *telenovelas*, or soap operas.

After prospecting for opportunities in New York and Los Angeles, Estéfano inked a publishing deal in 1992 with Miami-based Foreign Imported Productions, which is owned by prominent impresario Emilio Estefan Jr.

Estéfano hit the ground running, co-authoring Jon Secada's No. 1 hits "Cree En Nuestro Amor" and "Sentir." But Estéfano put his name on the

"But what is most essential, above all, is that Estéfano has known how to interpret my mind, my soul and put it to song, and I consider that has been the key to the success of his work on my records."

From an A&R perspective, Carrasco says, Estéfano "is all about the music and the artistry. He is not a front-cover type of person. If you want to see him, you've got to go to the studio."

And the studio was where Estéfano camped out after scoring big with Chayanne. In 2000, he produced "Gozar La Vida," which he wrote with Iglesias. The song wound up being the singer's first top 10 hit in four years.

While Estéfano had not set out to build a reputation for reigniting careers, he helped propel another comeback in 2000 for Rubio, who had not appeared on the *Billboard* charts for seven years.

Then in 2001, Estéfano helped jump-start the career of Thalía, another famed Mexican songbird, who had only notched one top 10 title in the previous five years.

Last year's chart-toppers included the Estéfano-penned and -produced "Y Todo Queda En Nada" for Martin and "Ahora Quien" for Anthony. "Ahora Quien" was the title track of Anthony's No. 1 CD, co-produced and co-written by Estéfano.

But Estéfano has also written high-charting songs for an array of artists he did not produce including Puerto Rican *salsero* Jerry Rivera (Sony BMG Latin), Puerto Rican pop starlet Noelia (Fonovisa) and Mexican actress/singer Patricia Manterola (Sony BMG Latin).

Sony/ATV Publishing VP Eddie Fernández

**"ESTÉFANO REPRESENTS
ONE OF THE GREAT COMPOSERS
OF RECENT TIMES."** —CHAYANNE

Latin musical map in 1993 by penning Gloria Estefan's international smash "Mi Tierra" and its chart-topping follow-up "Mi Buen Amor."

Two years later, Muñoz teamed Estéfano with Cuban singer/songwriter Donato Póveda, and the pair signed a recording deal with Sony Discos under the moniker Donato & Estéfano. The duo cut two discs and scored a couple of hits before parting ways in 1996.

As a member of Donato & Estéfano, Estéfano gained valuable experience, and it showed on the Hot Latin Songs chart. Estéfano co-wrote and co-produced "Estoy Enamorado" and wrote and produced "Sin Tí," both top 30 hits for the duo.

Around the time of the duo's breakup, Angel Carrasco, senior VP of A&R for Latin America at Sony BMG U.S. Latin, linked Estéfano with Chayanne, who had not recorded for a few years. The result was "Volver a Nacer," a top 10 hit produced and co-authored by Estéfano.

Estéfano put an exclamation point on Chayanne's resurgence in 1998 with the smash album "Atado a Tu Amor." Chock-full of radio-friendly songs, "Atado a Tu Amor" went top five and generated four top 20 tracks, including "Dejaría Todo," written and produced by Estéfano. "Dejaría Todo" was Chayanne's first No. 1 single in more than six years.

Chayanne has not looked back since, recording the Estéfano-penned and -produced chart-topper "Yo Te Amo" in 2000 and the No. 9 "Sentada Aquí En Mi Alma," a ballad co-written and produced by Estéfano, in 2004.

"For me," Chayanne says, "Estéfano represents one of the great composers of recent times who has been an important part of my productions since 1996, and who has given me many No. 1s through the years."

says Estéfano's appeal as a songwriter and producer lies in his listener-friendly lyrics and uncanny ability to relate to artists.

"Estéfano's lyrics are accessible but not too commercial," Fernández says.

"He adapts himself to an artist's style without imposing himself into the song, and he writes for each artist. He wrote a song for [Jennifer Lopez], and she was crying because it was the story of her life right now, and she couldn't sing it, so she had to take a break before coming back to the studio."

Estéfano has written 12 chart hits with Julio Reyes, including the No. 1 titles "Tú y Yo," "No Me Enseñaste," "Y Todo Queda En Nada" and "Ahora Quien."

The classically trained Reyes, a former teacher at the University of Miami, notes that when he and Estéfano are writing, Reyes plays the music on piano while Estéfano improvises lyrics and music. Reyes marvels at how well they communicate.

"There is a connection between us and a level of understanding that is incredible," he says. "It's like a trance, a special level of concentration, where you arrive to the only place where a particular song will take you. So when we record, it's like magic."

Mottola believes radio and press support will kick-start Estéfano's solo debut but adds that the artist's experience and savvy will complement that support.

"Estéfano is a creative genius, but he is a realist," Mottola says. "He understands the business, and that's going to make it easier for him to navigate all of these waters he's going to go into. He has all of the talent and more than most of the others, and yet he is so grounded and focused, and that will set him apart from everybody."

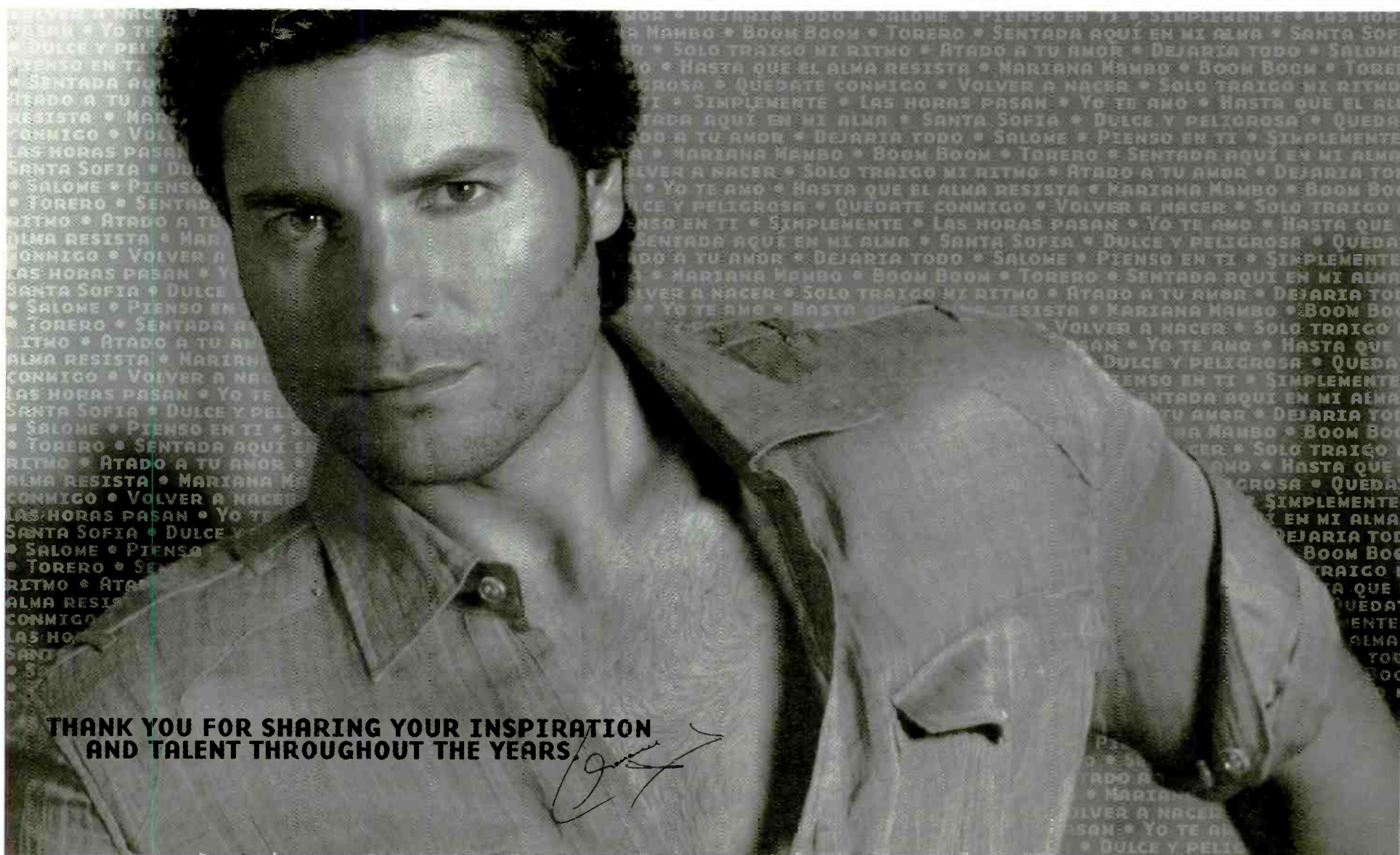
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el premio de la gente

BY LEILA COBO

FANS' CHOICES FUEL AWARDS SHOW'S SUCCESS

When Latin music veteran Luis Medina began toying with the notion of a fan-driven Latin music awards show, it was an idea whose time had come.

The year was 1997, and only two music award shows focused on the Latin market. One was the Billboard Latin Music Awards, the other was Univision's Premios lo Nuestro.

Medina and his Premios co-founder, entertainment attorney Peter Lopez, began exploring a Latin music counterpart to the pop-driven American Music Awards. The honors would be based on the choices of the fans, rather than the industry, with awards determined by the fans alone.

In 1999, the El Premio de la Gente Latin Music Fan Awards debuted. Seven years later, what is remarkable is not so much the genesis of the show but its ability to survive and thrive in the face of increasing competition.

El Premio de La Gente has carved out a niche all its own. It remains the nation's only Latin music awards show where all winners are determined in a direct vote by fans, and as such, it has a unique appeal.

On Aug. 3, fans began voting for this year's El Premio honorees online via votaelpremio.com, choosing among nominees determined by Nielsen SoundScan sales information for the period from Nov. 1, 2004, through April 30, 2005. The awards show is set for Oct. 13 at the Inglewood Forum near Los Angeles. The show once again will be broadcast by Telemundo on Oct. 29.

"The secret to this show's success is the fact that, since the audience itself votes for the winners, they tune in to see if the artists they themselves voted for

are successful or not," says Ramón Escobar, senior executive VP of entertainment for the Telemundo network. "Beyond that, audiences tune in to support their stars, whether they win or not."

One of the primary reasons for El Premio's continued success is the show's partnership from the beginning with Telemundo and the support of major corporate sponsors. "They have a lot of human warmth because of that interactive element that makes the audience the most important part of the show," Escobar adds. "Without audience participation, there would be no show."

Yet at the start, the show almost did not go on.

Just one week before the first edition of El Premio in 1999, Medina says, a network executive initially pulled the plug on the TV broadcast.

"We insisted and we convinced them to do it 24 hours before the award date," Medina says. "It's an anecdote that, in some way, has marked our perseverance."

El Premio de la Gente is produced by Uno Productions—the marketing, management and production company owned by Medina, who also executive-produces the show. El Premio has persevered through a string of sponsors.

Its first title partner was retail chain **continued on >>p38**

PAULINA RUBIO, left, and CHAYANNE were top 2004 winners.



AWARDS SHOW SUCCESS (cont.)

from >>p37

Ritmo Latino, with whom El Premio was associated for four years, bearing the name El Premio de la Gente—Ritmo Latino Music Awards.

Although the launch of the Latin Grammy Awards also was announced in 1999, that show did not go on the air until a year later. El Premio, instead, planned an airdate one month after the event's announcement.

Aside from the Ritmo Latino connection, Medina secured a sponsorship deal with the Vons supermarket chain that allowed fans—mostly on the West Coast—to vote in 330 supermarkets. Internet voting at that point was not yet feasible.

The first El Premio de la Gente—Ritmo Latino Awards debuted Oct. 20 at the Universal Amphitheater in Los Angeles with Telemundo actress Laura Fabián as host.

As El Premio developed—attracting talent that ranged from Juan Gabriel and A.B. Quintanilla & the Kumbia Kings to Paulina Rubio and Los Tigres del Norte—so did the event's scope, with voting outlets expanding beyond its West Coast center.

The success El Premio had achieved in drawing its audience became abundantly clear in 2002, when the show took place in Los Angeles, one day after the inaugural MTV Video Music Awards Latin America debuted in Miami.

Implicit in Medina's programming decision was the conviction that the two awards were decidedly not oriented toward the same audience.

The MTV awards "are geared toward a younger audience, more into hip-hop and rock," Medina says. El Premio's audience, he says, ranges from 16 to 49 years old.

Although the El Premio de la Gente Awards are produced on the West Coast, they also garner high ratings in New York, Miami and Chicago, all cities from where fans announce winners.

Indeed, El Premio tries to offer a little bit of everything for everyone, encompassing all genres and adapting categories to the times.

When urban regional music became popular, for example, the show incorporated it into the *nortño* and *corrido* categories, given that the audience for all three styles of music was similar.

In 2002, El Premio and Ritmo Latino parted ways. Medina sought new sponsors, and for the 2003 edition, he announced a partnership with General Motors, which came in as a new title sponsor.

That association, which continues for the third straight year, came at the right place at the right time, says Sonia Maria Green, director of diversity, marketing and sales for General Motors.

"We know how TV works, and we know how the community works," Green says. El Premio involves people in making the selection, and I like that connection. And it tied in beautifully with everything we wanted to do, which was humanizing GM, trying to get closer to the community."

In its first year of sponsorship, GM launched its association with a bang, with singer Jennifer Peña performing on a red SSR vehicle and Gary Cowder, then GM's president of North America, presenting Pedro Knight an award onstage.

Although the GM partnership involves many levels, Green says the key to its success is Medina's flexibility and GM's ability to get the brand attention in many different ways.

In 2004, GM sold its sponsorship to its best-known brand, Chevrolet, and El Premio became Chevrolet Presents El Premio de la Gente Latin Music Fan Awards.

"Chevy has the highest awareness statistics as it pertains to Hispanics, so it makes sense that Chevy would own it," Green says.

As part of Chevrolet's sponsorship, the brand's name comes attached to the new generation act of the year award, the only category where there are seven finalists instead of five.

In the past two years, increasing awareness of El Premio has come hand in hand with GM's involvement and

with the increasing clout of the Internet.

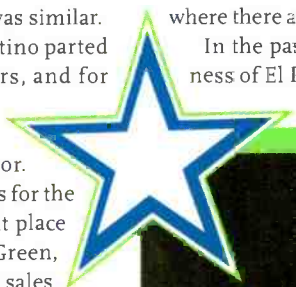
Since 2003, when Medina launched El Premio's Web site, for example, he also began making deals for banners on artists' fan sites to increase traffic and voting on the El Premio site.

This year marks El Premio's debut at the Inglewood Forum. The show was staged at the Kodak Theater in 2004 and the Shrine Auditorium in 2002.

The 2005 El Premio de la Gente Awards will be co-produced by Uno and San Mar Estudios, with Rene Sánchez acting as producer.

Sales, marketing and sponsorships are handled by the Greenhouse Marketing Group in Los Angeles.

Through an agreement with Tepuy, an international TV distribution company, El Premio airs in most Latin American countries.



RENAN 'EL CUCUY' admires an SSR from Chevrolet, title sponsor of El Premio de la Gente Awards.



Photo: Raul Rosa/WireImage.com

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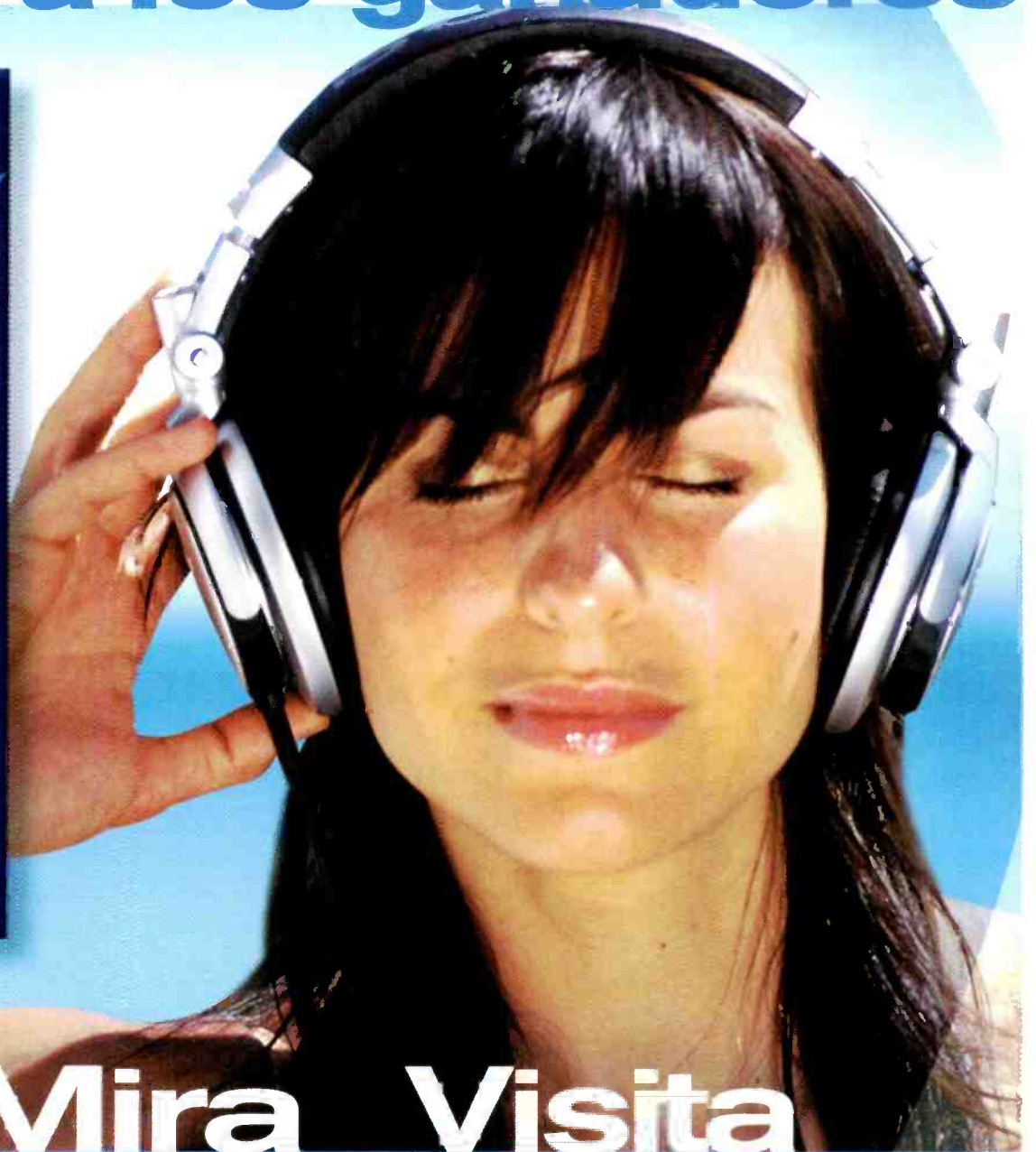
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el premio de la gente

LUIS MEDINA: GIVING THE PEOPLE WHAT THEY WANT

BY LEILA COBO

Luis Medina has spent almost three decades working in the entertainment industry.

Beginning with his days as a radio producer in Venezuela, Medina has made his mark in the Latin music business as a manager, TV producer, special events producer and marketer.

Through Uno Productions, the marketing, promotions and production company he founded in 1986, Medina has produced numerous TV specials and directed Latin marketing campaigns for the likes of Thalía, Enrique Iglesias and Paul Simon.

But, undoubtedly, Medina's most significant project is the creation of the Latin music awards El Premio de la Gente in 1999.

With online voting among fans due to begin Aug. 3 for the awards' seventh year, Medina spoke about his history with El Premio de la Gente.

There are several Latin music awards, including the Latin Grammy Awards, the MTV Awards, Premios Lo Nuestro and of course, the Billboard Latin Music Awards. Why another one?

I was a consultant for the Latin Grammys, and when we analyzed the market in 1997, there were only two awards: *Billboard*—which [then] didn't air on TV—and *Lo Nuestro*.

What we realized was, there were two awards that really belonged to the industry, but no awards where the people themselves participated in the voting process.

And the reason we created El Premio de la Gente was because we wanted to offer music's most important target—the people—an opportunity to vote. The awards were born out of a need that existed in the market to give people the opportunity to vote.

The show is in its seventh year and has seen steady growth in sponsorships, viewership and recognition. What was your vision when you launched the awards?

I envisioned exactly what's happening. I had a lot of faith in the idea. The person who first mentioned an award where people could vote was [former *Billboard* salesman] Marv Fisher. It was a great idea, but if ideas aren't implemented, they come and go.

I started to analyze the market, and I fell more and more in love with the project. And it was difficult to bring all the elements to the table,



MEDINA

especially because it was a project we started from scratch. It would appear that doing an award show is easy, but it isn't when you have to make everything up, from the award itself to the voting process to the marketing.

What is the role of brands in the awards? From the onset, El Premio was born with the support of corporations that regularly want to reach the Latin market with different promotions, like this one.

Awareness of the Latin audience among marketers has escalated in the past few years. Do you see that reflected in support for the show? We've worked very hard to get to seven straight years. When we had the Twin Towers disaster, I obviously remember that was the day of the Latin Grammys, and I think it was correct of them not to hold them that evening, but I think it was an error to suspend them altogether.

El Premio de la Gente was scheduled to take place a month later. And we discussed using the awards to send a message **continued on >>p41**



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el premio de la gente

MEDINA Q&A (cont.)

from >>p40

of tranquility to the country. We had a song titled "Enciende la Luz" [Turn On the Light] by Marcos Witt, and we had seven artists singing it. It was the highest-rated number on the show, and the country understood the message.

It's a long answer, but sponsors responded very well to what we did. They have continued to support us, and even more so after 2001.

Your nominees are determined by Nielsen SoundScan figures as opposed to other selection processes. Why?

It was very important to us that the company that keeps tabs on album sales was the same company that [helped us determine] our 14 categories. That has allowed people to see a difference between what's honored at an award [show] where the consumer votes versus an award like the Latin Grammys. Of course, it's different, because the Latin Grammys encompass the Latin American and Spanish universes

to create their nominations. *Billboard*, for me, is the musical truth in the United States in regards to the industry. The MTV awards go to a completely different audience.

In our case, it's the concept. Our awards are established as the awards and the vision of the people.

As awards based on the choices of fans, they must involve a lot of uncertainties. Do any uncomfortable moments come to mind?

Really, not on our end. I would say [it is] uncomfortable for those who haven't won. We've had acts nominated in five or six categories that haven't won anything. On the one hand, you feel bad for the artist, but on the other, you feel good because the public decided.

Have there been any big surprises?

We've had several occasions in which an unexpected artist has taken several awards. One

"Our awards are established as the vision of the people."

—LUIS MEDINA

[and include recordings not released in the United States].

What's the biggest difference that you see between the two awards, then?

That many artists can get into the running via other countries. We think the Latin Grammys can identify talents that may not be as well-known here, but can catapult into this market.

In our case, we work in the reverse. We work with artists in the United States who are selling in big categories or with up-and-coming artists.

Through our new-artist category, we give an opportunity to emerging artists who still haven't enjoyed huge success. [Many successful new Latin artists still have relatively low SoundScan numbers]. El Premio serves as a platform to launch these artists, and it helps in Latin America, because there the awards air in 12 countries.

As you pointed out, there are many more Latin music awards now than when you started. Is it harder for you with all this competition?

I find what's happening very interesting. On one side, I don't see competition for us with the awards that are done outside the United States. And inside the United States, each of the important awards has its niche. I already told you how I see the Latin Grammys. Lo Nuestro is another concept. They have used radio

year, we had Vicente Fernández and Alejandro Fernández nominated in the *ranchera* category. And the winner was Pepe Aguilar, who was relatively new. Another year, Manu Chao won in a category against big, established rock acts.

Last year, you had Gloria Trevi perform. She was fresh out of prison following her acquittal in Mexico on charges relating to an alleged child-kidnapping ring. This was her first performance after her release. How did that come about?

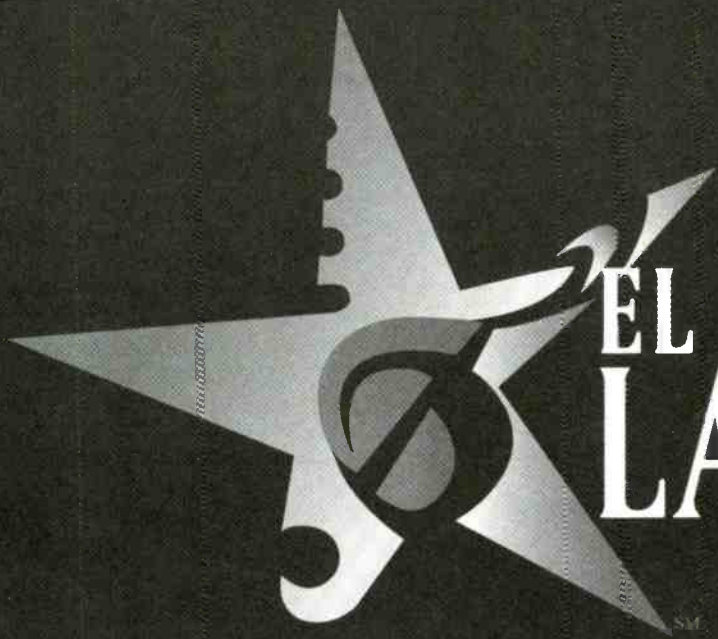
We got thousands and thousands of e-mails asking us to recognize her after she was released. We had so many e-mails, we decided to create a special award for her.

In all this time, what has been your biggest source of pride?

Pulling off the very first Premio de la Gente. Because we had so many obstacles, and so many things happened that put in danger that first edition of the awards. The most amazing things happened, up to the day of the awards. And when everything was over, that night at the [Gibson] Amphitheatre, I felt one of the biggest joys of my life, which was having a child that day: the awards. We worked for three years to get there. ...



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Balladeer's Back
Ricardo Montaner makes a fresh start



A New 'Me'
Ashlee Simpson preps second set



Branching Out
Chris Rice targets new audience



Ultra Unleashed
Timo Maas CD is one of three new releases

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PAISLEY'S 'TIME' HAS COME

NASHVILLE—When it comes to country music concerts, cowboy hats are usually the headgear of choice. However, lately when Brad Paisley looks out from the stage, he sees a lot of lampshades—thanks to his hit single “Alcohol.”

Fans have enthusiastically embraced the song, particularly the line “I’ll bet you a drink or two that I can make you put that lampshade on your head.”

Paisley admits he was “kind of nervous in the same way I was nervous when we [released] ‘The Fishin’ Song’ and ‘Whiskey Lullaby.’ [It was] taking a little bit of a risk and if anything, those usually pay off.”

Indeed they have. The song, which is No. 5 this issue on the *Billboard* Hot Country Songs chart, previews Paisley’s 16-song collection “Time Well Wasted,” which drops Aug. 16. The tune is the artist’s 15th single, following such chart-toppers as “He Didn’t Have to Be,” “We Danced,” “I’m Gonna Miss Her (The Fishin’ Song)” and “Mud on the Tires.” Each of Paisley’s three previous albums has been certified platinum by the Recording Industry Assn. of America, with his last release, “Mud on the Tires,” achieving double-platinum status. He has also collected five Country Music Assn. awards.

Through hard work, great songs and an abundance of creative chutzpah, Paisley is on the verge of becoming country music’s next male superstar. RCA Label Group chairman Joe Galante says “Time Well Wasted” takes “leaps forward” for Paisley. “This record is fun, intimate, sexy; it’s adult. It covers so many spectrums.”

Galante sees such versatility as one of Paisley’s strengths. “‘Whiskey Lullaby’ happened and ‘Mud on the Tires’ happened, and they were two opposite records and yet they both defined Brad Paisley,” he says, adding that some artists have “hit singles and you go see their show and you are disappointed. They don’t connect the dots for you. When you walk away from seeing a Brad Paisley show, you honestly do connect the dots.

“His audience in the last 10 years has dropped 10 years in age,” Galante adds. “They are selling merchandise out there. He’s selling tickets. It’s only a matter of time before he gets nominated for entertainer of the year.”

Paisley will tour this fall with Sara Evans and Sugarland on a CMT-sponsored outing underwritten by laundry detergent Gain and motel chain Comfort Inn. Early this year Paisley and Evans partnered

continued on >>p46

LATEST BUZZ

>>> URBAN TAPS SHANKS

Producer/songwriter John Shanks will produce Keith Urban’s next album for Capitol Nashville. Production is slated to begin in early 2006. The pair co-wrote Urban’s hit “Someone Like You.”

—Melinda Newman

>>> REEVE OLIVER SIGNED

Capitol Records has signed San Diego-based rock group Reeve Oliver, according to the act’s former label, the Militia Group. The Garden Grove, Calif.-based indie issued Reeve Oliver’s self-titled debut last year. It has sold 5,000 copies in the United States, according to Nielsen SoundScan. Capitol will assume control of the project: No decision has been made whether to reissue the release under that label’s banner. Reeve Oliver is managed by Dan Field of the Firm.

—Todd Martens

>>> CIARA LEADS NOMS

Ciara leads the Soul Train Lady of Soul nominations with five nods. Tied at four noms are Destiny’s Child, Amerie and Fantasia. The ceremony will be taped Sept. 7 at the Pasadena (Calif.) Civic Auditorium for national syndication. Aretha Franklin will receive the Lena Horne Award for outstanding career achievement, and Amerie will be presented with the Aretha Franklin Award for entertainer of the year by the Queen of Soul herself. The show’s co-hosts are Brian McKnight, Toni Braxton and Ciara.

—Gail Mitchell

>>> ARTISTS IN FASHION

David Bowie, Tim McGraw, Joss Stone, Rob Thomas and the Arcade Fire will appear at Fashion Rocks, a Sept. 8 concert at New York’s Radio City Music Hall in conjunction with New York Fall Fashion Week. The concert, presented by Condé Nast, airs the next night on CBS.

—Melinda Newman

FACT FILE

Label: Arista
Management: The Fitzgerald-Hartley Co.
Booking: William Morris Agency
Publishing: EMI April Music/Sea Gayle Music (ASCAF)
Last album/best-selling album: “Mud on the Tires” (2003), 2 million

BRAD PAISLEY

Photo: Soren McCarty/WireImage.com

PAISLEY (cont.)

from >>p45

for a sold-out tour.

"I was more mindful this time on what songs would go over live," Paisley says of recording "Time Well Wasted." "Within the last two years, I've really seen a difference in touring. That part is really starting to click, and I started to realize that an album is not the only thing that I'm here to do.

"I used to feel like my career was based around an album, and it still is—every time you put out an album, that's the big thing you're driving around the country to promote. But when you've had three successful albums and 13 or 14 hit songs, at this point now it's more about continuing" to build a career.

Paisley wrote or co-wrote 10 of the songs on "Time Well Wasted," which was produced by Frank Rogers and executive-produced by Chris DuBois. The album includes appearances by several special guests, including Paisley pals Little Jimmy Dickens, Bill Anderson, George Jones and William Shatner. Dolly Parton duets on "When I Get Where I'm Going," a beautiful ballad that is preceded by a retro-sounding rendition of gospel classic "The Uncloudy Day."

Paisley also duets with labelmate Alan Jackson on the Guy Clark/Darrell Scott tune "Out in the Parkin' Lot." "I can really picture two guys sitting on the tailgate of a truck, doing exactly what the song says," Paisley says. "And when you talk about singing with somebody, it might as well be one of your heroes."

The album also includes the pretty ballad "She's Everything," written by Paisley and Will Nance. "It's very meaningful to me," Paisley says of the song penned for his wife, actress Kimberly Williams Paisley. "I've never done a serious love song. In [previous hit] 'Little Moments,' she was always burning the cake or something."

Paisley's creativity on "Time Well Wasted" extends beyond the music to the cover art, which he designed with Katherine Stratton. Inspired by a Salvador Dali painting he saw while on vacation in Italy,

Paisley came up with the concept and even drew the clock on the cover that hangs from his guitar neck. "I wanted it to stand out a little different because this is a different album to me than anything I've ever done," the West Virginia native says. "It's the job of an album cover to reflect what's inside. I feel it does."

BIG CAMPAIGNS

According to Cindy Mabe, Arista Records director of artist development/marketing, Paisley's new album will get prime exposure from the CMT tour and subsequent promotion from the cable channel. "It's a pretty big TV campaign, and he'll be all over the place," Mabe says, adding that the label will also support the release with additional TV, radio and print advertising.

Key retailers will have special packages to entice consumers. For the initial shipment, Target consumers will get a bonus CD with four additional songs, including "Ode De Toilet," a humorous tune Paisley fans are familiar with from his live appearances. Best Buy will have a 30-day exclusive on a live concert DVD before it goes on sale at other retailers, while Wal-Mart patrons will get a bonus DVD compilation of Paisley videos with the purchase of "Time Well Spent."

Paisley also has an endorsement deal with Swiss watch company Tissot, which Mabe says will be "doing a major mall-campaign push for us at 2,000 retail locations across the country and in Canada. They are giving away samplers [at retail] and giving away watches we can give to radio."

Paisley is the first country artist to be featured on the cover of *Guitar One* magazine, and he is also blazing a trail at the Hard Rock Cafe. The chain does not generally promote country releases but will include stand-ups touting Paisley's new album in all locations. "They did it because they love the song 'Alcohol,'" Mabe says. "They normally use rock acts, but they thought Brad was a great guitar player and they wanted to associate with him." ...

LATIN BY LEILA COBO

MONTANER'S FRESH START

Balladeer's New Release Marks First Album Under EMI/Televisa Partnership

In the offices of EMI Televisa, Ricardo Montaner is seeing a finished version of his new album, "Todo y Nada," for the first time.

There he is, on the CD cover, striking different poses, reflecting a range of emotions. But in all photos, despite various clothes and expressions, he remains seated in the same chair.

Like the photos, Montaner's style has been varied but consistent in its quality.

Montaner has had 33 singles on the *Billboard* charts since 1988, including the new album's first single, "Cuando a Mi Lado Estás." It is No. 26 on this issue's Hot Latin Songs chart.

A slight man with a big voice, Montaner is a classic balladeer whose contemporary material and arrangements have allowed him to remain a star through the years. That spirit pervades "Todo y Nada." Due Aug. 16 on EMI Televisa, it is an eclectic album that includes *vallenatos* and up-tempo, brass-laced dance

tracks alongside big ballads with sweeping strings.

The album is a landmark for Montaner for a number of reasons.

It marks his return to EMI, his label home in the mid-'90s, following the conclusion of his contract with Warner Music Latina. That pact lasted eight years through five albums. "Todo y Nada" is the first release under EMI and Televisa's new partnership (*Billboard*, July 30).

The album is his first under a brand-new management team. And it coincides with a major tour—his first specifically timed with the release of an album—as well as a series of sponsorships in different countries designed to bolster and define his image.

"The notion was to reposition him as far as branding, image, music and business," says manager Fernando Castellar, who began working with Montaner in 2004 after booking several of his tours.

Castellar is also working with Konexion Entertainment, a consultancy founded by Ignacio Meyer, to seek projects that could complement the record's release. They include a three-year branding campaign with Venezuela's Banco Occidental de Descuento and a pending tie-in with luxury-watch maker Viceroy for Mexico.

Most ambitiously, in the United States, plans are under way for a contest in which Montaner will give away the down payment for a brand-new apartment at Cima, a building he co-owns in Miami (and so-named after his 1990 breakthrough single, "La Cima Del Cielo").

Montaner will play 14 dates in the States, following a 10-day stint at Puerto Rico's Bellas Artes theater that kicked off Aug. 11.

"Having the album and the tour a month later is a huge bonus," says Richard Bull, EMI Televisa VP of marketing.

Montaner's campaign, Bull says, will focus on his accessibility despite his status as a major star. Not coincidentally, he adds, the title of the first single, which translates to "When You're at My Side," will allow for such promotions as a contest to have breakfast with the artist.

Beyond the United States, Montaner will spend two weeks promoting the title in Mexico and will follow his North American tour with 15 concert dates in Latin America.

Later, he plans to aggressively promote in Spain, where his album will be released in January. A full-fledged concert tour is planned for next year.

"We've never firmly set foot in Spain," Montaner says. "Today, I have an influential team with very committed people to do so."

Montaner, who hails from Venezuela, catapulted to fame in the late 1980s when he became one of the first artists to sign with Venezuelan indie Rodven Records. From the onset, he was positioned as an international star, with hits worked on radio from the United States to Argentina.

Equally comfortable with classic ballads and folkier material, he also writes or co-writes many of his songs, which gave him added credibility from the start.

In the United States, 12 of his singles have reached the top five of the Hot Latin Songs chart, including four No. 1s.

But only one album, 1994's "Exitos y Algo Más," has reached the top 10 of the Top Latin Albums chart.

That could now change.

"Truly, I start again every day," Montaner says. "As artists, we have to start and restart if we want to remain alive in people's hearts."

"Many people measure success by the charts," he continues. "But the reality is what you live on the streets—when you perform and people have paid to go see you. That's my chart." ...



RICARDO MONTANER

FACT FILE

Label: EMI Televisa

Management: Fernando Castellar, La Casa Que Canta

Booking: Artist Booking International

Publishing: Hecho a Mano Music Publishing/EMI-April Music Publishing (SGAE)

Last album: "Prohibido Olvidar" (2003), 21,000

Top-selling album: "Exitos y Algo Mas" (1997), 113,000



MELINDA NEWMAN mnewman@billboard.com

Simpson's Path To A New 'Me'

Ashlee Simpson is ready to return to the scene of the crime. She is in talks with "Saturday Night Live" to host and perform on the show around the Oct. 11 release of her sophomore Geffen album, "I Am Me."

"It's not confirmed yet, but I want to do it," she tells *Billboard* in her first interview about the new album. "I've battled those demons. I'm ready to go back out and do it again."

Lest anyone has forgotten, Simpson, on the back of her Geffen debut "Autobiography"—which bowed at No. 1 on *The Billboard* 200 last year and has sold 2.9 million copies, according to Nielsen SoundScan—appeared on the show last October. As she prepared to sing her second song, a pre-recorded vocal track of her first performance erroneously began playing, revealing that she had been lip-syncing. Simpson, who said she had to use prerecorded vocals because her acid reflux had left her unable to sing, was vilified for passing off her performance as live.

Not surprisingly, that event and the aftermath found their way onto the new album, which, like "Autobiography," she wrote with Kara Dio-guardi and John Shanks, who also produced.

The tune "Beautifully Broken" most clearly references those events. "I've obviously fallen on my face before in front of a bunch of people, but I've learned it's a beautiful thing and it's OK for people to be broken," she says. "That song is about the moment where it's like, 'God, I don't even know if I'm going to be able to get out of my bed tomorrow.' But you have to get yourself to get up and continue."

Musically, the album is more aggressive than "Autobiography" and also shows the '80s influence of such female rockers as Joan Jett and Terri Nunn, which is surprising, since Simpson is only 20. "I just love '80s music," she

says. "It's just so light and fun, and that was a lot of what I wanted to do on this record."

Simpson knows that after her "SNL" snafu, some folks won't be willing to give her a second chance, but she left the ghosts of her naysayers outside the recording studio.

"The first two days, I was like, 'What am I gonna [do] ... and then I was like, 'Who cares? I'm going to make a record that's true to myself and if people get that I can sing off of it, great, but if it's just a record that my fans love, then that's great for me too.' I'm not afraid of criticism anymore, must I say?"

COINCIDENCE? It's not every day that we find out about a Mister Rogers tribute album and a project saluting the Melvins. Much to our dismay, there is no overlap on participating artists.

"We Reach: The Music of the Melvins," comes out Aug.

23 on Fractured Transmitter Recording Co. Among those paying tribute to the influential post-punk band are the Dillinger Escape Plan, Disengage and Blessing the Hogs.

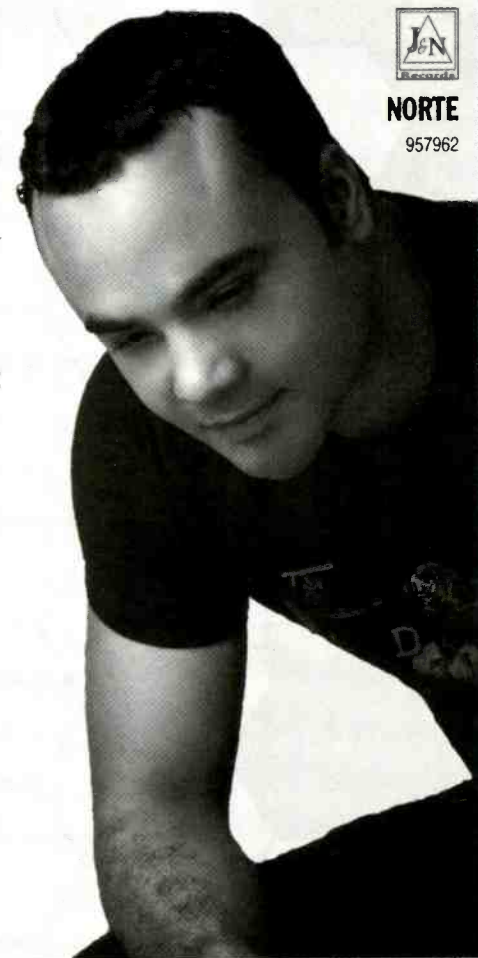
"Songs From the Neighborhood: The Music of Mister Rogers," released by Memory Lane Syndication, features Amy Grant, CeCe Winans, Jon Secada, Donna Summer and others performing songs penned by Rogers. A collector's edition will be available through GVC starting in September, while a DualDisc goes to traditional retail in November.

MOVING ON: Mary Jo Mennella, former senior VP/GM of music publishing for Fox Music, has started her own music asset management firm, which will focus on independent music publishing and multimedia licensing. She can be reached at mennella@earthlink.net.



ASHLEE SIMPSON is in talks to host and perform on an upcoming episode of "Saturday Night Live."

Zacarias Ferreira Quiereme



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Rice Targets Mainstream With 'Amusing'

NASHVILLE—After becoming one of Christian music's most successful artists, Chris Rice expands his horizons on "Amusing," his first release on Eb+Flo/INO Records and his first project to target the mainstream pop market.

Rice signed with Michael W. Smith's Rocketown Records in 1996 and quickly became the label's flagship artist, netting the Gospel Music Assn.'s male vocalist of the year honor in 1999 and putting Rocketown on the map.

Rice amicably left the label last year to become a partner in Eb+Flo with his producer Monroe Jones and musician Ken Lewis. Rice's Eb+Flo release is being worked to the Christian market through INO, which has a deal with Epic to take product to the mainstream market. "Amusing" will also be issued as a DualDisc that will include exclusive video footage.

Rice's goal is not to leave his Christian base but to branch out creatively. "Everything that I do is connected with my faith, but it doesn't mean that in everything I do I'm going to be quoting Bible verses and trying to make a spiritual point," says Rice, who has been visiting AC stations promoting first single "When Did You Fall."

"Love Like Crazy" is the first single going to Christian radio, and Rice is pleased with the support he is getting from Christian gatekeepers as he seeks a wider audience. He admits to being concerned about "a little backlash, but honestly I haven't had any of that."

Rice feels that the way he has been marketed throughout his career "has kind of funneled my work to a certain type of fan, and I know that there are plenty of people out there who would really enjoy how I entertain, but they have no idea that I am in town to do a show because they don't listen to Christian radio... Now let's move on to the next thing, find the next venture."

As he embarks on this new course, Rice is armed with an arsenal of great songs. Known for the intensely visual lyrics that have populated such previous hits as "Deep Enough to Dream," "Welcome to Our World" and "Smellin' Coffee," he again turns in a musically inventive and lyrically deep album. Not being confined by exclusively Christian themes and content, Rice branches out to explore such topics as the passage of time ("Tick Tock"), optimism ("Lemonade") and relationships ("When Did You Fall"). Guitar legend Duane Eddy lends his prowess to a couple of key tracks.

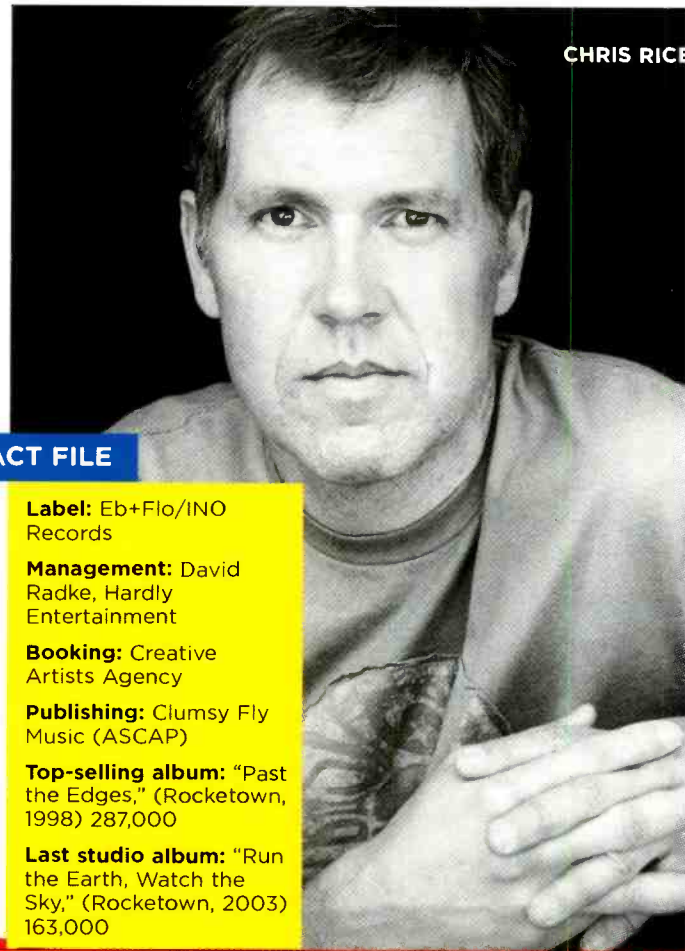
"Amusing" still has plenty for Christian radio and retail to support. "I found the album to be very consistent with what we've come to expect of Chris," says Mark Buyer, music buyer for the LifeWay Christian Stores chain. "It's very listenable, and the songs are great."

On Oct. 11, the label will also issue a live DVD, "Inside Out," recorded at Rice's Nashville home before an audience consisting mainly of "college kids and families from the neighborhood."

INO Records president Jeff Moseley says the label will market Rice to his existing Christian base as well as to the mainstream AC audience. "Fans that I've encountered very much want to share Chris and let other people in on the discovery that they made," Moseley says. "Fortunately, we have a great partnership with Epic, and they are working with us on this."

Plans call for Rice to perform satellite radio concerts surrounding street date. There will also be timed-out downloads to give fans a taste of the new music. "We think if we can get this music in the hands of people that they are going to vote yes, so you'll see a lot of download opportunities," Moseley says.

Rice will also gain exposure touring this fall with Jars of Clay and Sara Groves.



FACT FILE

Label: Eb+Flo/INO Records

Management: David Radke, Hardly Entertainment

Booking: Creative Artists Agency

Publishing: Clumsy Fly Music (ASCAP)

Top-selling album: "Past the Edges," (Rocketown, 1998) 287,000

Last studio album: "Run the Earth, Watch the Sky," (Rocketown, 2003) 163,000



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Lowry Takes Fans On A Trip

Christian Comedian/Singer Steers New Company That Serves Music Lovers 50 And Beyond

Believing that teens and young adults are not the only music consumers interested in great entertainment, Christian comedian/singer/songwriter Mark Lowry has developed a unique way to serve the adult audience. He is launching Senior Trip, a new company that offers retreats to the 50-and-older set.

The first retreat is planned for April 5-7, 2006, to Nashville's Gaylord Opryland Resort. It will include appearances by Chonda Pierce, Michael English, LordSong, Gordon Mote, the McRaes, Pastor Stan Mitchell, speaker/author Tony Campolo, Janet Paschal, Reggie & Ladye Love Smith, Crossway, the Rory Partin Orchestra and Bill & Gloria Gaither.

Lowry says he has often performed at events geared to-

ward seniors and decided he wanted to offer something different. "We want it to be like a three-day party," says Lowry, who started the company with a small group of investors. "We came up with the name Senior Trip because we wanted something that didn't sound like



"We want it to be like a three-day party."

—MARK LOWRY

'senior citizens,' because that sounds old."

The Nashville event will include a trip to the Grand Ole Opry, concerts by Southern gospel's top acts and other such special events as the

Don't Tell the Preacher Big Band Dance. Lowry says the events will be limited to people 50 or older, but their under-50 spouses are allowed to attend. However, he draws the line at children. "Leave the ankle biters at home," he says. "No kids, no kidding."



Lowry, a former member of the Gaither Vocal Band, has forged a successful solo career as a singer/songwriter (he co-wrote the Christian Christmas classic

"Mary Did You Know?") and as the Christian community's best-known comedian, with such platinum video titles to his credit as the "Mark Lowry on Broadway" collection.

He was prompted to start the new venture as he edges toward 50. "It's something

that interests me," Lowry says. "It's good for people my age [47] to get some great positive messages by great speakers. I want to expose great talent to these people. Also, I just think it's time."

He says the popularity of Bill Gaither's top-selling series of "Homecoming" concerts and videos have revealed an underserved audience.

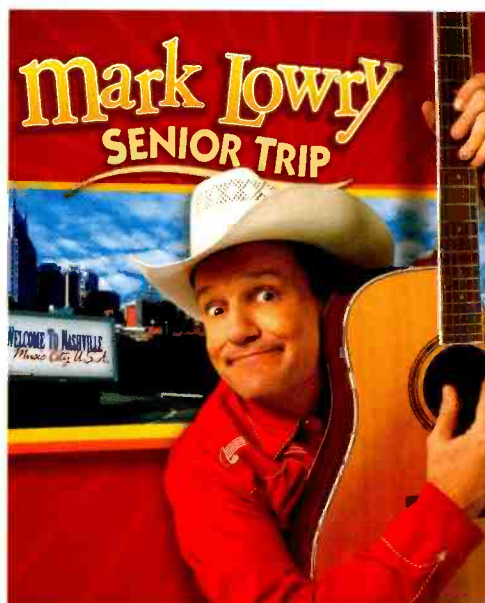
"Gaither has proven that this is an audience that we shouldn't be ignoring," the Houston resident says. "For the past 13 years, that's basically been my audience with the Gaithers' organization, so I think this is going to give them another

thing to go and do.

"This isn't just a concert; it's interactive. I've learned everything I know from Bill Gaither. He's not thought of it yet, so I've got to do it before he thinks of it."

Lowry says the event will include such activities as Geri-oke and the Trulywed Game for couples married 50 years or more. Susan Puckett, previously head of marketing for Daywind Records, has joined Senior Trip as business manager. Plans call for upcoming events in Orlando Fla.; Asheville, N.C.; and California.

Lowry is looking forward to having as much fun as his participants—even if he does not meet the age requirement: "There's a place in my heart for old people," he says. "So I think it's going to be a blast."



Words & Music

JIM BESSMAN jbessman@billboard.com



'Tide' Revisited

Costello Adjusts Lyric To Make Civil War Song More Timely

He had a 4 a.m. wakeup call, but it wasn't necessary because Elvis Costello couldn't sleep the night before his recent appearance on NBC's "Today" with his band the Imposters and guest Emmylou Harris.

It was then that the additional lyrics to his 2004 Academy Award-nominated song "The Scarlet Tide" from the movie "Cold Mountain" came to him: I thought I heard a black bell toll up in the highest dome/Admit you're wrong/And bring the boys back home.

He repeated this portion of the first verse of the anti-war song, which he wrote with T-Bone Burnett, with a second revision: "You know you lied/Just bring the boys back home."

The song originally related to the Civil War setting of "Cold Mountain." Costello performed the rewrite on "Today," and the updated implication was not likely lost on a Costello-friendly crowd.

"We have to speak up now," says Costello, who lives in New York when he is not on the road.

"I have looked forward to living in the true value of this country for the last 25 years, and it is an ideal we give up at

our peril," he continues. "Everything that I have ever loved about America is rapidly being eroded—the unspoiled vastness, that, at its best, can absorb such cultural, religious and regional diversity, and the basic decency—when it isn't tainted by one or other corruption of a belief inspired by a government intent on establishing some freakish hybrid: a spin-controlled theocracy."

Costello points out that Burnett "always said 'Scarlet Tide' was an anti-fear song." He credits Freda Payne "for the inspiration" for the "Scarlet Tide" revision—pointing to Payne's Vietnam-era hit "Bring the Boys Home," which he featured in his "Artist's Choice" compilation for Starbucks.

Costello has since performed the altered "Scarlet Tide" in concert.

"It is impossible to say whether every last person approves of the sentiments contained in the amended lyrics," he says. "There was a considerable roar of approval in Boston, but I was even more encouraged to receive a similar response in Pittsburgh, which I have always regarded as a more working-class town. In the 1980s I played a Campaign for Nuclear Disarmament benefit show in Barrow-in-Furness in the north of England—where the submarine yards were the

main employer—so I know that this can be tricky territory. My guess is that it is still these towns from which the men and boys are being culled to do the dirty work. Nevertheless, the cheer was considerable."

His appearances with Harris on this tour infused a "stronger American folk music element" into his shows, better enabling Costello to "speak to people in their own musical language."

This freedom, he says, "has allowed me to finally reveal the life-during-wartime background of 'The Delivery Man' tale," he adds, referring to the loose narrative running through several songs on his current album.

"'Bedlam' has never felt more timely, and I have started to underline the fragment of the story—contained in the bridge of the title song—in which Ivy's father is described as going off to a war to be killed by 'friendly fire.' I prefaced 'Heart Shaped Bruise' by telling the audience that the song was a war widow's confession that her 'perfect marriage' was a sham."

He followed this with "Gathering Flowers for the Master's Bouquet," the Stanley Brothers' bluegrass classic about death. Its relevance, Costello concludes, "was perhaps not lost on some of the listeners."

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EMMYLOU HARRIS and ELVIS COSTELLO sang a revised version of 'The Scarlet Tide' on NBC's 'Today.'

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Aspirion's Aspirations

Collin Raye Among First Artists Signed By New Indie Label

Collin Raye has signed with startup indie label **Aspirion Records**. His first album for the label is due Oct. 25. It will be preceded by the single "I Know That's Right" in September.

Raye was with **Epic Records** from 1991 until 2002. His output included five platinum albums and 21 top 10 country hits, including four No. 1s.

Nashville-based **Aspirion** is distributed by **Navarre** and headed by industry veteran **George Collier**, who previously worked at **MCA**, **Atlantic**, **Capitol** and **Intersound/Platinum Records**. Other staffers are industry veterans **Steve Baker**, who will head the label's marketing and media efforts, and **Joe Kelly**, who will direct the label's radio promotion.

In August 2004, Raye signed with another startup, **Infinity Records Nashville**, a division of **St. Augustine, Fla.-based Infinity Music**. **Infinity Nashville** was also to be distributed by **Navarre** and headed by **Collier**, with **Baker** as VP, but the planned Nashville division dissolved a month after it was announced.

Meanwhile, **Aspirion** has also signed artists **Leland Mar-**

tin and **Tobias Ren'e** to its roster. **Martin's** album is due Oct. 4. In addition, **Collier** plans to release some catalog product, including "Joe Nichols: The Early Years," a rerelease of an album **Joe Nichols** recorded for **Intersound** in the '90s before finding success on **Universal South Records**.

ON THE ROW: **Dimensional Music Publishing** has acquired **Teracel Music** from **Marty Williams** and producer **Mark Bright** for an undisclosed price. **Teracel's** writers—**Brett James** and **Rascal Flatts** members **Gary LeVox**, **Joe Don Rooney** and **Jay DeMarcus**—join the **Dimensional** roster, which includes **Greg Johnson** and **Kristy Osmunson**. **Dimensional**, which also has offices in **New York** and **Los Angeles**, acquired the **DreamWorks Music** catalog late last year.

Kay Clary is closing her publicity firm **Commotion PR**. She has accepted the director of media relations job at **BMI** in Nashville vacated in June by **Caroline Davis**, who joined the **Nashville Convention and Visitor's Bureau** as senior director of communications. **Clary** starts at **BMI** Aug. 29.

Longtime **ASCAP** publicist **Michelle Goble-Peay** has exited to join **Holly Gleason's** publicity firm, **Joe's Garage**.

Capitol Records Nashville director of new media **Denise Johnson** will leave the label Aug. 12 after nearly a decade there in various capacities.

HONORS: **Guy Clark** and **Marty Stuart** will receive lifetime achievement awards from the **Americana Music Assn.** during the trade group's fourth annual **AMA Honors & Awards**, set for Sept. 9 at Nashville's **Ryman Auditorium**. **Clark** will be honored for his songwriting, and his award will be presented by **Emmylou Harris**. **Stuart** will be honored as a performer, with **Steve Earle** presenting his award. **Clark** and **Stuart** will perform during the awards show. Also, the founders of **Rounder Records**—**Ken Irwin**, **Marian Leighton** and **Bill Nowlin**—will receive the **AMA's Jack Emerson Lifetime Achievement Award** in the executive category.

The awards show will be telecast on **GAC**. The audio will be carried on **XM Satellite Radio**, **Sirius Satellite Radio** and **BBC Radio 2**.

Radio's New Rhythm

The Spanish-language radio we hear today is not the radio we heard even three months ago.

Fueled by **reggaeton** and a broadening mix of **Latin hip-hop**, **dance** and **urban music**, Spanish-language stations across the United States have embraced a youth-driven **Latin sound** that a year ago was mostly absent from the airwaves.

As of this issue, 17 stations nationwide—14 of them monitored by **Nielsen Broadcast Data Systems**—have flipped to rhythmic **Latin music** formats.

In response to the change, **Billboard**, in conjunction with **Billboard Radio Monitor**, will launch a **Latin Rhythm Airplay** chart. It will debut in the Aug. 19 issue of **Billboard Radio Monitor** and in the next issue of **Billboard**, dated Aug. 27.

The chart will appear in **Billboard** every other week, rotating with the **Tropical Airplay** chart. Indeed, about half of **Billboard's** existing **Tropical** panel will drop off to form part of the new **Latin Rhythm** panel.

Many tropical stations, including **Univision's WCAA** **New York**, have shifted from tropical to rhythmic formats.

Other stations that will now fall under the **Latin Rhythm** chart include **Univision's KCOR** **San Antonio** and **KQMR** **Las**

Vegas. **Clear Channel's** properties include **KLOL** **Houston** and **KMGG** **Denver**.

"These stations have not only caught the interest of **Latin labels**, but also **R&B/hip-hop** and **rhythmic promotion departments**," says **Ricardo Companioni**, **Billboard's** **Latin charts** manager. "The format is generating sales, and this new chart complements our recently launched **Latin Rhythm Albums** list."

Univision's most recent flip, **WRTO** **Miami**, will remain on the **tropical** panel. Although it has adopted the rhythmic format, **WRTO** plays a substantial amount of **tropical music**.

PUB DEALS: The timing of a **Latin Rhythm Airplay** chart could not be better for the growing number of **reggaeton** acts inking publishing deals.

The latest involves production duo **Luny Tunes**, which signed a worldwide co-pub-

lishing deal with **EMI Music Publishing**.

Francisco Saldaña (**Luny**) and **Victor Cabrera** (**Tunes**) have written and produced for virtually every top name in **reggaeton**. They also have two albums, "La Trayectoria" and "Más Flow, Vol. 2," on the **Billboard** **Top Latin Albums** chart.

The deal covers the pair's catalog, as well as works by acts signed to its **Más Flow** publishing.

"I was struck by their daring in blending multiple rhythms and styles into the **reggaeton** base," says **Nestor Casonu**, **EMI** regional manager for **Latin America**, who first spoke with **Luny** during the **Billboard Latin Music** conference in April.

EMI has plans to work **Luny Tunes** into the **American** and **European** mainstream markets. The pair will work closely with creative manager **Mirel Bravo**. Already out is a track on **R. Kelly's** current album.



Production duo **LUNY TUNES** have a co-publishing deal with **EMI**.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Kelly's Project Supports East Timor's Children

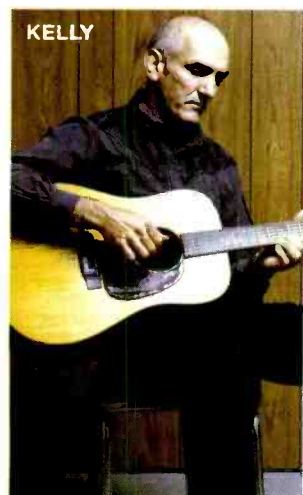
Fund-Raising Album Assists In Generating Aid For Infant Health Issues

New material from multiplatinum Australian acts the **Living End**, **John Butler Trio**, **Missy Higgins** and **Kasey Chambers** is featured on a fund-raising album aimed at decreasing the infant mortality rate in **East Timor**.

"Timor-Leste: Freedom Rising," was put together by singer/songwriter **Paul Kelly** and released July 10 by **EMI Australia**. Funds raised will go to groups working on infant health issues in **East Timor**.

While the album's major

names are intended to draw mainstream radio attention, **EMI** is targeting influential col-



lege networks with more politicized tracks by lesser-known acts. The album has also been promoted through membership databases of **Australia/East Timor** cultural and political associations.

"We're trying to keep costs to a minimum to make sure that as much profit as possible goes to the right places," **Sydney-based EMI** label manager **Graham Aston** says.

Kelly, who is signed to **EMI**, previously supported and raised funds for **East Timor's** struggle to gain independence from **In-**

donesia, which it finally won in 2002. Copies of "Timor-Leste" will be sold in **East Timor** during the coming months at concerts by **Kelly** and other acts featured on the CD, including a number of local musicians.

—CHRISTIE ELIEZER

GOOD BAD DAY: On the back of sales and radio success in central Europe, singer/songwriter **Daniel Powter's** debut single, "Bad Day," has taken off in the **United Kingdom**.

The track by **Canadian-born/Los Angeles-based Powter**

arrived July 25 in **Britain** on **Warner Bros**. It entered the **Official U.K. Charts Co.'s** **Aug. 6** list of top 75 singles at No. 2.

Airplay was key to the song's **European** success, **London-based Warner Music International** VP of international marketing **Dion Finger** says. "People don't know [Powter], but they know the song," he says.

The first breakthrough came in late 2004 when the song was featured in a **French TV** ad for **Coca-Cola**, **Finger** says. Released as a single, it peaked at No. 3 on the **IFOP/Tite-Live** sales chart

in late **March**. It subsequently topped the charts in **Germany**, **Switzerland** and **Austria**, leading to **Powter's** appearance at the **Berlin** stage of the **Live 8** concerts in **July**.

Finger says "Bad Day" has shipped more than 300,000 units in **Europe**. **Powter's** self-titled debut album was released July 25 in **Canada** and **Aug. 8** in the **United Kingdom**. **Warner Bros.** will release it in **October** in the **United States**.

Powter is published by **Song 6 Music/BMI**.

—STEPHANIE WITTMER

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



BRAD PAISLEY
Time Well Wasted
Producer: Frank Rogers
Arista
Release Date: Aug. 16

A triple threat of the first degree, Brad Paisley consistently turns out some of the most diverse and creative albums in mainstream country music. He does it again here over the course of 16 tracks that range from roadhouse twang-o-ramas ("Alcohol," "You Need a Man Around Here"), well-rendered sentimental ballads ("Waitin' on a Woman," "Out in the Parkin' Lot") and radio-ready romance ("The World," "She's Everything"). But Paisley is stylistically adventurous and a picking fiend on cuts like "I'll Take You Back" and the jaw-dropping instrumental "Time Warp." He's also a superb songwriter capable of looking at familiar themes from different angles on cuts like "Flowers," and his duet with Dolly Parton, "When I Get Where I'm Going," will undoubtedly grace a lot of funerals. As always, Paisley is a top-notch humorist: Check out "Cornography" with George Jones, Little Jimmy Dickens, Bill Anderson and Parton. A totally satisfying record on every level.—RW



SHEMEKIA COPELAND
The Soul Truth
Producer: Steve Cropper
Alligator
Release Date: Aug. 16

Nobody should be surprised that blues diva Shemekia Copeland has recorded a soul album. Given her formidable voice, it would be disappointing if

she didn't plunge into R&B now and then. She has done it right, too, hooking up with Memphis icon Steve Cropper. "The Soul Truth" is a sweet piece of work, highlighted by a horn-powered opening track, "Breakin' Out," as well as "Who Stole My Radio?," a question many of us are asking nowadays. "Something Heavy," which is no more than Copeland, Cropper on acoustic guitar and a list of what this woman wants, is strong stuff, and a perfect final track. Another special moment, and surely the gentlest song on the disc, is Copeland's duet with Dobie Gray on the ballad "Used."—PVV



BILL FRISELL
East/West
Producer: Lee Townsend
Nonesuch
Release Date: Aug. 9

After a series of quiet albums, last year Bill Frisell unleashed the captivating, electronics-steeped "Unspeakable," which won a Grammy Award. Here, he returns to more familiar trio territory for a live collection taped at New York's Village Vanguard and Oakland, Calif.'s Yoshi's. For the former he enlists bassist Viktor Krauss, the latter Tony Scherr, while the drum chair is occupied by Kenny Wollesen. Frisell, on electric and acoustic guitar, snakes his loops into the mix as he re-envision originals (the sublime "Ron Carter"), puts his signature on American classics ("Shenandoah") and deconstructs in his own unmistakably singular style such pop tunes as "I Heard It Through the Grapevine" and "Crazy." A big plus is the shy humor of Frisell, a standard bearer of adventurous jazz guitar for the past 20 years. This album is for those who like surprises around every bend.—DO

SINGLES



NICKELBACK
Photograph (3:57)
Producers: Nickelback, Joey Moi
Writer: Nickelback
Publishers: various
Roadrunner (CD promo)

Nickelback introduces its new album (due Oct. 4) with a nostalgic midtempo ballad, a change of pace from frustrated love-gone-wrong rockers like "How You Remind Me" and "Someday," two other leadoff singles that were monster hits for the band. But "Photograph" will follow suit, with its decent melody and easy-to-swallow guitar and drum arrangements, albeit with enough bite to keep the band from becoming an adult contemporary act. Singer/guitarist Chad Kroeger walks down memory lane, expressing the mixed feelings that tug at anyone from a small town. The strummed guitar also helps you drift off into memories that are happy and sad, and since that is the point of "Photograph," you have to call this another win for Nickelback.—CLT



THE ROLLING STONES
Rough Justice (3:10), Streets of Love (5:09), Back of My Hand (3:32)
Producers: Don Was, the Glimmer Twins
Publisher: Promopub B.V.

Virgin Records (digital download)
This three-pack of singles builds the appetite for the upcoming "A Bigger Bang," the first Rolling Stones studio album in eight years. "Rough Justice" is a steamy snapshot of the band's relentless live energy; it is already off to a jump-start at rock radio, although (or perhaps because) the chorus echoes "Brown Sugar." The stadium ballad "Streets of Love"—predictable but soulful—features a deliciously lovesick Mick Jagger hooked on phonics and "drenched with tears." At an average age of 61, the Stones sound raw and real. The smoky footnote "Back of My Hand" delivers a generic late-night blues jam, however. Marketing aside, why not release just one song with a bigger bang?—SP

COUNTRY

RODNEY CROWELL
The Outsider
Producers: Rodney Crowell, Peter Coleman
Columbia
Release Date: Aug. 16

That Rodney Crowell has been on a creative roll of late is an understatement, and the third in a trilogy of introspective masterworks sees no decline in genius but an uptick in rockability. "The Outsider" is part self-examination and part social commentary, and Crowell doesn't always like what he sees in either case. "The Obscenity Prayer (Give It to Me)" is a comment on a selfish society, and the title cut is a grooving slice of perfection. Crowell tosses off brilliant turns of phrase like nickels on the lilted "Beautiful Despair" and "Things That Go Bump in the Day." But he lightens up on the rave-up "Say You Love Me" and offers up a stirring cover of "Shelter From the Storm" with Emmylou Harris. The political rant "Don't Get Me Started" proves it's hard to make "Muslims and Kurds and Bedouin herds" sound poetic, but he gives it a hell of a shot.—RW

ROCK

311
Don't Tread on Me
Producer: Ron Saint Germain
Volcano/Jive
Release Date: Aug. 16

Things start out strong on the eighth studio album from modern rock juggernaut 311. The opening title track finds the band leaning toward reggae and churning out an enjoyable listen, while the funky low-end, rapped verses and harmonies of "Thank Your Lucky Stars" are quintessential 311. But only two more songs—"Solar Flare" and "It's Getting OK Now"—come even close to providing a similar experience. The rest of the material is basically an easy-listening version of the band, with vocals weak enough to be distracting ("Speak Easy," "Waiting") and an over-reliance on multilayered, kitchen sink production ("For the Flowers"). Closer "There's Always an Excuse" proves to be an interesting tour of 311's many influences,

but the stylistic changes are unfortunately not enough to save the song or the album.—BAJ

OPETH
Ghost Reveries
Producer: Jens Borgen
Roadrunner
Release Date: Aug. 30

"Melodic death metal" is the term often used to describe Opeth, but on "Ghost Reveries" the Swedish band delves much deeper into its Pink Floyd-leaning progressive tendencies. This isn't so much an album as it is a journey. The eight songs average just as many minutes, spooling from one to the next like a thread. Opener "Ghosts of Perdition" starts with a blast of growled words and a commanding arrangement, as does "The Baying of the Hounds." Although there are other aggressive phases ("Reverie/Harlequin Forest"), the group mostly weaves quieter melodic tapestries like "Atonement," "Hours of Wealth" (which veers from folk to vaguely psychedelic) and the soft, meandering finale, "Isolation Years." Alternating between powerful metal bursts and gauzy atmospheres requires patient listening, but it allows for better exploration of the beautifully dark world Opeth creates.—CLT

WACO BROTHERS
Freedom and Weep
Producers: Ken Sluiter, Waco Brothers
Bloodshot
Release Date: Aug. 16

No longer a side project, the Waco Brothers now occupy the main stage among the works of feverishly prolific Jon Langford. It is the most solidly played and recorded of the former- and sometime-Mekon man's other recent quality efforts, including excellent albums with the Sadies. With a rhythm section anchored by pub rock veteran drummer Stephen Goulding, "Freedom and Weep" has a classic, roots rock confidence that makes you imagine a merger of Rockpile and the Joe Ely Band. Langford integrates his progressive politics mostly through mood rather than rhetoric, though there is no mistaking the election night

2004 disappointment of "The Rest of the World." Drink the champagne now, Langford sings: "It ain't gonna last four more years/ Nor will your rights." But whether out of power or out of luck, there is no disguising the uptempo joy of the music, laden with well-seasoned hard rock riffs and plenty of pedal steel.—WR

RAP/HIP-HOP

PRAS
Win Lose or Draw
Producers: various
Universal/Motown
Release Date: Aug. 16

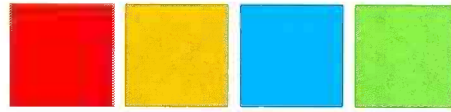
It must be hard being Pras Michel. For years, he lingered in the shadows of his Fugee counterparts, the eccentric Wyclef Jean and the ever-elusive Lauryn Hill. Though he experienced moderate success with first solo outing "Ghetto Supastar," and its title track featuring Mya and the late Ol' Dirty Bastard, it proved no match for the other Fugees' star power. Pras returns, eager to prove that he can stand alone, with "Win Lose or Draw." Sadly, major solo success still seems beyond his grasp. First single "Haven't Found" samples U2's "I Still Haven't Found What I'm Looking For" but comes off clumsy lyrically and musically. One bright spot is "Dance Hall" featuring Sean Paul and Spragga Benz. But it's telling that Pras is still relying on Jean for assistance on tracks like "Angel Sings," and you can't help but wish Hill was there to join in.—IMJ

DANCE

ARMIN VAN BUUREN
Shivers
Producers: various
Ultra
Release Date: Aug. 23

Those that found Dutch DJ/producer Armin Van Buuren's 2003 debut artist album, "76," lackluster are advised to approach this sophomore recording with an open mind. The title track—a top 40 hit in his homeland—is a powerful slab of vocal trance-pop. Here, full-on songwriting and an attention to song structure rule, resulting in a disc that is club- and iPod-ready. Justine Suissa, who has collaborated with Van Buuren **continued on >>p52**

REVIEWS



SINGLES

from >>p51

in the past, is featured on opening track "Wall of Sound," wherein a funky electro undercurrent provides ample edge for cascading synths and Suissa's vocals. While the focus is on uptempo tracks, the rock-etched "Gold-digger" (with Martijn Hagens of Rosemary's Sons) offers a cool break in tempo. The acoustic-laced "Who Is Watching" (featuring Nadia Ali, formerly of Iio) is waiting in line for a remix.—MP

R&B

TEAIRRA MARI
Roc-a-Fella Records
Presents Teairra Mari
Producers: various
Roc-a-Fella

Release Date: Aug. 2

▶ Teairra Mari's self-titled debut centers on relationships from the sassy, no-nonsense 17-year-old's perspective. While its subject matter will appeal largely to the high school set, unnecessary use of profanity and mature lyrical content does little to enhance her street credibility. The superior production adds rawness to the album. Yet it cannot compensate for Teairra Mari's mediocre singing. First single "Make Her Feel Good" is tearing up the charts with its catchy hook, but the controversial next single, "No Daddy," an unapologetic justification for her misguided wild ways, will attract even more attention. Despite the flaws, gems like the infectious "La La" and the club banger "Get Down Tonight" showcase Teairra's Mari's potential.—JS

WORLD

MADREDEUS
Faluas Do Tejo
Producer: Pedro Ayres
Magalhães Metro Blue
Release Date: Aug. 2

★ The soul of Madredeus is Portuguese vocalist

Teresa Salgueiro and guitarist/songwriter Pedro Ayres Magalhães. A quintet based in Lisbon, Madredeus has been enthraling audiences for the past 20 years. The word that thoroughly describes the Madredeus sound is *saudade*—bittersweet longing—and the music that best conveys *saudade* is Portugal's greatest genre, fado. Salgueiro is one of the great fadistas of modern Portugal. She possesses a graceful voice and an enviable feel for the bluesy, emotionally loaded nature of the genre. Magalhães has written several memorable tunes here, including "No Meu Jardim," "Fado Das Dúvidas" and the title track. The instrumentation here is essentially guitars and synthesizers, played with a good deal of romance and precious little flash, which allows our focus to dwell on Magalhães' excellent songs and Salgueiro's gorgeous voice.—PVV

CHRISTIAN

INHABITED
The Revolution
Producer: Monroe Jones
Fervent Records
Release Date: July 12

▶ Fronted by fiery lead vocalist Sara Acker, Inhabited is one of the most promising new bands to emerge this year. The group knows how to rock hard, yet the melodies and lyrics are so accessible, they invite a wide audience to the party. Inhabited targets teen consumers with songs that deal with peer pressure, society's ills, temptation and the search for direction; "Everybody Listen" is a bold statement about individuality and freedom of expression, while "One More Night" is an aching ballad about abuse. "The Revolution" signals the arrival of a new force to be reckoned with

on the Christian rock scene, and it wouldn't be a surprise to see this act become the next cross-over phenomenon, following in the footsteps of Switchfoot.—DEP

VITAL REISSUES

PAT METHENY/ORNETTE COLEMAN
Song X: Twentieth Anniversary

Producer: Pat Metheny
Nonesuch

Release Date: Aug. 9

Two decades ago, "Song X" shocked Pat Metheny's fans as the guitarist broke from his pastoral jazz sensibility and fusion romps to collaborate with saxophone renegade Ornette Coleman. Now, with the eight originals remixed and remastered, and augmented by six bonus takes, the CD makes its grand return, sounding today as fresh and ear-opening as it did in 1985. The two master improvisers meet, embrace, then scamper after each other with speedy precision and oblique lyricism. The most

challenging project and the best album in Metheny's career, "Song X" is a case study in how musicians from two different worlds listen intently to each other and make split-second improvisational decisions. The double drum team of Jack DeJohnette and Denardo Coleman propels the action, and bassist Charlie Haden dives in headfirst. But primarily this is a showcase for Metheny and Coleman, best heard on the frenzied "Endangered Species," blues-hued "Mob Job" and the marvelous "Song X Duo."—DO

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ADDITIONAL REVIEWS:

- Madness, "The Dangermen Sessions" (V2)
- The Concretes, "Layourbattle axedown" (Astralwerks)
- Jamie Lidell, "Multiply" (Warp)

POP

JAMIROQUAI Feels Just Like It Should (4:34)

Producers: Jay Kay, Mike Spencer

Writer: not listed

Publisher: not listed
Columbia (CD promo)

★ If you're one of the "fans" that jumped on the Jamiroquai bandwagon after smash "Virtual Insanity," then the act's latest single might come as a big surprise. As a classic rock-tinged guitar kicks off, it's obvious that this is nothing like the futuristic, soul-infused single that catapulted the Brits into MTV land; or 2001's disco-saturated "Canned Heat," which provided the soundtrack for the memorable dance scene in last year's "Napoleon Dynamite" flick. But as Jay Kay croons about the blissful sensations that go along with being in love, true fans will realize that though the sound is a little different, no one else could feel this kind of funk except Jay Kay and his grooving cohorts.—IMJ

PAT MCGEE BAND Must Have Been Nice (3:59)

Producer: Gregg Wattenberg

Writer: not listed

Publisher: not listed
Kirtland (CD track)

Ain't it grand when it sounds so easy? The well-traveled Pat McGee Band is out of the gate with fourth album "Save Me" and first single "Must Have Been Nice." It has all the elements in place—fervor, solid hooks, instrumental savvy and a lead vocal that ignites the senses—and yet, without the proper promotional attention, here's a band that may fight for its right to shine. After a stint with the majors, McGee is now signed to indie Kirtland; it's a story we've heard before. These guys are doing everything right. Now it takes a champion at radio—or, perhaps, in the new world, online, to let the world know that McGee and buds are a spectacular presence.—CT

COUNTRY

AARON TIPPIN Come Friday (2:45)

Producers: Biff Watson, Michael Bradley, Aaron Tippin

Writers: K. Archer, M.T. Barnes

Publishers: Songs of Daniel/Max T. Barnes, BMI
Lyric Street Records (CD promo)

★ This exuberant anthem will remind America's hard-working folks just what they've been working all week for: the joy of a rip-roaring, super-celebratory weekend. This song has fun, fun, fun all over it. Aaron Tippin turns in a high-energy performance, delivering the rapid fire lyric with guts and gusto, as he sings about the perfect weekend, complete with tiki torches, grills and loud music. Tippin makes it sound like a party you'll want to join. Many stations reserve a special handful of songs to play Friday afternoons to get audiences in the mood for the weekend. This song was made for that slot.—DEP

R&B

112 What If (4:17)

Producer: Darrell "Ghettotop" Allamby

Writer: D. Allamby

Publisher: ASCAP
Def Soul (CD promo)

For a while, 112 was arguably the hottest male R&B group out there, mastering ballads and uptempo tracks. However, fans have shown little interest since the act's fateful departure from label Bad Boy. The guys hope to lure them back with "What If," from "Pleasure & Pain," their sophomore release on Def Soul. Sadly, the ballad lacks the sensuality and charm of previous hits, while the lifeless vocals sound more like a lullaby than a desperate plea. While it may receive spins at R&B radio, "What If" will ultimately leave fans longing for the 112 we knew and loved.—JS

CIARA And I (3:54)

Producer: Adonis

Writers: C. Harris, R. Shropshire

Publishers: various

LaFace/Zomba (CD promo)
There comes a point where

many production-bred artists believe their own hype. "And I" is the ultimate mate in disposable R&B balladry, aided slightly by a robust tapestry of background vocalists. However, that is not enough to resuscitate the flatlining, vapid vocals of Ciara. Take this as a painful example of an employee working beyond her skill set.—CT

ROCK

LIZ PHAIR Everything to Me (3:17)

Producer: John Shanks
Writers: L. Phair, J. Shanks

Publisher: not listed
Capitol (CD promo)

Liz Phair scored a long-overdue crossover hit with 2003's "Why Can't I?," but its glossy sound didn't exactly endear her to devotees of her old-school, lo-fi indie rock. "Everything to Me" is more mature and less slick than its Avril Lavigne-leaning predecessor—a streamlined power ballad that definitely has potential at adult top 40. However, there is nothing really distinctive about this cut, which Phair penned with producer-of-the-moment John Shanks. Therein lies the problem: Phair used to dazzle with her frank lyrics and clever songwriting, but here, she sounds just plain ordinary.—JC

DANCE

DONNA SUMMER I Got Your Love (3:59)

Producer: not listed
Writers: D. Summer, B. Roberts

Publisher: not listed
Universal (digital download)

Timed to coincide with her current U.S. tour, the release of "I Got Your Love" brings us the diva's first new music in two years. The pulsating dance number was recorded a few years ago, but is just now seeing a release exclusively through Apple Computer's iTunes Music Store. The song is tinged with modern buzzy zips and zaps, and is a no-brainer for dance radio and club outlets. It also has an accessibility that adult top 40 stations may embrace.—KC

LEGENDS & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Keith Caulfield, Jonathan Cohen, Barry A. Jeckell, Ivory M. Jones, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Jadeeva Smith, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Ray Waddell

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, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Confab Attendees Spread The Word

R&B/Hip-Hop Conference Provides Forum For Industry Players To Share Their Expertise

What if we organized a conference and no one came?

I've asked myself that question every year since *Billboard* launched its annual R&B/Hip-Hop Conference in 2000. And each year, I'm thankful to say, the question has become moot.

My *Billboard* urban music colleagues Ivory M. Jones and Raphael George and I are especially gratified by the reception the conference received this year, because it was our first time in the southern R&B/hip-hop hotbed of Atlanta. And thanks to the positive response, we're already plotting strategies to bring even hotter beats to Hotlanta in 2006.

For those in attendance at the Aug. 3-5 event, the conference boiled down to one

word: knowledge. I can't count the number of people who raved about the valuable information imparted during the various panels. This was most apparent at the Aug. 5 "Expert Conversation" workshop, during which attendees conversed one-on-one with A&R, publishing and songwriting leaders.

Setting the conference tone was the kickoff session, "Declaring Independence." Label executives and artists weighed in on maintaining independent clout. As TJ Chapman, CEO of TJ's DJ's Record & CD Pool, noted, it comes down to one thing: "What do you want: the dollars or the fame?"

The ASCAP-sponsored "Super Producers" panel was a standing-room-only affair, with folks drawn to a very talkative Timbaland, Warryn Campbell, Dre &



Vidal, Anthony Dent, Bryan Michael Cox and Johnnta Austin. But while production remains an integral component, here's hoping the R&B/hip-hop community doesn't continue to wear blinders when it comes to other crucial aspects of the industry.

It was disheartening to see such sessions as "Cents and Sensibility" and "Digital Dialogues" play host to smaller audiences. Knowledge is definitely power. In an ever consolidating and technologically advancing industry, staying ahead of the curve is what will

separate the successful players from the wannabes.

Those who attended the aforementioned sessions came away with a wealth of key information. For instance, the "Digital Dialogues" audience was treated to a spirited exchange between Motorola senior product manager LaSean Smith and EMI Music Group royalties/digital specialist Andrea Jacobs about the merits of digital exposure versus getting paid. Pacing that discussion was Smith's announcement of a new Motorola venture, iRadio. The

technology, which will provide commercial-free Internet radio channels via a mobile phone, becomes available later this year and will give major-label and independent artists the opportunity to place their music in the hands of millions.

During the "Cents and Sensibility" session—sponsored by the Atlanta chapter of the Recording Academy—participants learned about various forms of insurance to protect all company assets. And speaking of getting paid, Sean Glover, director of royalty administration for SoundExchange, advised artists and labels to be vigilant about their digital performances on the Web, cable and satellite radio. "Dollars are being left on the table," he warned.

Special thanks to Ying Yang Twins member D-Roc

and producer/mentor Mr. Collipark for sharing their own special brand of levity tempered with practical ruminations on the business of music. A tip of the hat goes to former *Billboard* staffer Rashaun Hall, whose assistance in pulling together the conference was invaluable. Ivory, Raphael and I also thank all the moderators, panelists, showcase artists, labels, sponsors (including presenting sponsor American Urban Radio Networks) and our ongoing network of industry friends and supporters. We can't do this without you.

So here's to next year, when I'll again ask the question that opened this column. Doing so will ensure that *Billboard* offers more of what the black music constituency needs to further empower its presence.



BeatBox

KERRI MASON kmason@billboard.com

Ultra's Trifecta

New York Dance Indie Shows Three Faces On New Releases

The three albums could not be more different.

Armin Van Buuren's "Shivers" is high-flying, epic, emotional trance, originally released in the Netherlands on his own Armada Records.

Timo Maas' "Pictures" gets funky with robot noises and genre-bending melodies, and hit U.K. shelves in June on Hope Recordings.

Armand Van Helden's "Nympho," profiled in this space last month, is dance-rock fusion, released July 4 on U.K. label Southern Fried.

Now all three are coming to America—"Shivers" and "Pictures" on Aug. 23 and "Nympho" on Sept. 6—by way of New York indie Ultra Records.

The high-profile triple-release is just one in a series of milestones for Ultra, which in nine short years has become dance's most successful and recognizable label. Ultra boasts 100,000 iTunes downloads

each month, operates three specialized sublabels (*You* for house singles; *Sequence* for reggae, soca and urban; and *Escondida* for world) and just launched a publishing arm (Ultra Music Publishing).

Additionally, the label recently entered a 50/50 partnership with Miami's successful Ultra Music Festival, which will stage its first New York event Sept. 16 in Central Park. One thousand tickets were sold before the ad campaign even started.

But Ultra is best-known for its four double-CD compilation series—"Chilled," "Dance," "Trance" and "Weekend"—which together have sold more than 1 million units. The label recently received a request to launch another "Ultra Dance" series in Estonia.

So, if compilations are responsible for the bulk of the label's success, what is its appeal for European artists looking to get their original

music heard in America?

"I think they notice our stuff on the front page of iTunes [and] in front of the stores at retail," Ultra founder and president Patrick Moxey says.

"Artists and producers are smart," he continues. "They see when people are dealing with things on a serious basis. If a radio station from New Orleans contacts us asking for acts for a show, we send an act there. It costs us money, but we take it very seriously. We have a commitment to dance music, for the long term."

In fact, for artists in search of a full-service U.S. label, Ultra is one of the few games in town: a well-oiled machine poised to hoist product into the far reaches of the country.

"We have different departments that handle all the func-



Getting the funky robot spirit, TIMO MAAS' new album will be one of three distinctive Ultra releases on Aug. 23.

tions of a record," Moxey says. "Whether it's new media, radio promotion, club promotion, product management, marketing, A&R, finance and legal, production, mechanical licensing, publishing. Every avenue that needs to be covered is

properly covered here."

Moxey, a former Virgin VP, intends to keep Ultra indie, and plans to join the new American Assn. of Independent Music this year.

"We feel strongly about being independent," he says. "We want

to be a great outlet for musicians and artists who don't always fit into the cookie cutter of what the major labels want to do."

TRAVEL TUNES: Fischerspooner, Damian Lazarus and Black Strobe have contributed exclusive DJ mixes to "The Other Side," a series of interactive travel guides in the two-sided DualDisc format. The CD side is a musical tour of the acts' native cities (New York, London and Paris, respectively), while the DVD component offers a visual one.

The series is a partnership between Deaf Dumb & Blind Communications (the parent company of DJ booking agency AM Only) and magazine/city-guide publisher Time Out. The first three installments are due Oct. 25.

backbeat

2005 BILLBOARD R&B/HIP-HOP CONFERENCE

Some of R&B and hip-hop's top minds converged on Atlanta's InterContinental Hotel Aug. 3-5 for a dose of Southern hospitality and to share their expertise at the sixth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference. It was the first time the conference was held in Atlanta, after several years in Miami. Attendees were treated to comprehensive panel discussions, new-artist showcases and onstop networking opportunities.

The conference concluded with the fifth annual Billboard/AURN R&B/Hip-Hop Awards, held at Atlanta's Compound Nightclub. Chaka Khan and A Tribe Called Quest were this year's Founders Award recipients, while Usher, 50 Cent and Alicia Keys were among the top honorees.

Photos: Arnold Turner



The members of DAS/Columbia act **Fatty Koo** enjoy a moment on the red carpet with *Billboard* co-executive editor **Tamara Conniff**. Sharing the spotlight, from left, are **Yallure**, **Eddie B.**, **Cardelle**, **Joshua**, **Conniff**, **Ron** and **Marya**.



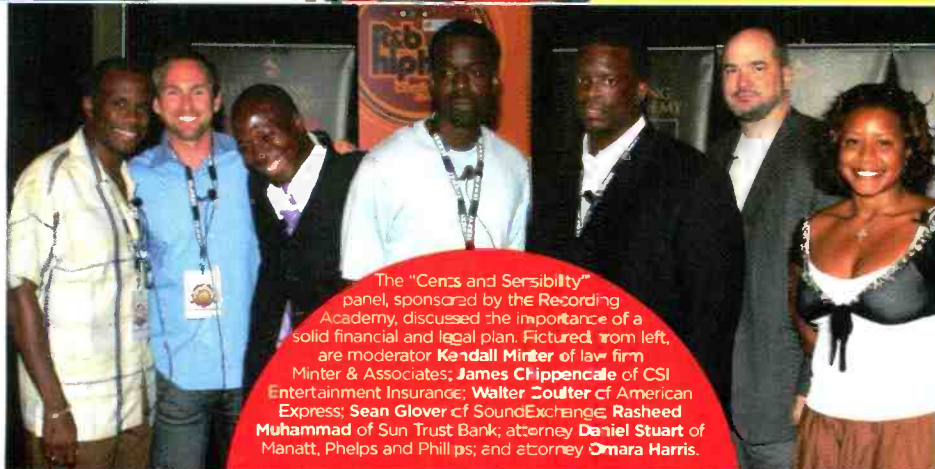
Billboard's **Raphael George**, left, moderator of the "Reggaeton: Fad or Lasting Force?" panel, discusses the future of the Latin rap/reggae hybrid with Powermoves Entertainment's **Eric Martinez**, Goldstar Music artist **Hector "El Bambino,"** Machete Music's **Gus Lopez** and the Root Records/Perfect Image Productions' **Anthony Perez**.



"Digital Dialogues" panel moderator **Terry Bellow** of SuperRadio's "Soul Lounge," far left, talks technology with Largardere Active North America's **Jonathan Dworkin**, EMI Music/AJ Media Group's **Andrea Jacobs**, Urban World Wireless' **Mike Jacobs** and Motorola's **LaSean Smith**.



Songwriter/producer **Bryan-Michael Cox**, center, congratulates **Dirty Rose**, an R&B group signed to Cox's Black Baby Productions, following a performance at the Live Artist Showcase & Happy Hour.



The "Cents and Sensibility" panel, sponsored by the Recording Academy, discussed the importance of a solid financial and legal plan. Pictured, from left, are moderator **Kendall Minter** of law firm Minter & Associates; **James Chippendale** of CSI Entertainment Insurance; **Walter Zoultner** of American Express; **Sean Glover** of SoundExchange; **Rasheed Muhammad** of Sun Trust Bank; attorney **Daniel Stuart** of Manatt, Phelps and Phillips; and attorney **Omara Harris**.

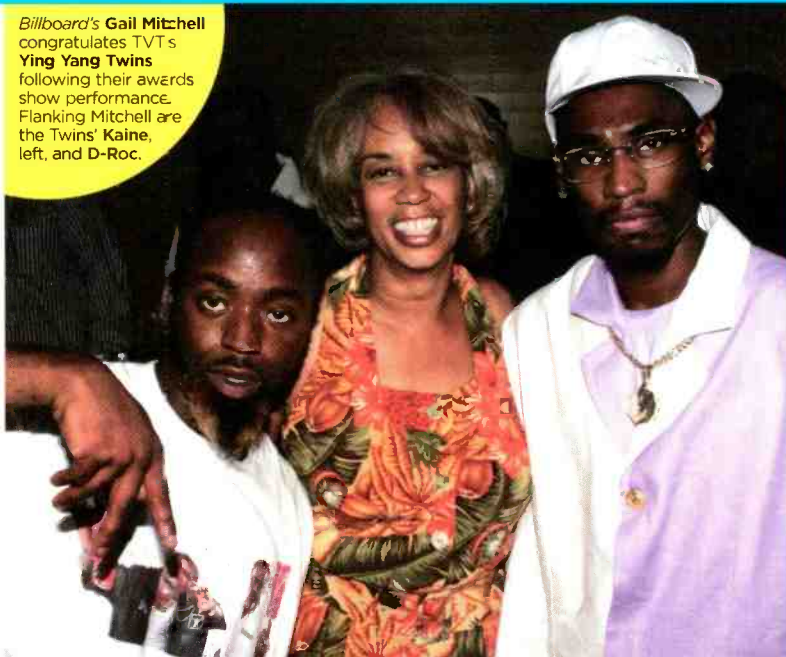


Marketing and media experts gathered for "Branding Power," a discussion of corporate deals involving urban artists. Pictured, from left, are **Munson Steed** of Steed Media Group/Rolling Out Urban Style Weekly, moderator **Erin Patton** of the Mastermind Group, **Hiram Hicks** of the Artist Factory, **Edward P. Foy Jr.** of eFashion Solutions and **Solomon Smallwood** of Madson Smallwood Financial.



The "Declaring Independence" panel addressed the growing number of artists finding success without signing to a major record company. Pictured, from left, are moderator **Ivory M. Jones** of *Billboard*, **TJ Chapman** of TJs DJ's Record & DJ Pool, Brash Music artist **Anthony David**, Duck Down Records artist **Buckshot**, **Richard Dunn** of Brash Music, **Dru Ha** of Duck Down Records, Blackout Music artist **Rob Jackson** and Baylo Entertainment's **Danny "Blaq" Tran**.

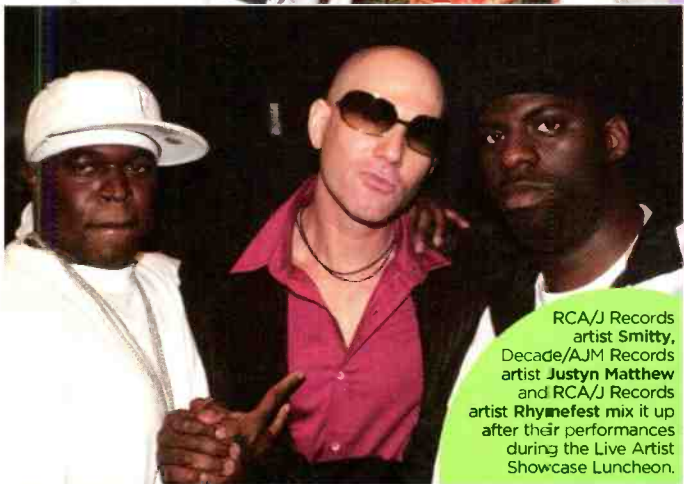
Billboard's Gail Mitchell congratulates TVT's **Ying Yang Twins** following their awards show performance. Flanking Mitchell are the Twins' **Kaine**, left, and **D-Roc**.



Columbia act and Billboard R&B/Hip-Hop Awards presenter **Jagged Edge** dazzle on the red carpet.



The members of **Comptonz** relax in style before their performance at the Live Artist Showcase & Happy Hour.



RCA/J Records artist **Smitty**, Decade/AJM Records artist **Justyn Matthew** and RCA/J Records artist **Rhymefest** mix it up after their performances during the Live Artist Showcase Luncheon.



Carolantic Management Group act **DuVal** wowed conference attendees with slick harmonies and choreographed moves during the Live Artist Showcase Luncheon.



Founder's Award recipient **Chaka Khan** meets fellow honorees **A Tribe Called Quest** backstage at the awards show. From left are **Q-Tip**, **Phife**, **Jarobi**, **Khan** and **Ali Shaheed Muhammad**.



It was standing room only at the ASCAP-sponsored "Super Producers Works top" as some of the industry's hottest producers shared their insights about the music business. The session featured, from left, co-moderators **Jay Sloan** of ASCAP and **Greg Street**, air personality with R&B/hip-hop **WVEE (V-103)** Atlanta, and their panelists: songwriter/producer **Johnna Austin**, producer **Warryn Campbell**, songwriter/producer **Bryan-Michael Cox**, producer **Anthony Dent**, production duo **Dre & Vidal** and hitmaker **Timbaland**.



Billboard president/publisher **John Kilcullen**, left, welcomed conference attendees at the opening reception, co-sponsored by **AURN** and **GSAT/the Lowery Group**. Here, he greets **Gigi Willis** of **GSAT/the Lowery Group**; **Jill Gibson**, daughter of reception honoree and radio pioneer **Jack "the Rapper" Gibson**; and **Jay Williams** of **AURN**.

Music



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Rollins Hits Milestone

Live Set On Longtime Label Captures Post-Sept. 11 Emotions

Sonny Rollins is known as “the Colossus,” an apt moniker for the tenor saxophonist who blows brimstone fire and pacific beauty.

He turns 75 Sept. 7, just eight days after his latest CD, “Without a Song (The 9/11 Concert),” is released by his long-time label Milestone.

The CD is Rollins’ 22nd—and fourth live—album for Milestone, which is now under the Concord Music Group umbrella.

While Rollins’ studio recordings have never fully captured the immensity of his playing, catching the improviser par excellence live during a transcendent performance is a jazz fan’s dream.

This disc captures one of those shows: Rollins’ Boston concert staged three days after the Sept. 11, 2001, terrorist attacks. The CD is a majestic document of a jazz living legend still actively pursuing grand peaks of performance.

A soft-spoken, gentle giant of the tenor, Rollins is a bona fide jazz icon, having played with all the modern greats, including Bud Powell, Miles Davis, Thelonious Monk, Art Blakey, Max Roach and Clifford Brown. He is also modest.

“I’m a pretty tough critic of myself,” he says. “It’s hard for me to listen to my own music. I always cringe in places where I wished I had played something different. But this concert was performed as a historic event, and I feel the music sustains.”

The World Trade Center attack, which took place just a few blocks from Rollins’ apartment, profoundly affected him.

“I was shaken up, discombobulated, just like everyone else,” he says. “I was evacuated from my building. I had to walk down 40 floors in a dark, narrow stairwell, after which I went to our upstate New York home. I was disposed to cancel the Boston show, but my wife Lucille hated to renege on anything and also felt that it might do good to go on with the show.”

As it turned out, the music indeed was a balm to the somber

audience. In the tenor’s estimation, was it healing? “Music has always been my rock, my foundation,” Rollins says. “In fact, if I’m not able to practice for four or five days, I begin to physically feel under the weather. So, yes, I see music as a healing force.”

“Without a Song” includes Rollins’ live staple, the calypso “Global Warming,” as well as songs from his childhood, including the title track (based on the Paul Robeson version). The playing is invigorating throughout. The CD includes 73 minutes of the concert that clocked in at 2 hours, 40 minutes, which means more music from the show could be in the offing.

Originally, Rollins was working on a studio release when his wife took ill. She died last November, which is why the live recording is being issued instead.

“Without a Song” is the final album on his Milestone contract. What’s next? “I’m not sure exactly what I’ll do,” Rollins says, adding that he has many options. “It’s be-

coming increasingly difficult in our society to think of art before commerce. So whatever I do, I’ll be keeping true to myself without compromise.”

BRECKER UPDATE: More details on the serious medical condition of Michael Brecker, this time from a letter sent to friends by his wife, Susan Brecker: The 56-year-old master saxophonist, and 11-time Grammy Award winner, has been diagnosed with MDS (myelodysplastic syndrome), which will require him to undergo a bone marrow stem cell transplant. So far, no suitable donors have been found.

Given that a match would most likely come from a person with an Eastern European Jewish ancestry, family members are requesting that people take a simple blood test to see if they are a potential donor. For more information, contact Brecker’s management at 212-302-9200 or info@michaelbrecker.com. Fans are also encouraged to send e-mails to Brecker at the same address.



SONNY ROLLINS' new album, 'Without a Song (The 9/11 Concert),' is his 22nd album on Milestone.

Photo: Mitch Haddad/WireImage.com

ricardo montaner todo y nada



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

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CHARTS

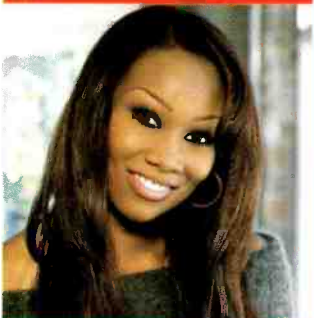


PAYING FOR 'RENT'

>>A Broadway song on The Billboard Hot 100? A visit to "Today" by the cast from the upcoming film "Rent," shown above, helps stir 15,000 downloads of the iTunes-exclusive "Seasons of Love." Those sales place the song at No. 25 on Hot Digital Songs, No. 41 on the Pop 100 and No. 68 on the Hot 100.

TWIN PEAKS

>>In posting its fourth No. 1 on Regional Mexican Albums, Grupo Bryndis earns its best Nielsen SoundScan week, 14,000, double its prior best. At No. 79, the group reaches the top half of The Billboard 200 for the first time, beating a career peak of No. 152.



SLOW BUT STEADY

>>Gospel mainstay Yolanda Adams scores her first No. 1 on billboard.com's young Hot Gospel Tracks with "Be Blessed." Her 20-week climb to the summit is the longest by any of the five No. 1s in the chart's five-month history.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Faith Is Strong, But Overall Album Sales Still Drag

Faith Hill's new "Fireflies" falls shy of her biggest-ever sales week, but in the slow summer of a down year, a one-week sum north of 300,000 is still an encouraging sight.

This marks Hill's third No. 1 on The Billboard 200, as well as her third on Top Country Albums. The 472,000-unit start of her 2002 album "Cry" marked the only opening week she has seen a larger number than the 329,000 that brightens "Fireflies."

Hill's is the third country set to lead the big chart this year, following albums by George Strait six weeks ago and Kenny Chesney in the Feb. 12 issue.

This further marks the biggest sales week by any country title since Christmas week of 2004, when Shania Twain's "Greatest Hits" led Nashville's scorecard with 347,000.

DOWNTIME: The bad news is that only one other album besides Faith Hill's sells more than 100,000. The hits compilation "Now 19" falls to second place with 177,000 sold (down 25%).

By comparison, the 31st sales week of 2004 saw each of the top six albums surpass 100,000 copies, including a 504,000-unit start for "Now 16." Overall album sales decline yet again, as the

gap from 2004 widens from 7.9% last issue to 8.1%.

Before you ask: Yes, the year-to-date album tally includes the 7.9 million copies that have been sold this year via digital download.

BIGGER PICTURE: We first heard the call during fourth-quarter 2004, when the acceleration of album sales that occurred during that year's first eight months evaporated into a sea of comparable-week declines. This year, the idea is beginning to echo in a couple of influ-

ential industry corners.

Simply put, the notion is that we may have already reached the point where album sales alone are not an adequate measure of the music industry's health.

These thinkers suggest that to build a more precise gauge, one should divide the number of digital tracks and master ringtones by nine to approximate album sales for these fast-growing electronic offerings.

Nielsen Mobile, a division of Nielsen Music, is working to get a handle on the latter category. Unlike the monophonic and polyphonic ringtones measured on the *Billboard* Hot Ringtones chart, which only provide income for writers and publishers, the growing field of master ringtones also benefits record companies and recording artists.

In the meantime, we already know that 190.8 million digital tracks have been sold, according to Nielsen SoundScan, up 138% from this point last year. Dividing that total by nine would add another 21.2 million album units to a comprehensive ledger. Add that to this year's album numbers, and the volume grows to 355.7 million.

Make the same adjustment to last year's album tally, and even without master ringtones, the gap from last year's sales is almost halved, to 4.2%.

Look for more voices to join this chorus as the year progresses.

COCKTAIL CHATTER: In its 17 chart weeks, Mariah Carey's "The Emancipation of Mimi" has yet to fall below the top five—the album is No. 3 this issue, with another 99,000 sold. It's her most consistent start since her chart-topping 1996 album "Daydream" spent its first 23 weeks in that part of the chart. "The Emancipation of Mimi" has scanned 2.8 million to date.

Rise Against's "Siren Song of the Counter Culture" reaches the pinnacle on Top Heatseekers, as well as its highest Billboard 200 rank (No. 148) since it entered at No. 136 in the Aug. 28, 2004, issue. Tour dates with Alkaline Trio, plus radio and MTV2 play for the album's second track—"Swing Life Away" (No. 15 on Modern Rock)—were catalysts that gave the album a push.

FOR THE RECORD: The total for Andy Andy's "Ironia" was overstated in the batch of charts we published last issue but was correct in the numbers that Nielsen SoundScan released. The affected charts—The Billboard 200, Top Heatseekers, Top Latin Albums and Top Independent Albums—have been rerun to reflect the proper ranks in our archives at billboard.biz.



HILL

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Martina McBride brings songwriter Joe South back to Hot Country Songs for the first time in 18 years, as she earns Hot Shot Debut honors with "(I Never Promised You A) Rose Garden" (RCA), her remake of a song that was No. 1 for five weeks in 1970 for Lynn Anderson.

>>Fred Bronson also reports on who is the 18th "American Idol" contestant to chart; what makes Bow Wow's fifth anniversary on the Hot 100 so special; and reveals what chart feat Bryan Adams and Elton John have in common with Michael Bubl  and Rob Thomas.

Market Watch

A Weekly National Music Sales Report

For week ending Aug. 7, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

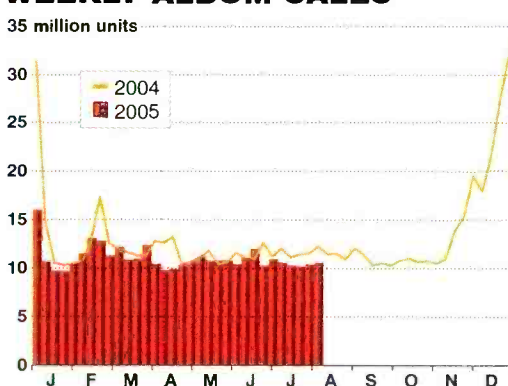
WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,560,000	118,000	6,820,000
Last Week	10,382,000	123,000	6,175,000
Change	1.7%	-4.1%	10.4%
This Week Last Year	12,236,000	153,000	2,867,000
Change	-13.7%	-22.9%	137.9%

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	363,957,000	334,547,000	-8.1%
Store Singles	5,138,000	3,366,000	-34.5%
Digital Tracks	67,323,000	190,858,000	183.5%
Total	436,418,000	528,771,000	21.2%

WEEKLY ALBUM SALES



SALES BY ALBUM FORMAT

CD	356,466,000	332,116,000	-6.8%
Cassette	6,457,000	1,729,000	-73.2%
Other	1,034,000	702,000	-32.1%

Album Sales

'04	364.0 million
'05	334.5 million

Digital Tracks Sales

'04	67.3 million
'05	190.9 million

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	228,481,000	206,859,000	-9.5%
Catalog	135,476,000	127,688,000	-5.7%
Deep Catalog	93,248,000	86,470,000	-7.3%

Current Album Sales

'04	228.5 million
'05	206.9 million

Catalog Album Sales

'04	135.5 million
'05	127.7 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.

AUG 20 2005 POP Billboard



POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 1 17 #1 DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 61 61 MISSISSIPPI GIRL FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Top entry: 1 1 7 #1 WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Top entry: 26 23 GRIND WITH ME PRETTY RICKY (ATLANTIC)

15 mainstem top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 1 15 #1 DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)

HIT PREDICTOR

Table with columns: ARTIST/TITLE (LABEL/SCORE), Chart Rank. Includes sections for POP 100 AIRPLAY, ADULT TOP 40, ADULT CONTEMPORARY, MODERN ROCK.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HIT PREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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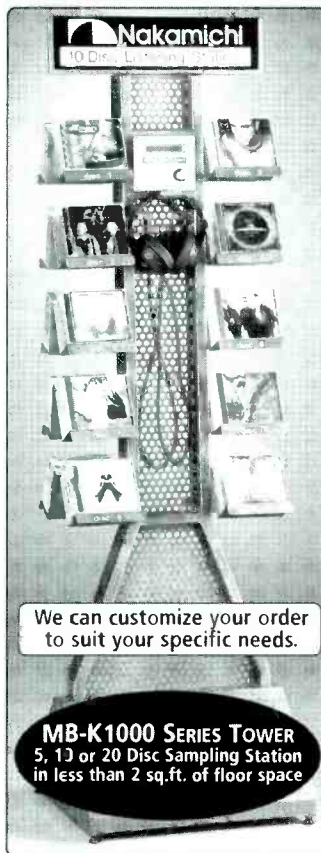


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Bluesman Little Milton Dies

Grammy Award-nominated Mississippi bluesman "Little" Milton Campbell died Aug. 4 in Memphis from a cerebral hemorrhage resulting from a recent stroke. He was 70.

Known for his rough-hewn style, the guitarist/singer/songwriter wrote and recorded the blues anthem "The Blues Is Alright," which has been widely covered.

The son of a Mississippi Delta blues musician, Little Milton was 18 years old when he began recording with Ike Turner for Sam Phillips' legendary Sun Records. It was at Sun during the 1950s that Little Milton experimented with the traditional blues, incorporating elements of gospel, soul and R&B.

In 1961, after an A&R stint with Bobbin Records, he moved to Chicago-based Chess Records, where he scored the No. 1 R&B hit "We're Gonna Make It" on Chess subsidiary Checker in 1965. He cut four additional top 10 hits at Chess before heading to Memphis-based Stax Records in the 1970s.

He released his only major-label album, "Age Ain't Nothin' but a Number," on MCA in 1983, then joined Jackson, Miss.-based Malaco Records the following year. It was at Malaco that he created "The Blues Is Alright."

In 1988, Little Milton was awarded the Blues Foundation's W.C. Handy Blues Award as entertainer of the year. In 1999, his collection of duets with artists like Lucinda Williams and Susan Tedeschi, "Welcome to Little Milton," was nominated for a best contemporary blues album Grammy.

Little Milton is survived by his wife and three children. Memorial donations can be made to the Little Milton Campbell Memorial Fund, Tribute Department, St. Jude Children's Research Hospital, 501 St. Jude Place, Memphis, Tenn. 38105.

—Margo Whitmire



BIRTHS BOY: Julien, to Myriam and Mario Lefebvre, Aug. 2 in Montreal. Mother is director of media relations for Montreal's Bell Center Arena. Father is VP of artist management company Feeling Productions.

GIRL: Owen, to Michelle Branch and Teddy Landau, Aug. 3 in Los Angeles. Mother is a Grammy Award-winning recording artist. Father is the bassist in Branch's band.

BOY: Wyatt Wesley, to Karyn and Bill Macky. Father is VP of national promotion for Epic Records Nashville.

BOY: Landon Joshua, to Ann Marie and Josh Gracin, Aug. 4 in Nashville. Father is a recording artist and former "American Idol" finalist.

DEATHS Eli "Lucky" Thompson, 81, of dementia, July 30 in Seattle. Known for his voluptuous tone and command of the tenor saxophone, the jazz artist played with the greats of the bop era, including Charlie Parker and Dizzy Gillespie.

His composition "Blue 'n' Boogie," featured on Miles Davis' 1954 hard-bop album "Walkin'," became a jazz standard. That album is still in print, as are two Thompson albums from the 1960s that feature him as a leader: "Lucky Strikes" and "Happy Days." Not a fan of the seedy side of the jazz label business in that era, and mistrustful of producers and promoters, Thompson left for Paris

in the mid-'50s. He played and recorded with European and expatriate colleagues there and also in Switzerland.

In the 1970s, Thompson returned to the United States for teaching stints at Dartmouth College and Yale University. After 1974, he suddenly quit playing music entirely. He is survived by three children.

Al McKibbin, 86, of unspecified causes, Aug. 5 in Los Angeles. One of the last great string bass players from the bop era, McKibbin performed with such jazz giants as Dizzy Gillespie, Miles Davis and Thelonious Monk. Born in Chicago to a musical family, McKibbin played bass at local nightclubs while in high school. In 1943 he was hired by bandleader Lucky Millinder and moved to New York. There, he played with such leading jazz figures as saxophonist Coleman Hawkins. He later appeared with Gillespie's big band. Gillespie's experiments at combining jazz and Afro-Cuban rhythms inspired McKibbin's interest in Latin music.

McKibbin moved to Los Angeles in 1958 and played in the staff orchestras of CBS and NBC and on albums by Frank Sinatra, Randy Newman and Sammy Davis Jr. He is also featured on Davis' "The Complete Birth of the Cool" recordings. In 1971, he appeared on Monk's final recording and toured with Monk and Gillespie as the Giants of Jazz that year and the next. He is survived by two daughters.

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INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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WHAT YOU WAITING FOR?

Could it be that Interscope—currently enjoying much success with Gwen Stefani's "Love. Angel. Music. Baby."—is preparing a second solo set from the No Doubt frontwoman for release later this year? It would coincide nicely with the singer's solo tour. Stay tuned.

WELCOME TO THE GROUP

Sharp-eyed readers may have noticed that the story about Lucian Grainge's new management team (see page 8)—a *Billboard* exclusive—mentions London-based Universal Music Group International. For years, this Universal Music Group unit, which deals with the corporation's operations outside the United States, was named Universal Music International. Track understands that the change was made to put the division's name in line with that of its parent.

Staying with UMGI, this summer will see the company complete the relocation of all its labels and operations to a single new building on Kensington High Street in London. Elsewhere in the city, Virgin U.K. will be migrating from its Harrow Road offices to a new site on Hammersmith Road, closer to parent company EMI Music U.K. Virgin's staff is expected to be in the new building for the start of business Sept. 12.

THE SPIRIT'S IN HIM

Venezuelan singer Ricardo Montaner is in the process of creating a Christian music label. Montaner is in distribution talks with EMI for the label, which will be called Salmo. The artist's upcoming



STEFANI

HER BOOTS ARE TAKING BIG STEPS

Hot on the heels of her big-screen debut in top grosser "The Dukes of Hazzard," Jessica Simpson is set to launch her own record label. Details are still being finalized, but sources say the label will not be part of the Columbia Records family. Simpson remains signed to Columbia as a solo artist and is working on her fourth album for the major.

SO NOT COLD

The Rolling Stones entertained 1,100 lucky fans Aug. 10 at Toronto's Phoenix Concert Theatre, in the midst of rehearsals for their upcoming On Stage tour. The group played four cuts from the new Virgin album "A Bigger Bang," including opener "Rough Justice," the blues-driven "Back of My Hand" and "Infamy," featuring Keith Richards on vocals. Other surprises: the oldie "She's So Cold" and covers of Bob Marley's "Get Up Stand Up" and Otis Redding's "Mr. Pitiful."

ing pop album, "Todo y Nada," arrives Aug. 16 via EMI Televisa, formerly EMI Latin (see story, page 46).

SLIGHT CHANGE IN MANAGEMENT

Peter Frampton has signed with Nashville-based Vector Management, Track has learned. Lisa Jenkins, who has been his manager, joins the Vector staff and will co-manage Frampton with Vector president Ken Levitan.

RIFKIN RETURNS TO STREETS

From what Track hears, SRC Records founder Steve Rifkin is re-entering the street-team market. For those with slight memory loss, Rifkin introduced the concept of street teams to the mainstream in the '90s. It would appear that he wants to recapture those gloriously successful days.

TWO FOR THE FARM

John Mayer and Buddy Guy have been added to the lineup for the 20th anniversary of Farm Aid, set for Sept. 18 at Tweeter Center in Tinley Park, Ill. By the way, Mayer also appears on Guy's new album, due next month from Jive.

KRACKER'S FORMER UNION

Shipwreck Union, the one-time backing band for Uncle Kracker, will issue its self-produced debut, "Self Defense," Sept. 20 via its management firm, the Detroit Management Group. Redeye Distribution will distribute the set in the United States.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony Urban Music in New York promotes **Kawan "KP" Prather** to executive VP of A&R. He was senior VP.

RCA Records in New York taps **Sherry Ring** to be senior VP of publicity. She held the same title at Elektra Records.

Virgin Records in New York names **Eve Cantelmi** as senior director of marketing. She was director of tour marketing at Zomba Label Group.

Artemis Records in New York names **Brady Brock** VP of publicity. He was director of publicity at Wind-up Records.

Universal Music Group in New York ups **Scott Belmont** to executive VP/chief information officer. He was senior VP of information technology.



PRATHER

RING

HUBERT

MUÑIZ

PUBLISHING: BMG Music Publishing Worldwide in New York promotes **Laurent Hubert** to executive VP/COO. He was international senior VP.

EMI Music Publishing in Los Angeles promotes **Dan McCarroll** to West Coast VP, creative. He was West Coast senior director, creative.

Chrysalis Music Publishing in Los Angeles names **Dave Ayers** VP of A&R. He was an independent artist manager.

DIGITAL: Glu Mobile in San Mateo, Calif., names **Joe Poletto** senior VP of worldwide publishing. He was GM of U.S. advertising sales at MSN Network. Glu Mobile North America GM **Jill Braff** also expands her role as senior VP of worldwide marketing.

RELATED FIELDS: Univision Television Group in New York ups **Jose Luis Padilla** to GM of Univision and Teletienda's Arizona stations. He was general sales manager.

MTV Latin America senior director of music and talent **Julio Muñiz** relocates from Mexico to Miami to expand his responsibilities at **MTV Networks'** MTV, VH1 and Nickelodeon.

NBC Universal Television Distribution in Burbank, Calif., promotes **Nancy Harrison** to coordinating producer of "Access Hollywood." She was senior segment and field producer of music.

A to Z Music Services in New York names **Sandra Gray** senior account executive. She held the same title at Europadisk.

Send submissions to shan@billboard.com.

Gwen Stefani Photo: Michael Caulfield/WireImage.com

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