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HOT SPOTS

NOVEMBER 6 2004		HOT RINGTONES™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE ORIGINAL ARTIST
1	1	2	My Boo USHI BANDA ALEXIA KEYS
2	2	2	Lean Back TERROR SQUAD
3	4	2	Drop It Like It's Hot SMOOF, DEGGI FEATURING PHARELL

5 A Hot Digital Debut

Billboard introduces Hot Ringtones, a chart that ranks the top 20 best-selling polyphonic ringtones.



33 Reggaetón Rising

The growing popularity of such reggaetón artists as Don Omar have pushed the genre into the mainstream.



51 Sibling Success

Natasha Bedingfield and brother Daniel score separate best-selling singles in Britain under different labels.

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Gwen's Dance Step

Solo Debut Revisits Her '80s Pop Influences

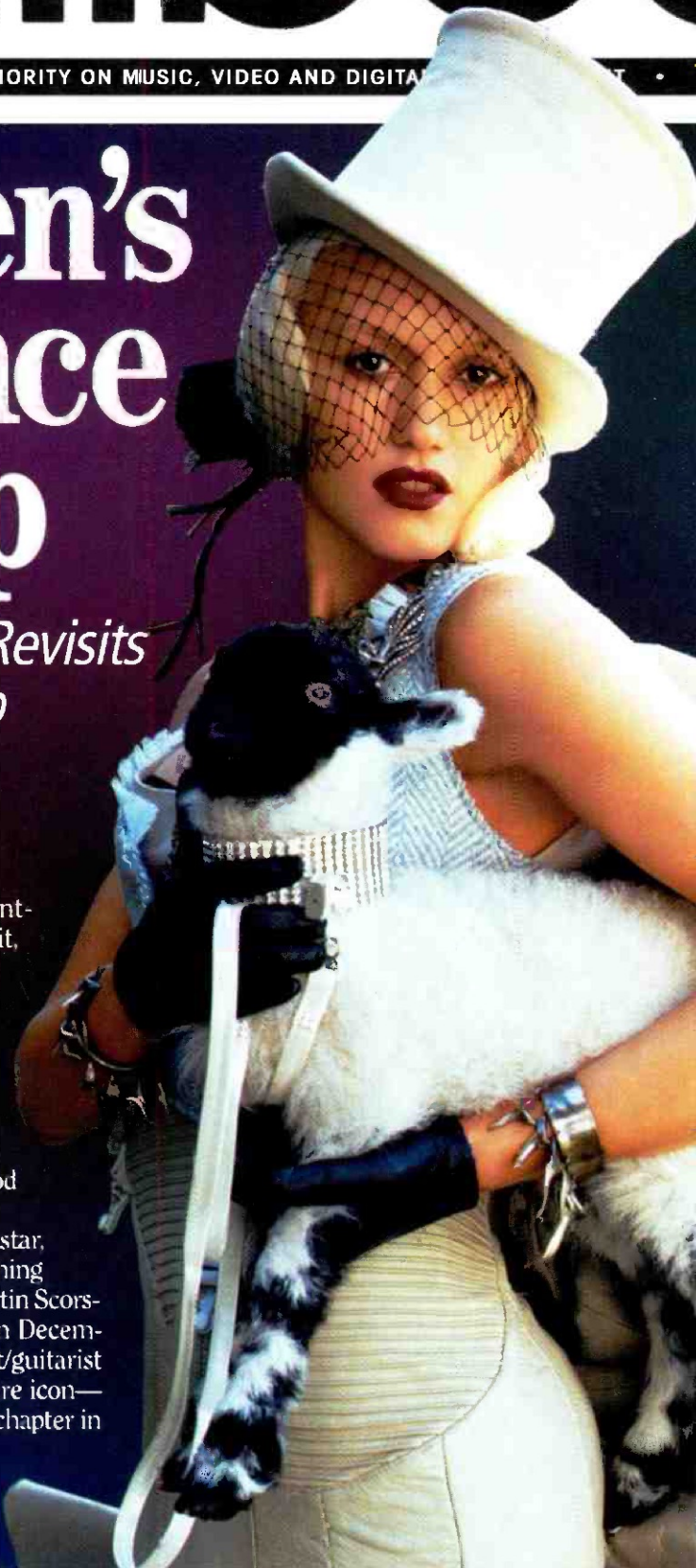
BY MICHAEL PAOLETTA

To hear No Doubt front-woman Gwen Stefani tell it, she's just a girl from Orange County following a dream. "I'm just like you, except I write songs," Stefani says. "I feel like I'm doing something right. And right now, I feel like I'm in a good place in my life."

Indeed, Stefani—rock star, fashion entrepreneur (clothing line L.A.M.B.), actress (Martin Scorsese's "The Aviator," due in December), wife of Bust vocal/guitarist Gavin Rossdale, pop culture icon—is gearing up for the next chapter in a prolific career.

Her solo debut album—or as she pre-
(Continued on page 72)

Photo: Lorenzo Agius



Clear Channel Dusts Off Vintage Brands

Local Names Like Avalon, Pace And BGP Are Back

BY RAY WADDELL

Clear Channel Entertainment believes names like Pace Concerts, Cellar Door and Bill Graham Presents will still strike a chord with concertgoers.

That is why CCE is cashing in some brand equity by resurrecting these and other venerable promoter names as part of a major restructuring initiative for its U.S. operations.

The reorganization of the world's largest concert promoter will dust off some of the best-known names in concert history, largely retired in the wake of promoter consolidation in the late 1990s.

(Continued on page 73)

Fine-Tuning People Meter

BY PAUL HEINE

If you were a radio programmer and you discovered that one-fourth of your audience was punching away from your station every time you played a specific song, would you drop it? Careful now. If you said yes, without first examining the tune's reach and frequency, you may have inadvertently squashed one of the biggest smashes of the year.

According to Arbitron data culled from Portable People Meter testing in Philadelphia, an average 26.6% of listeners to mainstream top 40 WIOQ (Q102) did, in fact, change
(Continued on page 72)

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América Latina...

NEWS FROM SOUTH OF THE BORDER

In Argentina: Daniel Grinbank of concert promotion company DG Productions has confirmed an impressive lineup for the Personal Fest, set for Nov. 5-6 in Buenos Aires. The alternative music festival is sponsored by cell phone company Personal. Acts scheduled to perform include PJ Harvey, Pet Shop Boys, Blondie, the Mars Volta, Primal Scream, Bebel Gilberto, Andy Smith (Portishead DJ), Death in Vegas, Goran Bregovic and Latin acts Gustavo Cerati, Jorge Drexler, Virus and Kinky. Six stages will be set up at Club Ciudad, which has a capacity of 20,000.

MARCELO FERNANDEZ BITAR

In Brazil: As part of the ongoing integration of Sony BMG, Luiz Oscar Niemeyer has left his post as president of BMG Brazil. Frank Welzer, who heads Sony BMG's operation for Latin America and the U.S. Latin market, will continue as head of Sony BMG Brazil in addition to his regional responsibilities.

In other news, Joao Araujo, the longtime president of leading Brazilian indie Som Livre, has exited. Araujo's departure is part of an ongoing plan to restructure the label. Managing director Roberto Pinheiro will now oversee the day-to-day operations of the company.

TOM GOMES

In Colombia: *Vallenato* composer Wilfran Castillo received the highest amount of royalties in

Colombia in 2003, according to a list released by the country's Society of Authors and Composers (SAYCO). Just below Castillo are TV music composers Cesar Escola (who wrote the music for the soap opera "Betty la Fea," among others) and Nicolas Uribe (who composed the music for the soap "Pasion de Gavilanes," among others). Ironically, Colombian superstars Juanes, Shakira and Carlos Vives did not make the list. They are represented by authors' societies outside Colombia.

LEILA COBO

In Mexico: Fey, one of Mexico's pop icons from the 1990s, is releasing her first album in nearly three years after a disappointing self-titled electronica album. That release marked the end of her contract with Sony and with longtime manager, Mauri Stern (who is now working with Belinda). "La Fuerza del Destino," due out Nov. 2 on EMI Latin America, is a tribute to Spain's famed pop band Mecano. The title track is already playing on Mexican radio. Fey hopes the album will help her gain entry into the Spanish marketplace.

"Years ago my song 'Azucar Amargo' was heard [in Spain], but I admit there was nothing relevant," says Fey, who plans to promote the release in that country. "In this case, it's very important for me to know the reaction of the Spanish market."

TERESA AGUILERA

Reggaetón

Continued from page 33

Although reggaetón is closest to hip-hop and rap in sound, at Latin radio it airs mostly on tropical stations, filling slots formerly occupied by salsa acts. But even stations that are not exclusively tropical, like WCAA, or that are straight-ahead pop, like WRMA (106.7 FM) Miami, play reggaetón.

For example, "Tómalo Suave," a pop/reggaetón track featuring Pilar Montenegro, Gizelle D'Cole and Don Dinero, is No. 11 on WRMA's playlist. The track's acceptance at such a mainstream station indicates the genre's adaptability.

At the opposite side of the spectrum is "Oye Mi Canto," a bilingual track by N.O.R.E. that features Nina Sky, Daddy Yankee, GemStar and Big Mato. It is No. 13 on the Billboard Hot 100, and debuts this issue on the tropical airplay chart, at No. 32.

"Like hip-hop, it's a format that comes from the street, and when

production levels evolve—when you have better production, better melodies—the format stays," one Miami programmer says.

WCAA has been playing reggaetón for the past two years. But the bulk of the genre's airplay appears on "El Reggaetón de New York," a weekly show. The program airs Thursdays and is hosted by DJ Cream and DJ Kazanova. Now, roughly 15% of WCAA's program-



DADDY YANKEE: 'WE'RE A GENRE THAT MOVES MASSES'

production levels evolve—when you have better production, better melodies—the format stays," one Miami programmer says.

ming is reggaetón, as is the case with WSKQ. In fact, reggaetón is so prevalent on WSKQ that the station produced a reggaetón concert with promoters Ralph Mercado, Félix Cabrera and John Sepulveda for the SBS network. Dubbed "Megatón," it took place Oct. 27 at New York's Madison

Square Garden.

Performers included Tego Calderón, Don Omar, Daddy Yankee, Zion & Lennox, Ivy Queen and Pitbull.

Mercado also produced a reggaetón concert at Madison Square Garden in 2003.

"From that point, it just kept blowing up," says Debbie Mercado, the show's publicist.

"Last year we laid the groundwork for all these artists who had been doing this for a long time," she continues. "The interesting part is how they mix the salsa beats and other tropical beats. They're able to capture a lot of the audience that *salseros* had."

Sirius Satellite Radio has jumped on the bandwagon as well, with its own reggaetón show. The two-hour "El Rhumbon" program airs Sundays at 10 p.m. ET on channel Wax 42.

Whether reggaetón's popularity continues to grow remains to be seen. But most involved with the genre are confident.

"We thought it was going to be a fad," Tanner says. "And we were wrong."

Something Twisted At Top Of The Chart

Twisted Records is proving to be the little label that could. The New York-based independent owns the No. 1 and No. 2 spots on the Hot Dance Club Play chart this issue with **Superchumbo Featuring Celeda's "DirtyFilthy"** and **Ono's "Everyman . . . Everywoman . . ."**

This is the third No. 1 for Superchumbo (aka **Tom Stephan**), who previously topped the chart with "This Beat Is" (2003) and "Irresistible!" (2002).

"DirtyFilthy" marks Celeda's first time on top—though her solo club hits "Free Your Mind" and "Be Yourself" peaked at No. 3, while "The Underground" missed the pole position by one spot.

"Everyman . . . Everywoman . . ."

recently issued, "Rock the Vote"-styled compilation, "Wake Up Everybody."

ANTICIPATION: Days after receiving a sneak peak into **Gwen Stefani's** solo debut, "Love, Angel, Music,

Beat Box
By Michael Paoletta
mpaoletta@billboard.com



ONO: CLUB ACCEPTANCE OPENS DOORS

is the third top 10 Club Play track for Ono (aka **Yoko Ono**). It follows "Hell in Paradise" and "Walking on Thin Ice," which peaked at No. 4 and No. 1, respectively.

The politically charged "Everyman"—which includes cool remixes by **Basement Jaxx** and **Blow-Up**—could very well command the top spot of the Club Play chart next week. Stay tuned.

Staying with Ono for one more second, we can't help but notice that the dance community's complete acceptance and recognition of the artist and her remixes have paved the way for others in the music world to show her similar respect.

In addition to numerous TV appearances and magazine articles, Ono's "Give Peace a Chance 2004" appears on the

Baby (Interscope, due Nov. 23), we find it nearly impossible to get the darn thing out of our head (see story, page 1).

Most memorable moments include "Harajuku Girls," "Hollaback Girl," "Rich Girl," "Real Thing" and "Long Way to Go." There is more where lead single, the very cool "What You Waiting For?," came from. Trust.

Leave it to Stefani to ensure that there will be no parking on her dancefloor—unless, of course, it's to get "between the sheets" with the old-school-shaded soul jam "Luxurious."

INTO THE SUN: The dates for the 20th anniversary of the Winter Music Conference are March 22-26, 2005, at the Wyndham Resort in Miami Beach. For info, log on to wmcon.com.

DUTCH DELIGHT: Nashville-based *Billboard*-reporting DJ **Ron Slo-mowicz** (aka **DJ Ron**)—who is also a member of production trio **Piper**—attended the Amsterdam Dance Event (see story, page 8).

Slo-mowicz says his best personal moment occurred when he stopped by a **Burger King**. "I sat next to a table where there were three family members seated—a daughter, a mother in her 30s and a grandmother in her 60s," he recalls.

At one point, "**Basement Jaxx's** 'Red Alert' came on the sound system and all three started singing along," he says. "I couldn't believe it. I kept thinking, 'Would that ever happen in the States?'"

We can answer that thought in two words: highly unlikely. Of course, it does illustrate how dance music has infiltrated most every segment of European society. To paraphrase **Kylie Minogue**, we should be so lucky.

Stefani

Continued from page 1

fers to call it, "my side project"—"Love, Angel, Music, Baby" arrives Nov. 23 in the United States (and one day earlier in Europe) from Interscope.

The disc will also be available in a deluxe limited edition. This fabric-wrapped, gold-embossed Digipak, with a case designed by Stefani/L.A.M.B., will retail for less than \$30.

"Love, Angel, Music, Baby" is a global priority for the label—encompassing TV appearances, Internet initiatives and grassroots lifestyle marketing.

"Gwen is the kind of person with the potential to move the needle of popular culture," Interscope Geffen A&M chairman Jimmy Iovine says. "She comes from a different place; she has her own lane. This is her very own concept album."

Stefani is more direct. "This is my dance record," she says of the set. "I had always wanted to do a dance record, but 'dance' is misleading [because] the definition of 'dance music' around the world is so different."

Stefani's "dance record"—not to be confused with today's four-on-the-floor underground club music—is steeped in all things '80s, from Lisa Lisa and Debbie Deb to Depeche Mode and the Cure, from Prince and Club Nouveau to Missing Persons and L'Trimm.

Stefani credits No Doubt bandmate Tony Kanal with exposing her to these sounds. "I was a strict ska girl until I met Tony," she says. "He was always listening to all this stuff that you would hear when you went dancing at Knott's Berry Farm—like I did."

She adds, "Everyone I worked with [on this album] was under strict instructions as far as inspiration goes. I wanted to recapture the feeling I had when I first heard those songs."

"Love, Angel, Music, Baby" includes the work of numerous producers, songwriters and musicians: Dr. Dre and Eve ("Rich Girl"), the Neptunes ("Hollaback Girl"), Wendy & Lisa and New Order's Peter Hook and Bernard Sumner ("Real Thing"), Dallas Austin ("Cool"), OutKast's Andre 3000 ("Long Way to Go"), Jimmy Jam & Terry Lewis ("Harajuku Girls") and Kanal ("Serious"). Stefani co-wrote all the tracks on the album.

Lead single "What You Waiting For?"—which ascends The Billboard Hot 100 to No. 63 this issue—was penned with Linda Perry; Nellee Hooper produced it.

"It wasn't about me having to create every part," Stefani says of the album. "It was about me driving the car, making the rules. Because I let so many other people in, this record is less of me than a No Doubt record. I see it as one big collaboration."

In the studio, Austin says, he and Stefani "carried on like eighth-grade friends discussing our favorite '80s songs. It was not a generic recording experience. It was unique for both of us."

Austin stresses that it was important for Stefani to make a record that was not too close to No Doubt's sound. "She would often say, 'I must preserve the band's integrity.' She's very sincere, very pure."

For Iovine, the set is a modern take on a pop album. "The whole thing, the whole vibe, from start to finish, explains where she is at this point in time," he adds.

That said, Stefani—who has collaborated with Eve ("Let Me Blow Ya Mind") and Moby ("South Side") in recent years—acknowledges that she had a goal: "I was not looking to make an art record. I was looking to make a specific record that would be everyone's guilty pleasure. There was no room for anything but singles on this album."

Delivered to radio in mid-September, "What You Waiting For?" has found a hungry audience at sta-

tions in several formats, including mainstream top 40 KIIS Los Angeles and WAKS Cleveland, adult top 40 KFMB San Diego and WVRV St. Louis and modern rock KROQ Los Angeles and CIMX Detroit.

"It says a lot about Gwen and her music that we're getting a great response from different formats," notes Steve Berman, Interscope Geffen A&M head of marketing and sales. "She is a prolific artist who has pushed herself creatively with this record."

KIIS added "What You Waiting For?" at the end of September. "It was one of those tracks that instantly shot to No. 1 phones," associate PD/music director



Julie Pilat says. "Weeks later, it is still huge. People cannot seem to get enough of it."

This response bodes well for "Love, Angel, Music, Baby," which, given Stefani's history, could well be a multi-format smash.

"There is definite interest surrounding this album—and it goes beyond pop consumers," notes Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village. He cites a recent in-store with Sum 41, during which "lots of people were inquiring

about Gwen's album. It's not uncool to like Gwen and No Doubt, which explains why the group's albums continue to sell."

In the United States, No Doubt has album sales of 15 million, according to Nielsen SoundScan. "Tragic Kingdom" (1996), which spent nine weeks at No. 1 on The Billboard 200, accounts for 8 million of those. "Return of Saturn" (2000), "Rock Steady" (2001) and "The Singles: 1992-2003" (2003) peaked at No. 2, No. 9 and No. 2, respectively.

The group's new Interscope collection, "Everything in Time (B-Sides, Rarities, Remixes)," entered The Billboard 200 at No. 182 last week.

No Doubt has scored six top 40 Hot 100 singles, three of which went top 10 (including "Hey Baby"). The band also notched five top 10 hits on the Mainstream Top 40 chart (including "Don't Speak," which clocked 10 weeks in the pole position) and five top 10s on Modern Rock Tracks (including "Just a Girl").

Outside the United States, "The Singles: 1992-2003" shipped 1.5 million units, according to the label. The set's single, a cover of Talk Talk's "It's My Life," is the longest-lasting track on Nielsen Music Control's European Airplay chart, having spent 52 weeks so far in the top 100.

Now, "What You Waiting For?" is being played on such top 40 outlets as BBC Radio 1 and Capital Radio in Britain. This has set the stage nicely for Stefani's album, according to Jurgen Grebner, London-based VP of marketing for Interscope Geffen A&M at Universal Music International.

"We want to establish her as an artist in her own right," Grebner says. "We will not consciously market her as 'the voice of No Doubt.' We will position her as the next pop icon."

Stefani commences a two-week TV and press promotion tour Nov. 7. She will visit Germany, France and the United Kingdom. She will also perform

at the 2004 MTV Europe Music Awards Nov. 18 in Rome.

In the States, Stefani will participate in MTV's Spanking New Music Week, which kicks off Nov. 8. She also will perform the opening number at the American Music Awards Nov. 14. She is confirmed to appear on "The Ellen DeGeneres Show" and at the Billboard Music Awards.

Internet initiatives include AOL's Sessions and First View and launch.com's artist of the month for November. "Because Gwen has such an expansive fan base," Berman says, "we are aligning her with places where she can touch as many people as possible."

Whether Stefani takes "Love, Angel, Music, Baby" on the road remains to be seen. "Touring is something I've done a lot of in my life, and right now it's about doing stuff I've never done before—like dancing to my own song in a club," Stefani says. "But I can't picture myself touring without No Doubt."

Speaking of No Doubt (as she often does), Stefani hopes hardcore and casual fans alike will welcome her album. "I have all the respect for everyone [who has] ever supported No Doubt around the world," she says. "But if I'm being honest, when I'm making songs I'm only thinking of myself. I had a specific thing I wanted to try [with this album], and now I'm ready to share it with people."

As far as the next No Doubt album, Stefani says "We've talked about it, but there are no definite plans. Tom [Dumont] has been producing for other artists and he [recently] got married. I have this record. Tony's producing the artist Elan. And Adrian [Young], who has been touring with Bow Wow Wow, has a 2-year-old and is golfing everyday. After all the hard work, we're focusing on ourselves for the moment. We'll see what happens next."

Additional reporting by Emmanuel Legrand in London.

People

Continued from page 1

stations every time Q102 played OutKast's "Hey Ya!" in September 2003. The station was hitting the largely unfamiliar song only about four times per week.

By early October, Q102 had upped the weekly spins to 14, and the song's tune-out factor dropped to 13.7%. One month later, "Hey Ya!" was playing 39 times a week and listeners were loving it: Only 9.4% were punching the button. By December, the switchers dropped to 5.7%.

This real-life scenario illustrates the promise and peril of what Arbitron has dubbed Music Tester, a prototype product from its PPM electronic audience-measurement system. Arbitron calls it a "minute-by-minute programming revolution"—the ability to see what listeners do when a station airs a specific programming element (a song, a spot, a bit) and to track that audience behavior over time.

"When a song airs on your station, you have two types of listeners: those

already listening and new people who tune in during the song," notes Bob Michaels, VP of programming services for Arbitron and a former PD. "Those listeners have two choices: stay with you or change the station."

That's what Music Tester would measure. When a specific song comes on, does it retain or repel listeners? Is the song "sticky," or is it like spraying Listerine Be Gone?

Music Tester—which, like the PPM itself, is still in test mode—doesn't count listeners who leave the radio, just those who tune in another encoded media outlet. "The thought was that if we can take a song and look at dozens or a few hundred spins of it on a radio station, what do people do when it comes on?" Michaels explains.

Music Tester works by overlaying a station's monitored airplay information with its minute-by-minute PPM audience data. Like callout research, it requires that a song gets enough spins to be familiar to listeners before attempting to gauge its long-term appeal.

"What we've seen so far is, [at] some radio stations the audience, over time, starts to like songs more and more," Michaels says. "You can't overreact to this data too early. You can't jump the

gun and say, '26% tuned it out, we've got to dump that song.'"

The danger of overreacting could be minimized by establishing minimum spin or cume benchmarks. In this scenario, Arbitron would withhold data until a song had reached a certain audience threshold. Or it would release the data along with reach and frequency information and a warning not to react until the song achieved the audience benchmark. "Then it's up to radio and the labels to argue whether or not a song got a fair shot," Michaels says.

ADDRESSING LABEL CONCERNS

What do record labels think of the technology that could make or break their artists? Arbitron says it has talked to label execs about their concerns, and that's why it is adding reach and frequency statistics to its data. In fact, Arbitron is considering selling Music Tester results to labels.

"We're trying to help the radio industry, which primarily is comprised of music stations," Michaels says. "With that, we feel responsible to talk to the record companies about this, too, because it affects their business, their products, their services and it affects radio stations."

Tony Novia, VP of international for Universal Motown Records Group, says Music Tester could "revolutionize radio and music research for labels and programmers." But he has concerns about the data being misused.

The relationship between callout results and actual tune-outs as measured by PPM remains unknown. Arbitron will explore that relationship when the next PPM test takes place in Houston next year.

VASTLY DIFFERENT TOOL

One potential application is pinpointing song and artist burn sooner than callout—identifying that line in the sand when a novelty song like "Who Let the Dogs Out" crosses from love to hate.

"The question always is, When was that?" Michaels says. "And if you're on it for an extra week or two and the audience is already off it and doesn't want to hear it anymore, are you programming blind, chasing people away and not even knowing it?"

The feeling in the research community is that Music Tester won't replace callout. "But it could be an interesting complement to it," says Warren Kurtzman, VP at Coleman, a research firm

that doesn't do callout.

Kurtzman sees "a very intriguing but unproven concept." Music Tester's shortcoming, he says, is that it reports audience behavior, not what causes that behavior.

"Anybody who's good at music research has identified a half-dozen factors that contribute to why people stay with a station or leave it when a certain song comes on, and burn is only one of those factors," he says. "There's familiarity, acceptance, fit and others. It's a useful tool, but I think we're always going to need to know the why part."

Larry Rosin, president of Edison Media Research, a firm that does callout, sees Music Tester as vastly different from other research products. "If this is true—if, indeed, a quarter of our cume is going away because of any song—that's a staggering piece of knowledge this industry never had before."

However, Rosin says, "there's no way this is going to kill callout research. 'Hey Ya!' is a perfect example. Something kept that song on the air. Would you just yank it when you added it and a quarter of your cume went bye-bye?"