KANYE’S BUSH BASHING IGNITES HIP-HOP PASSIONS >P.5

DOUBLE WHAMMY
OIL PRICES, KATRINA ADD TO INDUSTRY WOES >P.5

THE KAZAA RULING
OZ COURT FORCES MUSIC BIZ INTO ACTION >P.12

THE MUSIC UPFRONT
LABELS TIGHTEN LINKS WITH CONSUMER BRANDS >P.32

BLUNT’S EDGE
MELANCHOLY, HOPE MINGLE ON JAMES BLUNT’S HIT ALBUM >P.30

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HOT TOP WORLD
TOP MUSIC VIDEO
HOT VIDEOS CLIPS

CONTENTS
UPFRONT
5 News
15 Legal Matters
16 Global
18 The Indies
19 Retail Track
20 Making The Brand
22 On The Road, Boxscore
24 Touring
25 Digital Entertainment
26 Q&A: Joe DiMuro

COVER STORY
30 BLUNT'S U.S. DEBUT. Rising
European star James Blunt hopes to build organic groundswell as he enters U.S. market.

HIGHLIGHTS
10 REGGAETÓN REMIXES are must-have tracks for new music from Shakira, R. Kelly, Ricky Martin and Jay-Z.
14 RAY CHARLES is back on the new-release schedule with a collection of duets and a boxed set from Rhino.
27 POPKOMM: The European trade confab undergoes a makeover at its new home in Berlin.
32 THE MUSIC UPFRONT: Billboard presents a day for brands and bands to bond on Sept. 13 in New York.

MUSIC
36 Higher Ground.
Latin Notes
37 Nashville Scene
38 Words & Music,
BeatBox
40 Global Pulse.
Rhythm & Blues
42 Jazz Notes
43 Reviews

DEPARTMENTS
4 Opinion
45 Over The Counter
45 Market Watch
46 Charts
65 Marketplace
69 Backbeat
70 Inside Track, Executive Turntable

ABOVE: Spain's BBE raises eyebrows as her debut album nab five Latin Grammy Award nominations. See page 35. 
Photo: Franck Danielson/Wireimage

U.S. artist JAMES BLUNT surveys a New York street scene as he wonders his entry into the U.S. market. 
Photo: Phil Knott
Movie, Music Industries Must Commit To Aid

By Joel C. High

During the last week, I have watched the events unfold in New Orleans and along the Gulf Coast, and my heart has been breaking from what I’ve seen. My wife and I have been sick with worry for all the relatives and friends we have down there and for the countless strangers suffering through unimaginable hardship and loss.

We started to make lists of all the people we know in and around New Orleans so that we could check in with each of them to find out if they were safe and if there was something we could do to help. Fortunately, we have heard from the majority of our friends, but some are still missing, and all I can do is pray that they have escaped the city but are yet unable to reach out.

The hard truth is that the City of New Orleans that so many of us love is devastated. It is something that I still cannot fully wrap my head around. As I began to write this article four days after Katrina hit, there were still people who had not had any food, water or medical care for days. Promised help had not arrived, and people were dying waiting for aid.

The fact that our nation cannot seem to mortalize the resources it helps to its most desperate citizens in their time of deep need is tragic, and we need to let our government know that this is absolutely unacceptable.

The lucky people have evacuated to stay with friends, relatives or in shelters scattered around the region. It is shocking to think that the people of New Orleans are now being called “refugees,” and there is talk of people living in camps for many months because their homes are uninhabitable.

As I searched for something I could do to help in the face of what seems like a hopeless situation, I began to think of what resources I could marshal to make a difference. My list of friends became my inspiration.

New Orleans in many ways is a sister city to Hollywood. It is a city of musicians, actors, artists, filmmakers and creative people. New Orleans is the acknowledged cradle for American music and is still home to some of the most talented musicians in the world. In addition, in recent years, the state has grown to be called the “Hollywood of the South” because of the number of film and TV productions shot there. I would venture to say that many in the music and film communities have some real connection to the city.

These are our peers, and they desperately need aid. The entertainment community has shown its generosity time and time again, and now it is time to step up and help our friends in need. This is a crisis that is nearly unfeathable in its scope, and donations from the studios, labels, corporations, organizations and individuals are necessary to help the suffering.

I am talking about a serious coordinated effort from a very wealthy industry. Many productions have benefited from lucrative tax-incentive programs from the state of Louisiana, and now it is time to give back in a meaningful way. Aid and beyond donations, however, even greater is required: commitment.

The one thing I am certain of is that the people of New Orleans love their city, and they will come back to rebuild. It is our obligation as business partners, fellow creative people and friends to be there for them. It is during this recovery that we can do a great deal of good financially and by bringing hope for the future.

Hollywood and the music industry must be ready to go back to the region and pick up where we left off. We must not abandon it now in its darkest hour, and we must certainly need to be ready to get back to work when the folks there are ready for us.

It is what we do.

Joel C. High is senior VP of music and soundtracks for Lions Gate Entertainment.
Katrina’s Aftermath

Industry Grapples With Rising Fuel Costs, Battered Markets

Growing price pressure at the gas pump and other lingering problems from Hurricane Katrina could mean more trouble for the struggling U.S. music business as it heads into the all-important fourth quarter.

“This is not a good time for this to be happening,” veteran media industry analyst Harold Vogel says. “This is going to hurt the music business in a collection of small ways.”

Higher oil prices, if they hold up, are likely to cut into consumers’ discretionary dollars—the source of most music purchases. At press time, the average retail price of a gallon of unleaded gas was $3.03, according to AAA. This comes after a jump of 38.9 cents the previous week.

That is bad news for labels and retailers that are looking to big fourth quarter to help bail out the industry of an 8% drop in year-to-date album sales.

“There is no question that when gas prices go up the way they have, that people will hesitate to making purchases,” says World Entertainment CFO John Sullivan.

Likewise, more pain is looming for the already troubled touring business. With consumers routine citing high ticket prices as a reason to stay home, an increase in transportation costs is likely to further erode attendance, those in the touring industry say.

“We’re trying to hold down ticket prices and costs, but in the meantime it is going to cost more for an act to go on tour,” says AEG Live president Randy Phillips. “Gas was artificially cheap in America forever, but no one expected it to virtually double, which is what it has done in the last eight months.”

Independent artists—many of whom tour without support—are already feeling the squeeze.

“When [gas] went from $2.95 to like $3.20, we were driving a route that went from San Francisco to Los Angeles to Phoenix to Salt Lake City and Denver,” says singer/songwriter Nadelle, who records for Olympia, Wash.-based Kill Rock Stars. These are all huge drives, and it killed me.”

Nadelle travels in a Ford Bronco and makes $200-$300 on a good night. After finishing her tour this fall, she plans to stay off the road for the foreseeable future. Kill Rock Stars is still a pretty small label, so we don’t really get tour support.

An Urban Music Industry Ponders A Rapper’s Words

“George Bush doesn’t care about black people.”

It was just seven little words. But when Kanye West, who was just seven little words. But when Kanye West, West moved into a pantheon of African-American musicians who have seized their public platforms to speak truth—at least their sense of it—to power.

“It was refreshing,” says Helen Little, operations manager of Radio One’s Philadelphia trio: hip-hop WPHL, adult R&B WRNB and inspirational WPZ. “Whether I agree or disagree, there’s something to be said for West not being politically correct in a world swamped by political correctness.”
from >>p5
from >>p5

AFTERMATH (cont.)

I was really pressed for money and couldn't fill my tank, I knew [label owner] Slim Moon would send money, but I'm hoping it doesn't come to that.

Battered Markets

The slow recovery expected for the portions of the South Central region battered by Katrina further complicates matters for the music business.

According to Nielsen SoundScan, the South Central region—which includes New Orleans and Mobile, Ala.—is the No. 3 area in the country for physical product sales.

For the most recent chart week, album sales for the entire region—which comprises Louisiana, Alabama, Mississippi, Tennessee and three other states—were flat compared with the previous week. The other seven regions of the United States as defined by Nielsen SoundScan experienced gains of at least 4%.

In New Orleans, album sales were down 89%. Roughly 75% of retail outlets in the city did not report sales to Nielsen for the week. Sales were also off in Baton Rouge, La. (down 22%); Jackson, Miss. (46%); and Mobile, Ala. (21%).

“It’s going to be at least a year before a good portion of the country is going to be a viable active economy again,” says Leslie Hansen, head of sales for Touch & Go, which distributes Merge Records, Drag City and Suicide Squeeze, among others.

Still, retailers and wholesalers polled by Billboard say that the early impact on their businesses could have been worse.

One large wholesale retailer estimates that his company will lose less than $100,000 in business from independent merchants that are shuttered because of the hurricane. Among independent retailers, Kmart, serviced by Alliance Entertainment Corp. in the region, has 40 stores closed by Katrina, but perhaps only two will be long-term casualties.

Wal-Mart, racked by Anderson Merchandisers in the region, had 17 stores close in the aftermath of the storm. On Sept. 6, the company warned that the double whammy of Katrina and gas prices could have an impact on September sales figures.

In addition to lost revenue, labels and distributors face growing oil-related expenses. The cost of transporting CDs from warehouses to stores, for example, is subject to rising fuel surcharges on freight.

“Fed Ex has raised its surcharge a couple of times,” one leading distribution executive says, sources say UPS has held the line.

AEC president Alan Tuchman says that UPS told clients during a conference call that the shipping company hedges against fuel increases by playing the futures markets, but that fuel prices will rise if the situation does not improve.

Creeping Costs

Hastings and other entertainment software retailers such as Trans World Entertainment have been citing creeping fuel costs as a problem for months. And distributors have been dealing with the impact of rising gas prices on the cost of goods for the better part of a year.

Federal Express ground rates are up roughly 10 cents per pound because of fuel surcharges, distribution sources say. Those rates are even higher for overnight air shipments.

Giles Taylor of Trans Solution, a Boston-music business consultancy, says that for many labels and distributors, Katrina will exacerbate existing fuel and freight issues.

Touch & Go’s Ransom says that higher freight-related costs are likely to translate into fewer small accounts ordering direct.

“We have accounts where we’ll actually say, you’re crazy to order that few records from us. Get them somewhere else where you can get more items,” she says.

Some stops are considering protecting themselves against spiraling shipping costs by increasing the size of minimum orders, which are typically $500-$1,000.

Jim Caparro, a member of the board of Entertainment Distribution, says costs for the oil-based raw materials that go into CDs and jewel boxes have “probably gone up by about 10%” since the beginning of the year.

Whether these costs get passed on to music accounts—and ultimately the consumer—remains to be seen.

So far, labels, manufacturers and distributors are absorbing the costs. But that may soon become impossible.

“If costs continue to rise, says Brice Ogilvie, president of one stop Super D, “the major labels are likely to transfer that into a price increase.”

The same goes for touring, says Arny Granat, co-president of independent concert promoter Live Nation: “It always trickle down to the patron.”

Additional reporting by Ed Chisnall in New York.

Rapper’s Words (cont.)

Rapper’s Words

He wasn’t afraid that it would cost him his house or that people wouldn’t buy his album or concert tickets.

Artists have suffered such a backlash before, most notably when Dixie Chicks singer Natalie Maines’ 2003 criticism of President Bush led to a country radio stations and stores yanking support.

West, however, has a very different constituency. “His bread and butter is in the hood,” hip-hop journalist/activist Davey D. says. “And no one there is saying he’s wrong.”

West’s words got around. NBC estimated 13.8 million viewers of the telecast, and the clip of West’s comments became one of the most widely circulated files on the Internet.

An executive at streaming video aggregator Film says the expected 150,000 first-week viewings put the clip in the site’s top 10. Within days, West’s comment became a T-shirt slogan (moeschwag.com) and grounds for an online betting pool.

Whatever good and bad attention West received—response divided sharply along political lines—it did not hurt his career. His sophomore effort—“Late Registration” debuted at No. 1 on The Billboard 200 with 860,000 units, according to Nielsen SoundScan, and second single “Gold Digger” featuring Jamie Fox jumped from No. 19 to No. 1 on The Billboard Hot 100. Scheduled public appearances also went unaffected.

West plans a rousing chorus of African-American artists speaking their minds about race, class and other issues laid bare in a post-Katrina world.

Jazz icon Wynton Marsalis went on “The Charlie Rose Show” on PBS and on “Larry King Live” on CNN in the days after the flooding, eloquently, but pointedly, contextualizing Katrina in an American history of racial division.

And in the next issue of Ozone magazine, the rapper/activist David Banner expanded the indictment of Bush to include a disregard not just for blacks, but for the poor as well. “I’m glad Kanye said what he said on NBC,” says Banner, who is organizing a Sept. 17 fundraiser in Atlanta. “The president never gave a damn about black folks.”

“Yeah backing Kanye 100%,” Def Jam Recordings president/CEO Jay-Z tells Billboard. “This is America: freedom of speech.” Rapper Twista, who is organizing a Sept. 19 benefit concert in Chicago, adds: “He was speaking from the perspective of many Americans sitting at home watching the coverage.”

Some 20-plus years after noting that “rap is CNN for black people,” rapper/activist Chuck D was moved by the disaster to pen a new song. His frank lyrics on “Hell No We Ain’t Alright” sends a message to the government, media, military and to hip-hop culture itself.

“This industry is run by a bunch of grown white men who have benefited off rap being infantilized,” Chuck D says.

“But Kanye West is 28 years old. It’s commendable when a cat realizes ‘I’m a grown man and I have to speak on a situation . . . the business wants rappers to be infantilized to reach the youth market.”

All of these artists, of course, join a lengthy tradition of politicized, black music in America that began with slaves relying on songs to share information. During the civil rights era, Harry Belafonte, Ray Charles, Curtis Mayfield and others raised their voices in pride and protest. The Vietnam War, South Africa’s apartheid and black famine, making Martin Luther King’s birthday an annual holiday and countless other moments bring to mind names like Afrika Bambaataa, The Last Poets, Gil Scott-Heron, Stevie Wonder, Marvin Gaye and Dr. Dre (who donated $1 million toward relief efforts in the wake of the events of Sept. 11, 2001).

Today, though, the black music industry is more influential than ever in terms of consumer lifestyles and sales, leading some to question if those profiting from it have been giving enough, post-Katrina.

“What about Sidekick, PlayStation or the ringtone industry who have made money from hip-hop?” Davey D asks. “It boils down to what Kanye wants, and he probably didn’t say enough.”

Additional reporting by Brian Garrity and Paul Heine in New York.
TWO IS BETTER THAN ONE

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For Reggaetón, Unlikely Newcomers

Pop Stars Gain Access To Coveted Latin Audience By Commissioning Remixes, Original Tracks

Three months ago, Luny, one-half of reggaetón production team Luny Tunes, was standing outside a furniture store in San Juan, Puerto Rico, when his cell phone rang.

It was a radio programmer from Miami. He had R.Kelly's manager on the line—Kelly wanted to do a reggaetón track—would Luny be interested?

"I said, 'Yes. Of course. Let's talk. Let's do it.'" Luny recalls.

In the short time since then, work has multiplied for Luny Tunes and other reggaetón producers, as mainstream pop, hip-hop and R&B stars look to ride the wave of music's hottest new genre. The mix of dancehall, rap, tropical music and a distinctive bass-heavy beat has such artists as Jay-Z, Alicia Keys and Jennifer Lopez—no just a few—commissioning remixes and original tracks to broaden their exposure and fan base.

As recently as six months ago, Luny made music in his backyard in Puerto Rico, using a $100 computer program. Today, Luny Tunes work in their new studio, using top-notch gear to create tracks for the likes of Sean Paul, Ricky Martin, Enrique Iglesias and Ja Rule. "We can work with whoever we want," Luny says. "What we have to do is decide, because there are so many."

Sony Music VP of A&R Ken Komissar believes the genre is only beginning to take off. Komissar would know: A handful of his established acts, including Lopez, Martin and Shakira, are using reggaetón in their current or upcoming releases. "It allows them added exposure, added airplay, added visibility," he says.

In Martin's case, his new single, "I Don't Care," is being serviced to radio in its original version, featuring Fat Joe and Amerique, and as a reggaetón remix produced by Luny Tunes.

The remix came about after the duo produced "Drop It On Me," another track for Martin's October English-language album, "Life," that features Will.I.am from the Black Eyed Peas. Acts that have no relationship to Latin music are also incorporating reggaetón into their mix. Up-and-coming R&B singer Goapele, for example, will issue a reggaetón remix of the first single from her sophomore album, due later this year.

"It makes you cool to the kids," Komissar says. "It's certainly not going to be short-lived... to me, it's the new first music since hip-hop."

For Latin acts, reggaetón remixes have become so standard (Billboard, July 30) that even pop artists and balladeers put them out in hopes of getting airplay at reggaetón-minded stations. That trend has accelerated in the past year with the flip of 17 tropical stations to Latin rhythmic formats.

In the English-language radio realm, it is hard to pinpoint when reggaetón changed from a rare phenomenon to a mainstream trend. Some might say it was late last year, when two singles crossed freely between mainstream and Spanish-language radio. One was N.O.R.E.'s "Oye Mi Canto," featuring Daddy Yankee, Gem Star, Big Mato and Nina Sky. The bilingual reggaetón track climbed to No. 12 on The Billboard Hot 100 and No. 18 on the digital chart.

The second was Daddy Yankee's "Gasolina." A remix featuring Lil Jon helped it gain traction at hip-hop and top 40 stations, which later embraced the original version produced by Luny Tunes.

Now, the production duo is in hot demand to deliver reggaetón to just about everyone. Luny says he just finished the track "Oh Man," for Paul, as well as a remix of Ja Rule's "Rácatá" featuring the reggaetón duo Wisin & Yandel. "They all want tracks, tracks, tracks," Luny says. And instead of simply asking for remixes, artists are requesting original songs. "They ask me for beats," he says. "I send them the beats, and they write over them." Later, the song goes back to Luny Tunes for production.

Kelly's "Burn It Up," featuring Wisin & Yandel, was conceived that way. It is on the Hot Latin Songs, Tropical Airplay and Latin Rhythm Airplay charts, but has yet to be added at mainstream radio.

Indeed, reggaetón is not yet entrenched in mainstream radio charts. Keys' reggaetón remix of "Karma," for example, was made available as a digital track but was not released to radio. Still, many programmers at mainstream radio are confident about reggaetón's appeal, even to non-Spanish speakers, and regularly include the genre in their playlists.

"It's not just about Latin listeners," Clear Channel senior VP of programming Tom Polman says. "White, suburban kids have a lot of passion for it."

The "Karma" remix was done by Bimbo, who recently released his sophomore album, "Bimbo Presenta: Reggaeton 100x35," on Urban Box Office. He has caught the ear of someone on Key's team with a remix of a track by Puerto Rican singer/actress Roselyn Sanchez.

Bimbo produced Spanish and Spanglish remixes of "Karma." The resultant exposure has various hip-hop acts saying to remix his new single, "Fulestame El Taque." "Everyone is fishing to see what happens," Bimbo says.

The rush to get into reggaetón has upped the price for remixes that just a year ago might have been done for free. Mixes can cost $20,000-$50,000 per track—still much less than a mainstream hip-hop remix, but substantial in the realm of Latin music.

The clamor for reggaetón also has some worried that the still-emerging genre might get oversaturated. "Everybody's talking about doing [reggaetón remixes], and now there are going to be too many of them," says Rich Issacson, a principal of marketing/management company Fuerte, who helped broker the Bimbo/Kees remix. Although adding a reggaetón sound will help acts get airplay and exposure they would not otherwise have, Issacson says. "A lot of times, it's a waste. It has to make sense for the song and for the artist."

Rapper and Def Jam executive Jay-Z is working to find just that balance with reggaetón star Hector "El Bambino" for what may be the first hip-hop/reggaetón collaborative album. "Los Rompediscotecas (The Club Bangers)" is due by the end of the year on Roc La Familia, the new world music label Jay-Z formed under the Roc-A-Fella Records umbrella.

The album is a joint venture between Def Jam, Roc La Familia and Gold Star Music, Héctor's label. The notion is to bring together reggaetón and hip-hop tracks and artists... yet to be determined—on one recording. Although the album will feature remixes, Roc La Familia president Juan Perez says it will not be simply reggaetón in English, but a fusion of styles in English and Spanish. "The music has to match," he says, adding that he hopes the album will introduce his label to new fans.

"Hip-hop is only one market," Perez says. "The urban Latino market is just so huge, and hasn't been tapped yet."
SEAN GARRETT  PATRICK “J. QUE” SMITH  CRAIG D. LOVE  R. KELLY  KANYE WEST
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LEON HUFF  TIM KELLEY

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Apple Still Surprises
Introduces iPod Nano, Madonna Catalog Alongside iTunes Phone

SAN FRANCISCO—Kanye West performed, Madonna capitulated, and the sleek, new iPod Nano stole the show at Apple Computer’s media event here Sept. 7. So it went on a day when Apple CEO Steve Jobs announced the expected—a long-awaited iTunes-compatible music phone. But Jobs also surprised the audience, which included such notables as Al Gore and Yo-Yo Ma, with the introduction of the Nano and the addition of Madonna’s catalog to the iTunes Music Store.

The Nano will replace the iPod Mini line, which Apple will discontinue after selling its remaining stock. The Nano is a flash-based device with 2GB (which equates to 500 songs) or 4GB (1,000 songs) capacity, priced at $200 and $250, respectively. As “thinner than a No. 2 pencil” and weighing 1.5 ounces, the Nano is half as thick as the Mini.

The Nano music player—labeled ROKR—was developed with mobile phone manufacturer Motorola. As expected, Cingular is the exclusive wireless operator offering the phone. The ROKR, which holds 100 songs, allows any iPod-compatible track to be transferred from computer to phone. Wireless downloading is not supported.

While other wireless carriers and digital music stores allow users to transfer music to mobile phones, the ROKR is the first phone to work with Apple’s market-leading iTunes service and the first to be backed by a massive advertising campaign.

“There are very few people actually using music on phones,” Apple VP of applications Eddie Cue tells Billboard. “We wanted to do something that we can bring to the mass market. Unless Apple licenses iTunes to more than one phone, however, the market impact is expected to be small at first.”

“Who cares about one phone?” asks Seanus McMeer, founder of mobile-usage tracking firm MMetrics. “In order to take total advantage of [w]ireless, Apple has to get out of its myopic focus on ownership of devices.”

According to Ron Garriques, president of Motorola’s mobile phone division, other Motorola phones will eventually support the iTunes interface. Apple execs say they may license iTunes to other phone manufacturers as well.

The biggest immediate impact, as with most of Apple’s digital music moves, is expected to be on consumer awareness. Motorola and Cingular will each promote the new phone with TV spots, which Cingular is backing up with billboards that will have a similar look to those for Apple’s iPod.

“We think the marriage of a hugely successful product like iTunes and a mobile phone is an exciting development for the music market overall,” says Tom Ryan, VP of digital and mobile development for EMI Music. “It’s going to do a lot to educate consumers, which is a really big part of developing the mobile music market.”

One of the stars in Motorola’s TV ad is Madonna, who until now has not allowed her music to be sold digitally in any form other than as a full album. Apple will only sell music on iTunes that is also available by the track as well.

With the announcement, Madonna is the latest artist to give in to the singles-driven appetite of the digital consumer. Acts that are still holding out include the Rolling Stones, Metallica and Red Hot Chili Peppers.

Cue says Apple “understands and respects” those artists declining to sell their albums as single tracks. “But from our standpoint, consumers are getting music on a per-song level,” he adds. Artists see that and want to be a part of that.”

Meanwhile, Paul McCartney succumbed to the pressure as well, agreeing to list his Sept. 13 album release “Chaos and Creation in the Backyard” exclusively on Napster.

The iPod Nano (top) will replace the iPod Mini. The iTunes music phone, ROKR, is manufactured by Motorola. Cingular is the exclusive wireless operator for the device.

New Monitor E-Newsletter Offers Top 40 Sneak Peek

NEW YORK—Billboard Radio Monitor has launched a new e-newsletter, Monday Morning Monitor, which provides early information on the hottest tracks on mainstream top 40 radio stations across the United States.

Monday Morning Monitor, which debuts Sept. 12, will be delivered weekly via e-mail. The newsletter features the chart for this week at billboardradionmonitor.com.

Each week the newsletter will identify the top five greatest Gainers on the Mainstream Top 40 chart for the past week and provide a list of stations currently spinning those titles.

It also will provide early access to a 40-position chart with total weekly spins for each title, as measured by Nielsen Broadcast Data Systems.

“An airplay data is almost always the best indicator of record sales, we are extremely excited to be the first in the industry to provide this information,” says Scott McKenzie, editor-in-chief of Billboard Radio Monitor.

Monday Morning Monitor will provide preliminary Nielsen BDS information and its own unique way of looking at the Nielsen BDS numbers.

The top 40 chart will be available to Billboard Radio Monitor subscribers Tuesday mornings.

The new publication joins Billboard Radio Monitor’s suite of e-newsletters, including Top 40 Radio Power Play, which provides a weekly countdown of the top 100 songs on all mainstream top 40 radio stations. The Power Play chart will be available via the weekly Top 40 Radio Power Play Top 100 chart and the Top 40 Radio Power Play Top 100 chart for all mainstream top 40 radio stations.

The new publication is available at www.billboardradionmonitor.com.

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Antony & The Johnsons Fly Off With Mercury Prize

New York-based Antony & The Johnsons won the 2005 Mercury Prize Sept. 6, in an upset against such favorites as Kaiser Chiefs, Coldplay, Bloc Party and M.I.A. The act’s “I Am a Bird Now” was released in the United States by Bloomington, Ind.-based Secretly Canadian, which licensed the album to Rough Trade in the United Kingdom.

The sparsely arranged, piano-based album has sold 18,000 copies in the United States since its February release, according to Nielsen SoundScan. Led by soft-voiced, presaging Antony Hegarty, the group is a critical favorite and is perhaps best-known in the States for touring with Lou Reed in 2003. Reed and Boy George appear on the album.

“We listened to [the Mercury Prize ceremony] live online, and we were just as surprised as Antony and all of the people in the audience,” Secretly Canadian co-owner Jonathan Cargill says.

Antony & The Johnsons did not win without some controversy, as the Mercury Prize is reserved for a U.K. act and Hegarty has spent much of his life in the States. “In all fairness, he was born over there,” Cargill says. “It’s just something for people to argue about.”

Cargill also expects the award to boost sales: “I have Google e-mail alerts set up so I’ll e-mail any news related to any of our artists, and within an hour I started getting all these Google alerts from U.S. news sites, so that leads me to believe this will help him sell here.”

However, the Mercury Prize has a larger effect on sales in Europe than in the United States. Past winners include Franz Ferdinand, Dizzee Rascal, Ms. Dynamite and PJ Harvey. Ms. Dynamite and Dizzee Rascal’s winning releases have yet to sell more than 100,000 copies stateside. The prize did not provide a substantial sales spike for Franz Ferdinand or Harvey in this country.

The winning album was chosen by an 11-member panel including media representatives and artists, and the shortlist was selected from a pool of 170 nominated albums. Labels body the British Phonographic Industry and the British Assn. of Record Dealers established the award as the Mercury Music Prize in 1992 to bring greater awareness to albums released in Britain. The Nationwide Building Society took over as sponsor from Japanese-owned consumer-electronics giant Panasonic in 2004.

Live 8 Mastermind Wall To Keynote Roadwork ’05

Kevin Wall, founder and CEO of Network Live and executive producer of Live 8, will be the keynote Q&A for Roadwork ’05, the Billboard touring conference.

Set for Oct. 25-26 at the Roosevelt Hotel in New York, Roadwork is Billboard’s second annual touring conference. Ray Waddell, Billboard senior editor, touring, will conduct the interview with Wall on the opening day of the conference, which drew more than 500 people in 2004.

Live 8 is a joint venture among AOL, XM Satellite Radio and AEG designed as the first multiplatform digital entertainment company for live programming. Wall is the driving force behind Network Live and was instrumental in developing the company’s overall strategy.

The theme of the keynote will be “Music, any time, any place, anywhere.”

“That’s the holy grail, and nobody has really put it into execution yet,” Wall tells billboard. “You have a lot of different networks and device manufacturers who are licensing content on an individual basis, but our idea is to build a horizontal network and produce programming to specifically drop across all these different categories.”

As the executive producer of Live 8 on July 2, Wall developed a global strategy that resulted in one of the largest live broadcasts ever, with nine concerts distributed to more than 160 countries via TV, radio and the Internet.

Network Live is intended to bring music performance into the digital age via live Internet and satellite radio broadcasts of mostly AEG Live-produced events, many originating from venues owned or operated by AEG. The programming will be promoted to AOL’s Web audience of more than 100 million and to more than 4.4 million XM Satellite Radio subscribers (Billboard, July 12).

Among the first events for Network Live will be the Sept. 19 launch of Bon Jovi’s Island Records album “Have a Nice Day” from the Nokia Theatre Times Square.

Wall joins a list of Roadwork panelists that includes some of the most respected names in the touring industry. “I’m a major believer that we’re about to go through a rebirth in live music,” Wall says. “I want to get that message out there.”

For more information on Roadwork ’05, go to billboardevents.com.
Behind The Aussie Kazaa Ruling
So Far, So Good For Copyright Owners, But Court Still Cannot Lift Sharman’s ‘Veil Of Secrecy’

The game of cat and mouse between copyright holders and Kazaa is not over yet. While the Federal Court of Australia issued a judgment Sept. 5 against those directly involved with operating the peer-to-peer network, the 100-plus-page opinion reads more like catnip than a mousetrap.

The decision holds certain attractions for the entertainment industry. The court found six of the 10 “respondents,” including Kazaa owner Sharman Networks, liable for “authorizing” users to infringe copyrighted recordings of the 30 labels that filed the suit.

Winning this issue was no small feat for the labels since Australian copyright law was not clear. The recent U.S. Supreme Court decision in Metro-Goldwyn-Mayer Studios vs. Grokster was not useful for the Aussie court since the parties’ activities in the two cases differed, as did the laws of the two countries. While the Grokster court focused on secondary liability for inducing users to infringe, the Kazaa court was bound by the law of primary liability for authorizing infringement.

Primary infringement occurs in Australia when a person who is not the owner of a sound recording copies a recording, causes it to be heard in public or communicates the recording to the public, or authorizes anyone to perform these acts, without the owner’s permission.

Whether someone is liable for authorizing an infringement depends on the extent of the person’s power to prevent the infringement, the nature of any relationship existing between the person and the infringer and whether the person took any reasonable steps to prevent or avoid the infringement.

The court found that the six respondents knew that users were likely to share files of copyrighted popular music and that this was a predominant use of the system. Nevertheless, Sharman authorized infringement by promoting Kazaa Media Desktop and Kazaa Plus as a file-sharing “facility” on its Web site, encouraging users to share files and promoting the “Join the Revolution” movement—conveying the idea that it was cool to defy the record companies and their “stuffy reliance” on their copyrights.

Five others directly involved with Kazaa were also liable.

Another benefit for the industry is that the Grokster plaintiffs may be able to use this evidence in their ongoing U.S. District Court case to prove that the Sharman-related parties induced infringement.

Yet the decision does not back Kazaa-affiliated parties into a corner yet.

“Despite the best endeavors of the applicants’ legal representatives to penetrate the veil of secrecy,” Justice Murray Wilcox wrote, “the identity of the ultimate owners of the Sharman companies remains a mystery.” No one really knows who is pulling the strings of Kazaa and how these strings can control files or users. This makes enforcing the judgment and reducing future infringements difficult.

For example, Niklas Zennström and Janus Friis (as Kazaa BV) created Kazaa. Contracts revealed that Sharman purchased the “business of P2P Internet-enabled software” from Kazaa BV, which in a separate deal granted Sharman a worldwide license for Kazaa-related technology and improvements.

This latter deal means that someone other than Sharman—perhaps Zennström and Friis—owns the technology. Variety Fair reports in its September issue that Zennström and Friis are now operating an Internet telephony service, Skype, from Estonia—and continue their attempts to avoid U.S. jurisdiction in the Grokster case.

Noticably absent from the Aussie trial evidence was the Kazaa source code (the part of the software that shows how the software works).

As a result, no one truly knows how Kazaa works or if there is a central server somewhere that permits operators to monitor and control the conduct of Kazaa users. Wilcox mentioned several times that he suspects there is a central server, but he “is not prepared to make a finding to that effect” due to the lack of evidence.

Finally, the judgment gave the respondents at least two months to continue operating Kazaa while attempting to come up with a filtering protocol for future versions. The number of past versions downloaded—a figure that equals about 5% of the world’s human population—may or may not be upgraded.

While the decision is helpful to the entertainment industry, the game of hide-the-source will undoubtedly continue.

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LONDON—MTV Networks' move to clamp down on ringtone advertising on its German channels highlights an ongoing debate on whether excessive marketing could hurt the burgeoning business.

In late August, MTV Central announced an indefinite ban on direct-response TV spots between 4 p.m. and midnight, starting Oct. 1 (Billboard.biz, Aug. 24).

The MTV Central service covers Germany, Austria and Switzerland. Germany-only sister channel VIVA will follow suit in March 2006.

MTV confirms the majority of MTV and VIVA's direct-response spots are from ringtones sellers. They invite consumers to use text messages to buy ringtones downloads and monthly subscriptions.

The move is part of a “new advertising strategy,” a representative for Berlin-based MTV Networks Germany says. “The aim is to reach older target groups and raise the interest of traditional advertisers.”

Critics say that ringtone ads flooded TV to the point of tedious. “I'm guessing [MTV was] pushed back by the viewers because of the intensity and monotony of the advertising,” says Andrew Bud, global vice chairman/head of regulation at global trade organization Mobile Entertainment Forum.

MTV Central's restriction followed the recent launch of the netcheckers.de Website by Germany’s Ministry of Family, Senior Citizens, Women and Youth. The site is a response to public fears that young Germans are accruing unnecessary debts by impulsively buying ringtones promoted in direct-response TV ads.

U.K.-based research firm Informa Telecoms and Media estimates the value of ringtone sales in Germany will rise to $245 million in 2005 from $201 million in 2003.

Much of the attention on rington advertising as a result of the wild success of the “Crazy Frog” tone, which gained a cult following across Europe through its ubiquitous TV ads and spun off a massive European hit single (Billboard, July 30).

The “Crazy Frog” craze was created by Jamba, an international ringtones provider that originated in Germany. It is now a subsidiary of U.S.-based digital communications group VeriSign. Jamba has been Germany’s highest-profile ringtonemarker for the past two years.

A Berlin-based Jamba spokeswoman says the company plans to monitor the effect of MTV’s advertising clampdown. “We will continue to do business with MTV,” she says. “We are optimistic that we can find a common solution that meets everyone’s needs.”

As ringtones sales began to level off two years ago, German consumer groups criticized marketers whose advertising was unclear about the difference between buying individual downloads and monthly subscriptions. The ads also were criticized for not emphasizing that specific handsets might be required.

As a result, German regulators introduced the “double-opt-in” system in 2004. It requires customers to confirm a purchase twice before completing a mobile transaction.

“Germany is one of the most tightly regulated markets,” Bud says. “The double-opt-in is so tight, even the U.K. [regulators] thought it disproportionately too strict to go down that route.

In a bid to avoid government interference and a consumer backlash, Europe’s mobile phone industry has increased its self-regulation. For example, MSF’s U.K. chapter introduced a new code of practice Sept. 1 that specifies what information should be disclosed in advertising.

Mobile operators are fashioning the code with contractual force for those selling through networks,” Bud says. “If there are ringtones in the industry, they are chased away quickly.”

MTV Limits Ringtone Ads In Germany

The Crazy Frog ringtones have been a huge success in Germany and throughout Europe.

NEW GERMAN STREET DATE

German record companies will shift their release date from Monday to Friday, effective Sept. 23.

German music industry trade group BPW proposed the change earlier this year (Billboard, July 23) with the aim of allowing retailers and labels to maximize weekend sales of new releases. The change follows market surveys and discussions among retailers and labels. It will mean that the national Media Control sales charts will be published each Thursday instead of Friday.

BPW’s aim is “to establish Fridays and Saturdays as the days for music in Germany,” says Alexander Maurus, managing director of marketing at Warner Music Germany/Switzerland/Austria. Maurus also serves as chairman of the BPW chart and marketing committee.

FRENCH SALES SLUMP

The French recorded-music market fell 2.7% in trade value to 1.78 billion euros ($2.04 billion) during the first half of 2005 compared with the same period in 2004, despite a 5.1% volume increase to 61.5 million units shipped.

Labels trade body SNL published the figures Sept. 5. Singles shipments fell 9.5% to 11.1 million units during the period, while album shipments rose 9.3% to 45.9 million. Singles value dropped 27% to 27.8 million euros ($34.8 million) and albums rose 5.7% to 52.7 million euros ($61.26 million). Music DVD/video shipments rose 27.9% in volume to 4.3 million units and 8% in value to 39.5 million euros ($49.5 million).

SNL president Gilles Bressaud says the results reflect the continuing fall in retail prices. Labels and retailers have acted on pricing to the benefit of consumers, he says, but the downside is “lower margins for everybody.”

Digital Sales (Internet and mobile) rose 95% to 11.3 million euros ($14.3 million) during the period.

BROWN TO EXIT MTV

Singapore-based MTV Networks Asia Pacific president Frank Brown is to leave the network at the end of 2005. His replacement has not yet been named.

Brown joined MTV Networks in 1987 and led the launch of MTV Networks Asia Pacific in 1994. He will relocate to Australia to join his family’s business, international investment and consultancy company the Laura Group.

Since moving to Singapore, Brown has overseen the launch of 20 MTV, VH1 and Nickelodeon channels across the Asia Pacific region that reach more than 200 million households in 26 territories.

—Ymieric Pichevin

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—Steve McBride

HMV EXPANDS IN CANADA, RETURNS TO VANCOUVER

TORONTO—With 10 stores opening in its 2006 fiscal year, HMV Group is bullish about Canada.

HMV Canada, which has 107 existing stores, accounts for a market-leading 25% of the country’s music sales and 13% of DVD/video sales, according to industry estimates.

This summer, HMV opened three outlets in New Westminster and two in British Columbia. This month it will open outlets in Lasalle, Quebec, and Saskatoon, Saskatchewan, with two more Toronto stores due within the year.

More immediate is HMV’s return to downtown Vancouver, which it left five years ago. The company has acquired Virgin Entertainment Group’s sole Canadian Virgin Megastore. The 40,000-square-foot, three-level store on the busy corner of Robson and Burrard streets will be HMV’s largest outlet in Canada.

HMV Canada president Humphrey Kadaner calls the store “the best piece of real estate in the country; the traffic is immense.”

The store ceased trading under the Virgin name Sept. 4; it is to reopen Sept. 11.

The group gives HMV the branch authority and presence in an incredibly important market,” U.K.-based HMV Group CEO Alan Giles says. HMV has nine other stores in the Vancouver area.

“With HMV’s integrated marketing efforts nationally, this is really going to help them in the Vancouver market,” Universal Music Canada president/CEO Randy Lennox says.

Giles says HMV Group’s expansion demonstrates its confidence in the Canadian market. A year ago, he says, he was looking at Canada as “a mature business. I couldn’t see us opening any more stores.”

But now, Giles says, “Humphrey and his team have created a business model that changed the threshold of viability.”

For the 2004/2005 financial year, HMV Group’s operating profit for Canada (as HMV North America) rose 21%, from $2.4 million ($4.6 million) in the prior year to $2.7 million ($5.9 million) on a 52-week basis. That was aided by shuttering the group’s U.S. stores, which recorded a $2 million ($3.65 million) operating loss the previous year. HMV’s 2004/2005 sales in Canada rose 3.1% to $153.8 million ($281.1 million), with comparable-store sales growing 13.5%. Kadaner says DVDs are a major contributor, accounting for 41% of HMV Canada’s 2004/2005 sales in value.


The organization committed to some poor real estate deals,” Giles concedes, “and maybe we didn’t run that business as well as we could.”

Kadaner emphasizes one major difference between the retail landscapes in Canada and the United States. “We have a market [in Canada] where the majority of music sales still go through retailers where music is a core part of their business,” he says. “That’s not the case in the U.S.”

HMV arrived in Canada in 1987 with 20 stores and an estimated 2.5% market share after acquiring the assets of the Mister Sound and Sherman Music chains.

Kadaner, who reports to HMV Group COO Brian McLaughlin in London, was appointed HMV North America president in 2003.

“What Humphrey is the best HMV Canada president in its 20-year-old history,” Lennox says. “He listens, he understands partnerships and he knows how to break records.”

—Larry Leblanc
TOKYO—Times may be tough for Japan's music industry, but the lure of the world's second-biggest music market is attracting international suitors eager to woo the country's consumers away from their long-standing love of domestic repertoire.

In recent months, the music industries and governments of the United Kingdom, Canada and Finland have organized trade missions to Japan, including showcases and seminars. Trade body the British Phonographic Industry organized the 2005 British Music Showcase July 29-Aug. 4 in cooperation with the government's U.K. Trade & Investment arm and HMV Japan.

The British mission coincided with the annual Fuji Rock Festival (July 29-31), which this year included 21 U.K. acts; among them were Coldplay, the Music, Maximo Park and Magic Numbers. Several also played HMV in-store shows during the visit. The U.K. event followed the inaugural Finnish Music Days in Tokyo (May 13-14), which involved 22 music companies from Finland. The initiative was organized by industry body Music Export Finland with the nonprofit Finnish Music Information Center and local promoter CreativeMan.

Finnish Prime Minister Matti Vanhanen took time out from an official visit to attend a Music Days reception featuring Finnish jazz group Trio Töykeä. Vanhanen also went to a sold-out metal night featuring such bands as EMI Finland's gothic-rock act 69 Eyes at Tokyo's 900-capacity Liquid Room.

"Finland has been quite successful at exporting physical products like paper and telephones, but we [are] relatively weak in 'soft' areas like culture and music," Vanhanen said. "But those areas are the most rapidly growing parts of the Finnish economy."

The shrinking Japanese music market is dominated by domestic repertoire, which accounted for 72% of its $5.2 billion retail sales value in 2004, according to the International Federation of the Phonographic Industry.

Participants in the various export-led initiatives acknowledge that the nature of the Japanese market dictates how they approach it.

"Doing business in Japan requires developing relationships over a long period of time," said BPI international manager Matt Glover, who led the U.K. delegation.

MEF director Paulina Ahokas added, "It's really expensive for an individual company to come to Japan for a few meetings, and in Japan you kind of need [an] official seal of approval" to do business.

Glover and Ahokas said their respective organizations plan to return to Japan. Ahokas added that, within three months of the Finnish event, six of the eight rock bands showcased had re-released their material in Japan.

She believes there is a connection between those deals and the acts' participation in either the showcases or a seminar where Finnish executives met representatives of 150 Japanese music companies.

Joose Berglund, owner of Helsinki-based independent label Stupido Records, applauded the effort. "I've been here in Japan once before, but this trip was much better," Berglund said.

Also in May, the Canada Wet initiative involved showcases in Osaka and Tokyo. They were organized by concert promoter Kyodo Tokyo's international division manager Nori Tsuzuki, working closely with the Canadian Embassy.

"The image of Canada was of a country with lots of nature— and hard rock," Tsuzuki said. "We really wanted people to know that Canada has other great music."

Tsuzuki said the Canadian Embassy provided some financial support for the show, although Kyodo "bore the financial risk."

Kyoko Akioka, an A&R director with Canyon International, the foreign-repertoire imprint of Tokyo-based label Pony Canyon, said the Canadian event was "a great opportunity to show that there are a lot of good bands coming out of Canada and to create a brand image for Canadian music."

The showcases featured five cutting-edge bands from Canada's thriving indie scenes—the Dears, Metric, Broken Social Scene, Death From Above 1979 and Stars.

Canadian Embassy cultural officer Kevin Canning said all the bands have struck deals in Japan—"or will have soon"—aided by their participation in Canada Wet.

"We're promoting culture, and we mean business," he added.

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Finnish Prime Minister MATTI VANHANEN (third from left) meets EMI act 69 EYES at Tokyo club Liquid Room.

This time I really mean it. I've done my partying. I'm so over that now. See, last time I wasn't in the right mind-set to quit. But now, I'm a different person. This time, no problem.

Just one thing. I need a little something to take the edge off. After that, I am clean. You know me, I can quit anytime I want. I mean it—once I get past today, I am a new man.

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Every disease deserves medical treatment.
O’Connor, Handleman Drop Middleman

NEW YORK—With its Oct. 4 release of the Sinéad O’Connor album “Throw Down Your Arms,” the Handleman Co. will go full-throttle into independent distribution for brand-name artists.

Last month, Troy, Mich.-based Handleman introduced its indie model, dubbed Artist2Market, when it shipped Tommy Lee’s “Tommyland: The Ride.” The company appointed Paul Ignasinski, formerly director of product planning for the rackjobber, as GM of the A2M effort.

Ignasinski says he is discussions for a couple of new artist deals. O’Connor’s manager, Danny Heaps, says he also expects to release her follow-up to “Throw Down Your Arms” through A2M.

Ignasinski hopes to ship about 100,000 units of O’Connor’s album, which contains reggae covers produced by Sly & Robbie. The deal is structured similarly to Lee’s. Handleman bought the album “one way”—it cannot be returned—from O’Connor, and will offer it to accounts for about $8 wholesale, with the goal of a $10 retail price. In addition to the Digipak, the album will be available one week ahead of street date at a double-vinyl set with a $15.98 list price.

“Sinéad will make more money, about $5 a unit, than if she went with the traditional record-label model where she might only make about $1.50-$2 a unit,” Heaps says. “She has to pay for her own marketing and promotion, but this deal gives her greater freedom and more profit.”

Heaps is pleased with the album’s low in-store price.

“We have eliminated oodles of middlemen,” he says. O’Connor will promote the set with TV appearances on Handlemen’s next A2M venture is Sinéad O’Connor’s forthcoming CD of reggae covers.

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The Indies

TODD MARTENS tmartens@billboard.com

Arts & Crafts Opens Web Shop

Toronto-based indie label Arts & Crafts launched an online download store in August, a project that was more than a year-and-a-half in the making. While the label’s releases are available from iTunes for the usual price of 99 cents per track, the Arts & Crafts store charges more. So far, co-owner Jeffrey Remedios says, customers do not seem to mind.

“We are not cheap,” Remedios admits. “You can get our records cheaper on iTunes. But all of our artists are here, and the artists will get more of a cut. We decided to go with one uniform price around the world, and picked one that we thought could be equitable everywhere.”

A single download costs $1.52, and a full album—complete with downloadable artwork—costs $12.52. Arts & Crafts also sells physical CDs for $14.52, and customers can buy a combined CD/download album for $16.52.

“We haven’t gotten one e-mail about the price difference,” Remedios says. “I’m ready for it. I labored over what to put the prices at and put a lot of thought into it. Ultimately, in a way, we’re splitting hairs. It’s just pocket change, but it adds up. We’re already earning more off our site than we did from our sales off of iTunes. People are making the decision to come to us.”

In addition to selling acts on his label like Broken Social Scene, Feist and Apostle of Hustle, Remedios says the Arts & Crafts store will expand to carry releases from outside the label family. In this way, it will be modeled on the Warp Records run site bleep.com.

The Arts & Crafts store currently carries about 10 records from acts on other labels, Remedios says. “They’re all from, in a roundabout way, the Toronto community. We’ve seen it work. We’ve had people ask to get in touch with [Toronto quintet] the Two Koreas from as far away as Barcelona.”

Those with an extra $1.52 to spare should head to the store (galleryjac.com) and purchase a track from recent signees the Most Serene Republic, a Canadian sextet that delightfully mixes orchestrated pop and electronics in a way that should appeal to fans of such acts as the Apples in Stereo and Neutral Milk Hotel.

A LITTLE PROMO: New York-based Matador expected a big first week from the New Pornographers’ latest, “Twin Cinema.” But when the album sold 19,000 copies in the United States, according to Nielsen SoundScan, and landed at No. 44 on The Billboard 200, even the label’s product manager Miwa Okumura expressed some astonishment. “I felt like we needed to get a ticket,” she says.

The act’s previous best week came in 2003, when “Electric Version” debuted at No. 196 on The Billboard 200 after selling 5,000 copies. With New Pornographers principals Carl Newman, Dan Bejar and Neko Case all involved in outside projects, Okumura says this was essentially the first time the act was available for promotional activities.

Matador took full advantage, ramping up promo efforts the week before the Aug. 23 release. The band played four in-stores on the West Coast and recorded live sessions for KEXP Seattle, KCRW Santa Monica, Calif., and iTunes. Additionally, those who purchase “Twin Cinema” can access an exclusive song from iTunes that Okumura says will likely never be sold. The freebie was promoted heavily prior to release. “People went out of their way to buy the album first week, so we’re going to leave it as an add-on for now,” Okumura says.

The band members “all have side projects and they all have commitments,” she adds, “but they knew if they did all this, then this could be a really big record.”
Years Later, Public Enemy Creates Another Controversy

It has been more than six years since Chuck D and Public Enemy ticked off music retail by releasing “There’s a Poison Going On” exclusively through the Internet. The title debuted on the Web in early May 1999, but was withheld from stores until June 16 that year.

At the time, Chuck D sounded pretty sure that the Internet was about to make the music business, as it was then structured, irrelevant. He told Billboard, “The three Rs [radio, retail and record companies] aren’t fucking with me” (Billboard, April 15, 1999). The album was on Al Teller’s Atomic Pop label, which was one of hundreds of now-defunct companies that jumped into the digital world way too early.

Chuck D has remained active in the digital debate. In March, he was among a group of 22 artists who, in vain, filed an amicus brief on behalf of Grokster asking the U.S. Supreme Court to affirm an appeals court ruling in favor of peer-to-peer services and not hold them liable for copyright infringement by users of their software.

Well, the seminal rap group is coming out with a new album on its own New York-based Slam Jams label, and once again Chuck D has managed to get under retailers’ skin. This time, Public Enemy will give the album, “New Whirl Odor,” to Best Buy for an exclusive Oct. 4-Oct. 51, window, sources say.

What is more, when the album—which is distributed by Graham, N.C.-based Redeye—is made available to retail Nov. 1, sources suggest it will not be the same version as Best Buy’s. The label and distribution company decline to comment.

A source familiar with Public Enemy’s thinking on the Best Buy deal says, “This is an opportunity in the best interest of Chuck and the group to promote positive music in as broad a stream as possible.”

A merchant who says he does not like the smell of the double exclusive counters, “Mr. Chuck D says, ‘Everything should be on the Web for free unless it’s my CD and I get a big fat check from Best Buy.’”

YOU PAY, YOU PLAY: Target is stretching its cloud by implementing a bidding system for album cuts in its advertising circulars. In regular music circles, there is an uneasy feeling. The powerful merchant, using a tactic that it has successfully employed on the video side for a while, asked for bids, starting at $30,000, for the circulars scheduled for Sunday, Nov. 13, and Thursday, Nov. 24. The latter, for those of you asleep at the wheel, is the day before Black Friday. The auction is for best sellers, not new releases.

Bids were due Sept. 1. Target hoped to use the ante by allowing losers to raise or alter their bids, with guidance from Target, the following week.

Target has made this offer twice before to the music industry, but without success. If comments we have heard from label sales chiefs are any indication, it may not fly yet again. At least one major is understood to have passed on the bidding, while sources within Universal Music Group say the company was exempt from the process, because it is entitled to circular cuts through its JumpStart program.

Under that initiative, participating Universal Music & Video Distribution labels qualify for advertising and in-store positioning without bidding over cooperative-advertising funds, because UMVD supplies product at a lower price than the other majors.

Executives at the other two majors say the companies do not have a uniform position on Target’s plan, but individual labels Retail Track contacted did not appear to be in favor of participating. Target did not return a call for comment.

BETTING ON BET: Wal-Mart and BET are teaming up on a new marketing alliance by packaging a DVD containing exclusive Kanye West content with the artist’s new Roc-a-Fella/Island Def Jam release, “Late Registration” (Billboard, Sept. 10). The CD/DVD combo sells for $13.88.

Other new releases will get the same treatment and will be displayed by Wal-Mart and Sam’s Club in specially designed, BET-branded merchandising displays. In addition, all releases will be promoted through print and electronic advertising, in-store promotions and on the cable channel.

The West title includes a BET behind-the-scenes feature with him on the set of his music video “Diamonds From Sierra Leone,” an interview and a performance by the artist, and some of his videos.

BET president/CEO Debra L. Lee says, “This marketing and promotion alliance with Wal-Mart pairs BET’s powerful brand and stellar content with trend-setting, urban-oriented music and movies to enhance Wal-Mart’s appeal in urban entertainment product.”
New York rock band the Moonzy Suzuki can thank Madison Avenue and Hollywood—for keeping its music alive when the going got tough. Despite being a casualty of the Sony-BMG merger, the Moonzy Suzuki’s music remained front and center on large and small screens.

Now, after months without a label to call home, the Moonzy Suzuki has inked a worldwide deal with V2 Records.

The band’s manager, Lisa Barbaris of So What! Media in New York, says the Moonzy Suzuki would not have survived were it not for the help from agencies and film and TV music supervisors. “The band would have had to break up,” she said.

But by having its music placed in TV ads (Coors), TV shows (“The Osbournes”) and films (“School of Rock”), it was able to keep going, Barbaris says.

After making more than 10 “appearances”—most recently in a TV spot for American Eagle—the title track from the Moonzy Suzuki’s second and last Columbia Records album, “Alive & Kicking,” will next be heard in an ad for, ironically enough, Suzuki. Ad agency Colby & Partners in Santa Monica, Calif., conceived the spot.

Jedd Katrancha, creative manager of Spirit Music Group, which handles the band’s publishing, credits the Moonzy Suzuki’s popularity in the film and TV communities to its artful style of songwriting. “Their songs translate well to visual images,” he says.

This could be due to the band members’ backgrounds in art and design.

“The people we’re having meetings with at the agencies are the same people we went to art and design school with—literally,” lead singer/guitarist Sammy James Junior tells Billboard. “So, it felt good to work together—and it helps to pay our bills.”

**DRIVE MY CAR:** These days, U.K. singer/songwriter Tom McRae is trekking across the United States on the inaugural Hotel Café tour (see story, below). He will surely be spotlighting tracks from his third album, “All Maps Welcome,” released earlier this year in Europe and the United Kingdom via Sony BMG. For whatever reason, it remains label-less in the States. But that may change.

On Aug. 8, a new national TV spot for Pontiac’s G6 model began airing; it features the sounds of McRae’s “A Day Like Today.” The track is culled from the artist’s last album, “Just Like Blood,” which was licensed by Nettwerk for release in the United States.

According to McRae’s manager, Erika Schulte in Los Angeles, Virgin Digital and Nettwerk helped get the song in the spot. Leo Burnett/Detroit, formerly the Chemistri ad agency, counts Pontiac among its clients.

Virgin Digital works with Pontiac on several music initiatives (Billboard, May 7). Though the TV spot does not identify McRae or “A Day Like Today,” its online version—viewable at pontiac.com, which has a link to virgindigital.com to purchase the music—displays song info.

The G6 McRae spot will be included on the next “Virgin Recommends” sampler, due next month. Also included

**TOURING**

**BY JILL KIPNIS**

**LOS ANGELES**—A coterie of singer/songwriters who met while performing at a local coffee shop are sharing their music with a national audience on the first Hotel Café tour.

Named after the Los Angeles venue where the artists were first acquainted, the 27-date trek is presented by social networking Web site MySpace and booked by Marty Diamond, president of Little Big Man.

The tour began Sept. 7 at the Big Easy in Portland, Maine, and runs through Oct. 13 at the Casbah in San Diego.

One of the main players is Cary Brothers, an unsigned artist who has been building a fan base since the inclusion of his song “Blue Eyes” on last year’s “Garden State” soundtrack. Brothers will perform at each Hotel Café stop, while 10 other signed and unsigned artists are participating on a rotating basis.

Other artists include Jim Bianco, Kevin Devine, Imogen Heap, Tom McRae, Joe Purdy, Josh Rabin, Steve Reynolds, KT Tunstall, Butch Walker and Rachael Yamagata.

The Hotel Café tour stemmed from years of shows at the Los Angeles club, which opened in late 2000 as a coffee shop with live music. Hotel Café, which is owned by Marko Shafer and Maxmillian Maminikian, promptly began earning a reputation as a focal point for emerging acts.

Earlier this year, Hotel Café acts came together to perform at the Sundance Film Festival in Park City, Utah, and at the South by Southwest Music Conference in Austin. Noncommercial radio station KCRW Santa Monica, Calif., presented both outings. The café has recently expanded its capacity from 150 to 300.

Brothers says that the inaugural national tour is “about taking the energy of a beautiful room and sharing it with the whole country. The variety of music you are going to get is all over the place, from really quiet folk to huge rockin’ indie stuff.”

Diamond says that Hotel Café is a “very welcome tour, given the state of radio.”

He notes that venues for the tour were booked based on whether they were “triple-A- and [noncommercial]-sensitive.” Most stops will seat between 200 and 500. Tickets are in the $12-15 range.

John Moore, booker/promoter for New York’s Bowery Ballroom (which hosts Hotel Café Sept. 19), expects the show to sell out.

“This bill will sell itself,” Moore says. “We don’t really need to do anything, but we’re treating it like our other shows by doing print ads, e-mail blasts and [handing out fliers at] other shows.”

Chris Cobb, booker for Nashville’s Exit/In, notes that promotion will focus on the college market for the Sept. 25 show.

“Butch Walker has come through here a few times and will bring the kids in,” Cobb says. “I’m expecting a good feel from the full bill.”

Diamond says that he will keep watch over which markets are strong or weak performers.

“We will find out what works in terms of advertising and promotion in certain markets, and we’ll be able to direct our energies properly in the future,” he notes. “Like any tour, there will be high points and low points as we are trying to break new ground and plant seeds for future tours.”

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Biz Still Split On HD
Retail Potential Strong, But 'Format War' Looms

LOS ANGELES—As the introduction of the first high-definition DVD format draws nearer, members from all sides of the industry continue the debate over what impact the new technology will have on the home video marketplace.

Participants at the Entertainment Media Expo, which took place Aug. 30-31 at the Renaissance Hollywood Hotel here, continue to tout the opportunities HD will bring. But they also decry its chances for sales success if a format war occurs.

"There is too much at stake for the industry as a whole to risk letting the market decide the next HD format," said Jim Bottoms, principal at U.K.-based research firm Understanding & Solutions. "Competing formats only serve to create confusion and drive down prices and, at best, delay consumer purchases."

The Toshiba-led HD DVD format is still expected to launch in the fourth quarter, while the Sony-led Blu-ray is scheduled for a first-quarter 2006 debut. Representatives from both formats are believed to be discussing a potential compromise, though it is unknown if any agreement will be reached before differing HD products are offered to consumers.

Despite format concerns, the sales potential for HD is expected to be strong.

According to Bottoms, 12% of U.S. homes will have the capability to display HD by the end of this year, and almost 25% will have it by the end of 2006. He forecasted that 25% of U.S. homes will have signed up for some sort of HD service, such as cable or satellite, by the end of 2007.

"For many, the purchase of an HD DVD will be no-brainer," he noted.

Further, entry-level HD DVD hardware prices are expected to be far lower than the first standard-definition DVD players—$299 for HD versus $550 for standard DVD. And, Bottoms added, HD DVD player prices are expected to drop fairly quickly.

Those who are producing the first HD DVDs say that a more detailed launch plan is still needed.

Frank Lovenre, senior VP of sales and business development for Deluxe, a duplication, compression and replication company, said a detailed launch plan is still needed.
Chapman, MercyMe Set Stage For Holiday Albums

Who says it is too early to start talking about the holidays? Contemporary Christian acts Steven Curtis Chapman and MercyMe will play 20 markets beginning the day after Thanksgiving in Greensville, S.C., and ending Dec. 20 in Indianapolis. Chapman and MercyMe will share the stage each night as well as perform separate sets. The tour will be promoted primarily by Premier Group's Roy Gentry. Both acts will promote their upcoming holiday projects—Chapman's "All I Really Want for Christmas" (Sparrow Records) and MercyMe's "The Christmas Sessions" (INO Records), both scheduled to drop Sept. 27. The tour is booked by John Huiie at Creative Artists Agency.

HOT IN MIAMI: The dog days of summer have been busy for the American Airlines Arena in Miami. The venue hosted the MTV Video Music Awards for the second straight year Aug. 28.

That production occupied the building for three weeks. Then Paul McCartney loaded into the arena Labor Day weekend to begin rehearsals for the launch of his US tour Sept. 16. Following McCartney's tour debut at AAA are three consecutive Marc Anthony/Alejandro Fernandez/Chayanne shows Sept. 17-19. Coming up at the arena, the Rolling Stones' sold-out show is Oct. 17, and two U2 Vertigo sellouts are Nov. 13-14.

NICE COMBINATION: The 12th annual Telluride (Colo.) Blues & Brews Festival, set for Sept. 16-18 at the Telluride Town Park, has put its lineup together. It includes Al Green, the Black Crowes, the Robert Cray Band, Maceo Parker, Susan Tedeschi, Joan Osborne, Corey Harris, the Subdudes, Rose Hill Drive, Dixie Hummingbirds, Chris Thomas King, Sonny Landreth, Corey Parker, Mofro, Hazel Miller, Eric Lindell, Alex Maryol and Ken Valdez. Along with the music will be representation from 51 microbreweries from across the country. SBG Productions of Telluride produces the event.

MELLOW MUSIC MAN: As reported last week, Tim Borror has joined the New York office of the Agency Group (billboard.biz, Aug. 29).

CHAPMAN

His complete roster at TAG is A Decen Furies, Arch Enemy, Blackest of the Black tour, Chimaira, Clutch, Corrosion of Conformity, Cradle of Filth, Danzig, Dark Tranquility, Dimmu Borgir, Emanuel, From Autumn to Ashes, From First to Last, Gwar, Iced Earth, In Flames, Killswitch Engage, Lacuna Coil, Lamb of God, Madball, Opeth, Soilwork, Thyrudom and Trivium.

MORE BRUCE! A speculated Bruce Springsteen has added a third leg to his North American tour with 17 newly announced fall concerts.

The next set of Springsteen's solo acoustic shows begins Oct. 6 at the Blue Cross Arena in Rochester, N.Y., and concludes Nov. 21 at the Sovereign Bank Arena in Trenton, N.J. As he has done through-out this tour in North America and most of Europe, Springsteen will play theater configurations in arenas.

The tour has been successful critically and commercially, grossing $20.5 million to date from 43 reported shows and drawing 255,415. The outing will likely be the top-grossing small-venue tour of the year. The trek is in support of Springsteen's recent "Devils & Dust" release, but includes material from throughout his career. So far, he has played 115 different songs on the tour.

from >>p21

company, noted that pressure is being put on manufacturers to potentially deliver two HD formats, both of which have complex technologies. A typical HD DVD is likely to take 20-22 weeks to create.

He also expressed concern about theft of the new HD software, which is expected to demand, at least at first, higher prices than standard-definition discs."Theft is a $2 billion problem for packaged media affecting 5%-6% of all DVDs.

What will be the impact on pricey HD?" he asked.

Duncan Wain, executive VP/chief technology officer of DVD production and design company Comchic, said he doubts that such big-box retailers as Walmart will stock two HD formats, given the already tough competition for shelf space.

Ultimately, the marketing of HD discs could make or break their launch at retail, though promotion plans are far from solidified. Jesse Torres, supervising producer of audio/video content development for New Line Cinema, explained that his goal is to "make as big a splash as possible when HD DVD hits the markets. We don't know how we will do that, but we want to push the platform to its fullest."

EMX was produced by the International Recording Media Assn. and CMP Entertainment Media.
Incredible views of the Sunday River Ski Resort and close to the new Robert Trent Jones Golf Club—the latest premier course in all of New England! This is the ultimate ski home! 4,500 square foot log home on 2 acres, with a 3-car attached garage for all of your toys. Privacy and uniqueness abound. This designer home features a complete commercial kitchen with all of the latest state of the art appliances, a chef's dream come true. The walkout game room boasts 10 foot ceilings, a bar, theater room, entertainment pool table and full exercise studio with tanning bed. Extensive use of stone and logs hallmark the natural elegance throughout, including a complete stone shower in the master bedroom suite. The outdoor hot tub sits in a gazebo & overlooks the vast mountain views and ski/wedding access trails. Offered at $1,290,000.

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Pasadena, California

September 14 - 15, 2005
Mindfulness Retreat for People of Color
Colors of Compassion: Healing Our Families,
Building True Community
Deer Park Monastery, Escondido, California

September 21 - 25, 2005
Mindfulness Retreat for the Vietnamese Community
Listening Deeply To Love,
Looking Deeply To Understand
Deer Park Monastery, Escondido, California

September 28 - October 2, 2005
Mindfulness Retreat
Liberty, Responsibility,
And The Pursuit Of Happiness
Deer Park Monastery, Escondido, California

October 8, 2005
Peace Walk
Peace Is Every Step
MacArthur Park, Los Angeles, California

For registration or more information please contact us at 1-800-640-7448 or www.deerparkmonastery.org
FARM AID AT 20: DOING GOOD BY BEING GOOD

As the 20th-anniversary edition of Farm Aid nears yet another sellout, the venerable concert to benefit family farmers continues to strike an enviable balance between supporting a cause and producing a mega concert.

This year’s Farm Aid, set for Sept. 18 at the 20,000-plus-capacity Tweeter Center in Tinley Park, Ill., boasts a lineup that includes Kenny Chesney, Wilco, Los Lonely Boys, Buddy Guy, Susan Tedeschi, Widespread Panic, Emmylou Harris, Arlo Guthrie and John Mayer.

And, as always, there will be performances by Farm Aid founder and president Willie Nelson and board members Neil Young, John Mellencamp and Dave Matthews.

During the past 20 years, Farm Aid has raised $26 million to promote and preserve family farms. Billed as America’s longest-running benefit concert series, the organization has seen its focus shift from the crisis mode of family farmers rapidly losing their livelihood to a growing awareness of the food crisis. That message is now year-round, spending most of its time addressing issues rather than putting together the concert that is the organization’s focal point.

This year, with the impact of hurricane Katrina, Farm Aid launched the Family Farm Disaster Fund to channel immediate emergency funds to family farms recovering from the hurricane.

“The concert is our main visibility opportunity and fund-raising effort,” Mugar says. “We swing into concert mode for perhaps three months of the year,”

The biggest challenge of assembling the show is arranging the schedules of all involved. As for choosing a market, “We want to go where we’re wanted,” Mugar says. “The goal has also been to move it around the country so different farmers can have access to the concert and we can find different audiences to get our message out. The concert gives us a great window out to the public.’’

The first Farm Aid concert do and that Farm Aid is a great thing to bring to their buildings.”

Chicago-based Jam Productions is promoting Farm Aid, with co-president Arny Granat leading the charge.

“We’re in a Clear Channel building, but we’re promoted by I and everyone is working together well,’’ Yoder says. “We’ve always had a good relationship with Clear Channel venues, and they’ve come forward and been very flexible.’’

The concert business in general has been supportive of Farm Aid, Yoder adds, which makes a difference in the event’s bottom line.

“What’s really wonderful about the concert is our years we’ve had some great longtime vendors,’’ she says. “Companies like StageCo and ShowCo and Bandit Lites and Westwood One have been allies of Farm Aid over the years, and for most of them the bill has barely gone up in 20 years.”

Such support has allowed Farm Aid to keep its ticket prices relatively low for such a large event. This year, tickets are $30 for lawn seats, $65 for pavilion seats and $85 for “corn belt” seats.

“We’re very interested in sellouts—which we have—but we’re also interested in presenting a great value to the concert-goer,’’ Yoder says. “Willie always says he wants to make it affordable for farmers.’’

Farm Aid also enjoys strong merchandise sales, as much as $10 per head. “Much of what we’re selling is lower-priced than what other tours are selling,’’ Yoder says. “That’s part of the culture we’re putting forward with Farm Aid: a quality event that’s affordable.’’

Through the years, all of the acts have played for free and absorbed all their own costs. “When Farm Aid started, it was such a heartfelt and positive response to what was indeed a crisis,’’ Yoder says. “It was a tremendous human crisis, but also sort of an American collapse, and people like Willie Nelson understood that this was a serious hit to America. They just stepped in and said, ‘This has to be addressed.’ ”

The American farm situation is more optimistic today, Yoder adds. “There is this re-emergence of this awareness that the best food comes from family farmers, and [consumers] want food that comes from family farmers,’’ she says. “So it’s an extremely hopeful opportunity for farmers now to have that food identified in the marketplace.”

Spike Soymilk is in its third year as presenting sponsor of Farm Aid.

To recognize the 20th anniversary of Farm Aid, “Farm Aid: A Song for America,” a book chronicling the history of the event, was released this month. The book is written by Holly George-Warren and Dave Hickey, and features in-depth interviews with Farm Aid principals.
Labels, Radio Give Digital Delivery A Spin

When Carrie Underwood won last season’s “American Idol,” radio stations could spin her winning song “Inside Your Heaven” almost immediately. They were not given an early peek at the results. RCA Music Group instead had the track digitally distributed over the Internet instantly to thousands of radio programmers using a secure digital media delivery service.

It is yet another example of how record labels are using digital technology to bolster their bottom line, just as consumers are turning to digital services to buy tunes, so too are labels utilizing closed, inter-industry digital services to distribute new singles. The process could save record companies 60%-80% off the millions spent each year on the long-accepted practice of mailing promotional singles to radio station PDs, press and other contacts, say the digital delivery services. It is not unusual for radio programmers or music journalists to have stacks of these CDs cluttering their offices and DJ booths. Often, multiple copies are distributed that end up getting lost, replaced or just thrown away.

“Half the time they over-service the single, or the other half of the time you don’t get it at all,” says Jayn, PD/music director for adult top 40 KLKC San Francisco.

But since she began using a digital music delivery service offered by Musicrypt, this has become less of a problem. However, not all radio programmers are onboard.

Some programmers continue to resist the idea of abandoning the physical CD. The digital delivery process is relatively simple. Participating labels upload singles into a database managed by Musicrypt and then e-mail music programmers participating in the service to alert them that a new song is available for download. They can set their own usage rules, such as limiting the track to certain programmers, timing it after a certain period or restricting the number of “spins.”

Programmers can then log on to the server and download the tracks they are interested in playing. Each track is watermarked with a unique identifier so files can be traced to the user if it appears on file-sharing Web sites.

This system has become the norm in Canada, where virtually every radio station and record label has converted to a digital delivery process. In the United States, which has more than 10 times the number of radio stations as Canada, the conversion has proved tougher.

Only about 40% of U.S. stations monitored by Nielsen Broadcast Data Systems use either Musicrypt or competing digital delivery system Promo Only, and only a handful of songs are distributed through them. (Billboard sister publication Billboard Radio Monitor and Musicrypt are partners in this process.) It could take as long as two years before all U.S. radio stations fully convert to the digital process, and likely another year or more before the practice of mailing CD singles stops altogether.

“I think it’s great that the labels and their mentality of how they distribute their music, as well as radio and how they receive it,” says Dean Ernst, director of Promo Only. “Labels get it better than radio at this time that they see the cost benefit.”

Vincent Freda, executive VP of digital logistics and business services for Universal Music Group, is one such convert. UMG uses Musicrypt in Canada and Promo Only in the United States to distribute about 85% of its singles digitally. However, most of this traffic is a backup to the on-going process of mailing physical CDs, rather than replacing them.

Sony Music Nashville announced last year it would convert exclusively to a digital delivery system by the start of 2005, but that deadline has gone long past due.

“IT’s such a cultural difference that it takes time for people to feel comfortable to say they’re not going to send a hard copy out of any song anymore. That won’t happen until the clear majority of radio stations in the marketplace ready, willing and able to work with a digital file.”

According to Bobby Leach, music services director for Clear Channel Radio, concerns regarding sound quality have caused additional resistance among music programmers.

“You’re competing against the internet, digital radio, TV, and before long you’ll be competing against cell phones for the listening experience,” Leach says. “Whatever is going to enhance the product for radio is going to win out.”

MIXING BOARD
GONE TO POD
Numark Industries’ IDJ is a two-channel mixing console for the iPod designed to integrate music stored in MP3 players with other music sources and sound reinforcement. Users can dock two iPods—or, using either adapter, any other portable MP3 player—in the console to blend songs, create mash-ups and add sound effects. There is a default IPod control: a three-band equalizer with gain control and crossfader functions for blending and alternating between the two channel’s audio signals; a cue tone and cue source selector for managing music sources; an LED meter for visual confirmation of audio signals; voice and music recording capabilities; and other standard DJ controls. It does not, however, support pitch control—a standard feature with some DJs.

The console includes line inputs for CD players and turntables, as well as a USB port for computer users, to increase the music sources available to DJ’s mixing music with the device. The IDJ does not have built-in speakers, but does include output ports to one-quarter-inch and quarter-inch headphones jacks, as well as RCA and 3.5mm outputs. The suggested retail price is $400.

—Antony Bruno

BITS & BRIEFS
PANDORA OPENS PLAYLISTS
Pandora Media introduced an online music discovery service that creates recommended playlists based on the musical traits of users’ tastes.

After entering the name of a song or artist, Pandora creates a customized playlist based on predetermined attributes. It uses a recommendation database created during the last five years with the help of more than 30 music analysts, called the Music Genome Project. Recommended songs can be purchased from iTunes or Amazon.com. The service costs $3 per month.

A similar playlist builder called Tagosauras, at tagosauras.com, is a free, community-based service.

NAPSTER TO STORAGE
Napster has extended its branding campaign into the digital media business. The company is working with SimpleTech to create a Napster-branded line of such products as USB flash cards and external hard drives. Storage devices are considered critical to the expansion of the digital music market, so consumers can more easily keep and back up their digital media content.

EASY CHOICES FROM PROMO
Digital music service provider eMusic has begun creating podcasts available to its subscribers, featuring music recommendations and reviews from the site’s editors. The podcasts will feature insights from eMusic guides, as well as song clips and editor commentary for its list of the best albums of 2005. Contributing editors include MTV’s Kurt Bardmer and Sonic Youth’s Thurston Moore.

AOL Music
SEP 17, 2005
AOL Total Monthly Streams

Top Songs
1. MARIAN CAREY (Debut #1; ELUM) 702,571
2. FALLOUT BOY (Sony/RCA; JIVE) 652,374
3. MARIAN CAREY (Debut #1; ELUM) 595,943
4. GODFREY (Atlantic; JIVE) 291,672
5. MISSY ELLIOTT (LSI; JIVE) 239,321

Natasha Bedingfield’s AOL Sessions performance of “These Words” is new this month at No. 6.

After scoring a No. 1 album on The Billboard 200 with “Most Wanted,” Hilary Duff’s video for lead track “Wake Me Up” joins the AOL Top Videos chart at No. 8.

Top Videos
1. BOW WOW (Lyrical; JIVE) 342,410
2. BOW WOW (Lyrical; JIVE) 253,191
3. NILS DUFT (Sire/Epic) 232,562
4. PRETTY RICKY (Sire/R CA; JIVE) 241,847
In today's world of branded entertainment, Joe DiMuro is one busy and determined man.

As the executive VP/GM of Sony BMG Strategic Marketing Group, DiMuro is responsible for creating and generating product, licensing and business-development opportunities for bands and brands. This is accomplished by his team through targeted marketing programs using innovative, nontraditional platforms to drive sales and increase awareness.

Since joining the music industry seven years ago (as VP of product development at RCA Records), DiMuro has negotiated and managed major alliances between corporate America and artists. It was DiMuro who paired Christina Aguilera with Sears and Levi's four years ago—long before such deals were fashionable.

He also manages and oversees the Elvis Presley catalog. In 2002, under DiMuro's guidance, the Presley name was reinvigorated with the compilation "Elvis: 30 #1 Hits," which has sold more than 10 million units worldwide.

Reflecting on 2005, DiMuro is particularly pleased with the licensing deal that placed Aerosmith's "Dream On" in a Buick LaCrosse TV spot. He is also proud of his developing-artists initiative, which has introduced newcomers like British rock band Kasabian and Australian singer/songwriter Delta Goodrem to TV and film music supervisors and creatives at ad agencies, through invite-only showcases.

Sony BMG Strategic Marketing Group is also a fully integrated label with fourth-quarter releases that include soundtracks to Nickelodeon's "Dora the Explorer" and "SpongeBob SquarePants," as well as an album based on City Entertainment's line of Trollz dolls. These follow on the heels of the soundtrack to the Cartoon Network's "Hot Wheels Acceleracers" and the new collection series "Voices."

Q: It seems like you're creating a new model that goes beyond traditional brand marketing. Is this an accurate assessment?
A: We've had tremendous success on the business-development side. It's only been in the last three to four months that we've had significant opportunities to interact with key clients, organizations and companies that are looking for an articulated music strategy. Basically, we've held up a shingle saying we're in this business of strategic business development, of creating revenue-generating business development applications for clients in the music space.

We're operating like an agency by creating a music strategy for clients that encompasses content development, licensing, integrated advertising applications and overall talent service agreements. We have the content, we execute these programs, and we help craft the strategies for the clients.

Q: How are brand marketers reacting to this approach?
A: We're finding that clients are coming to us with real problems. They're looking for a solution in the music space.

Q: Agencies were once on the proactive side, with labels being reactive. Are these roles reversing?
A: To do an opportunistic deal is one thing, to do a strategic opportunistic deal is something else. While I have no problem if an agency comes to us looking for a piece of music for a campaign, I'd much rather be on the proactive side of that. I'll meet with the clients and the agencies as a solutions provider, offering a multiplaceted plan that involves a multitude of orders within your portfolio... It then becomes a 360-degree platform proposition.

Q: How are the needs of brand marketers evolving?
A: With more and more empirical data showing that music is intrinsically important to the development of brands, brand marketers are willing to find partners that are more disciplined and more functional in their approach. In the past, labels were not always participatory. The artists were like agents for hire—or commissioned talent for hire. It was like, "I will pay you money, and you will appear in my ad." It was "artist as commodity." Now, it's more about intrinsic marketing.

Q: Many people claim that brand marketing is the future and that it will save the music industry. Any truth to this?
A: The focus and attention on brand marketing has increased triple-fold, on both sides. In the past year alone, interest in this area has skyrocketed. Do I think it's the savior of the industry? No. Do I think it's a critical part of the salvation of the industry? Yes. At its core, it comes down to A&R, the creation and generation of viable musical content. It starts there; that really is the epicenter, the process of creating a terrific piece of content, a great master recording.

Q: It's common for a label to tweak an act's marketing plan—including a new release date for an album—one a brand partnership has been realized?
A: It's dependent on the scale of the proposal and the scale of the partnership. It's tough to be strategically minded around the scheduling of an album... That said, an album's release date is influenced, to a degree, by the scale of an integrated brand proposition. There could also be a need to create a new piece of content and marry it around the campaign of a brand.

Still, we need to wait until the content is correctly formatted—mixed and mastered—until music is released. Of course, if you're going to release the next big record from superstar artist XYZ and it can be marketed with the launch of a major product or a major integrated ad campaign, with millions of dollars being spent against a particular medium, well, it obviously creates a much more compelling proposition to then rework a marketing plan.

Q: When you leave the office today and turn on your iPad, what is the first song you will want to hear?
A: "These Words" by Natasha Bedingfield.  

HIGHLIGHTS

JOE DIMURO

1997: Joins 20th Century Fox Entertainment as director of sales and marketing
1995: Promoted to senior VP of sales and integrated marketing at 20th Century Fox Home Entertainment/Fox Interactive
1998: Moves to RCA Records as VP of product development
2002: Named senior VP of strategic marketing at BMG North America

[They ask,] "How do I reach a certain demographic? How do I target a certain segment?" So, we're offering a strategic application, with music becoming part of the DNA of these brands. The overall application of what we're doing is much broader. However, it still has the opportunity to become granular.

Q: Is it common for a label to tweak an act's marketing plan—including a new release date for an album—one a brand partnership has been realized?
A: It's dependent on the scale of the proposal and the scale of the partnership. It's tough to be strategically minded around the scheduling of an album... That said, an album's release date is influenced, to a degree, by the scale of an integrated brand proposition. There could also be a need to create a new piece of content and marry it around the campaign of a brand.

Still, we need to wait until the content is correctly formatted—mixed and mastered—until music is released. Of course, if you're going to release the next big record from superstar artist XYZ and it can be marketed with the launch of a major product or a major integrated ad campaign, with millions of dollars being spent against a particular medium, well, it obviously creates a much more compelling proposition to then rework a marketing plan.

Q: When you leave the office today and turn on your iPad, what is the first song you will want to hear?
A: "These Words" by Natasha Bedingfield.
IMEA Awards And Focus On Spain Will Highlight Confab In Berlin By LARS BRANDLE

World Popkomm looks to the future with a new home and fresh outlook, organizers of the 17th annual Popkomm, consolidating its position as Europe's biggest summer music conference. As the trade fair enters its third phase of its new life in Berlin, its growth in 2005 has been stimulated by a revitalized program of events. Popkomm, featuring the annual IMEA (Innovation in Music and Entertainment) Awards gala, is the international media partner for Popkomm 2005 and the IMEA Awards.

IMEA Awards 2005 will be held on Sunday, Sept. 17, at the Messe Berlin Trade Institute, which is part of the Berlin-Brandenburg Senate. The conference will be the site of the second IMEA gala, which celebrates the achievements of the European music industry. The event will also feature a host of international guests, including Latin American, Spanish, and French artists.

The IMEA Awards are presented to companies and individuals who have made significant contributions to the music industry. The awards will be presented in a variety of categories, including best album, best song, best artist, and best manager.

The IMEA Awards gala will be followed by a series of panel discussions and workshops, which will focus on the challenges facing the music industry today. The event will also feature a special presentation on the future of the music industry, which will be hosted by IMEA CEO Gerd Leonhard.

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Popkomm (cont.)
from >>p27

dustry and trade ministry, INAEM, the culture ministry’s live-music support division; and regional government promotion departments from Madrid, Catalunya and Castilla-La Mancha, or New Castile. The Basque region will have a separate stand.

In a radical move to give the event a much-needed shot in the arm, Popkomm relocated last year to Berlin from its birthplace in Cologne.

The move followed the July 2003 acquisition of Popkomm’s parent company, Musik-komm, by Cologne-based Viva Media. Shortly thereafter, Viva sold Musik-komm to exhibition organizer Berlin Messe.

Popkomm’s new owners saw the German capital city—which has experienced a considerable revival in recent years—as an ideal

starting block for a confab that has endured some difficult times.

Converting Popkomm skeptics into believers has been just one of the main challenges for organizers.

“The plan was to give the conference a new profile—of being a business platform for the music and entertainment industry. We wanted to create an event where people could get the most benefit through preparation,” Bittner says.

In the past, she acknowledges, Popkomm was often viewed as a party for the music industry where business came second.

“Our goal was to change that,” Bittner says. “We wanted business, contact-making and networking to be the core aim for people attending. But there’s a lot of work to do.”

Organizers predict that more than 16,000 industry delegates will gather at this year’s event.

Demand for tickets this year has outpaced that for the previous edition, organizers say, where 663 exhibitors from 41 countries attended during three days.

In total, 15,436 people visited the 2004 conference, up from just 10,427 guests at the final Cologne edition the previous year.

The key to Popkomm’s success is a triple-threat lineup—a trade fair, a congress and a music festival.

Organizers have also again opted for a later starting date for the event. In previous years, the conference took place during the peak summer month of August—a traditional soft spot for European business when executives typically take annual leave.

“Although it’s still a very tough situation for most music companies, attendance and participation is definitely up,” Bittner says. “We had a very tough start last year in convincing people to come back and see what the new profile of Popkomm could do for them. But the acceptance is there. We feel that.”

Luring American business has proved another big challenge, given the strong value of the euro against the dollar.

“When an American company comes to Popkomm is a great chance to get in contact with indies from all over Europe,” Bittner says. “Even though the euro is so strong, it saves a lot on phone calls. And if you have three days of solid meetings, it cuts down on travel costs.”

As host country, Germany has seen its music industry endure troubles of its own in recent years. Selling Popkomm to executives in its home market is far from certain.

“We think the market will be about 15 to 18 percent higher than in previous years,” says Maarten Steinkamp, president of Sony BMG Continental Europe. German record industry trade group BPM recently reported that, in this market decimated by music piracy in recent years, trade shipments in the first half of 2005 had fallen 10.2%.

Bittner notes that the contraction in the German market is decreasing.

“We have to see this as a positive sign,” she says. “We’ve tried to trigger the positives at Popkomm by looking toward the future and solving problems.”

This year sees a string of countries attending Popkomm for the first time, with South Africa, Luxembourg and Ireland exhibiting.

And while the multinational major record companies will all be represented—some as exhibitors—indie music companies will likely grab much attention.

Impala, the Brussels-based trade organization of the European independent music industry, has signed up as a partner for this year’s event.

“They’ve tried to put the focus on making this an international convention, rather than a national convention with an international component to it,” explains Impala board member Horst Weidenmueller, who is CEO of Berlin-based dance specialist K7. “And the focus has been put on independent music companies. We have a symbiotic relationship with Popkomm.

“It just makes sense for the independents to invest in the entry price for the convention and see if there is any relevance for their product,” he adds. “On the other hand, as Popkomm develops into an international convention, they’ll like to hear the needs of all the indies.”

The British music industry will again be out in force with a stand gathering members from trade groups including the British Phonographic Industry and AIM, Music Managers Forum, Music Publishers Assn. and collecting societies Phonographic Performance Ltd. and the MCPS-PRS Alliance.

“Popkomm provides a low-cost opportunity for UK indie labels to meet with their existing customers and partners in Europe, and its key function is to help maintain relationships throughout the course of the year,” BPI international manager Matt Glover says. “MIDEM happens only once a year, so it’s entirely appropriate and worthwhile having a supporting event to bridge the gap.”

Additional reporting by Howell Llewellyn in Madrid and Juliana Koranteng in London.
**POPHOmm 05**

**Spain presents**

### September 13th: Opening Party

Kulturbrauerei - Kesselhaus
Schönhauser Allee 36 / 21.00 H

- Ojos de Brujo
- Culcha CanDela (Germany)
- Professor Angel Dust

### September 14th: Spanish Night

Kulturbrauerei
Schönhauser Allee 36

**Latin Alternative Showcase**
Palais (Kulturbrauerei) / 20.00 H

- Gertrudis
- Wagner Pa
- Gecko Turner
- K-ALFONSO
- Muchachito Bombo Infierno

**Roots Showcase**
Maschinenhaus (Kulturbrauerei) / 20.30 H

- RAO Trio
- L'Ham de Foc
- Ana Salazar
- Paco Cepero
- Ginesa Ortega

**Indie Showcase**
Club 23 (Kulturbrauerei) / 19.30 H

- Antonià Font
- Love of Lesbian
- The Sunday Drivers
- The Unfinished Sympathy
- Cycle

**German Sounds Showcase**
Kesselhaus (Kulturbrauerei) / 20.00 H

- Stravaganzza

### September 15th

**EMERGENZA SHOWCASE**

Knaack Club
Greifswalder Strasse 224 / 21.00 H

- Healthcontrol
- Idioterne

**Trashpop Showcase**
Café Moskau
Karl Marx Allee 34 / 19.30 H

- Mate
- Carlos Ann
- Astrud
- Glamour To Kill

### September 16th

**POPKOMM Reggae Festival**

MS Hoppetosse
Arena Berlin - Eichenstrasse 4 / 20.00 H

- Morodo

**POPKOMM City Jam**

Kulturbrauerei - Kesselhaus / 20.00 H

- SFDK

POPHOmm 2005 / Stand 101 / Hall 16
www.fundacionautor.org
It is not often that an aspiring singer/songwriter can count an armored tank as a transportation option. James Blunt, however, tooled around with his guitar strapped alongside a saber while writing his debut effort, “Back to Bedlam.”

Three years ago, before the tousled troubadour shot to No. 2 on the Billboard European Top 100 Albums chart with his Custard/Atlantic bow, he was an officer in the British army—a stint that included NATO’s peacekeeping force in Kosovo. After several years of huddled songwriting amid dangerous humanitarian efforts, Blunt left his colonel father’s legacy in favor of the life of a struggling musician.

What he calls a “very turbulent and destructive” military experience inspired some of the starker tracks on the album, set for U.S. release Oct. 4. But it is the hope-infused “You’re Beautiful” that has put his raw tenor in the spotlight. The whip-cracking pop confection of love-struck lyrics and upbeat guitar shot past Coldplay to the top of the U.K. singles chart and reached No. 2 on the Billboard Eurochart Hot 100 Singles list this summer. The single has driven U.K. sales of “Back to Bedlam” north of 1.4 million units, according to the Official U.K. Charts Co.

“If it’s all gone a bit mad in the U.K.,” the soft-spoken 28-year-old says, “[my band and I] get fed these numbers and figures and just look at each other and laugh. We think, ‘Who’s lying to us?’”

The album was released last October in the United Kingdom without much fanfare. Atlantic U.K. let word-of-mouth build with a subtle marketing campaign that positioned Blunt alongside melancholy singer/songwriters like Damien Rice and David Gray. The first single, “High,” was released Oct. 18, followed by the song “Wisemen.” It was not until “You’re Beautiful” arrived as the third single in May that the project took a turn.

“All of a sudden, radio came onboard and he reached a completely different and younger audience,” says Torsten Luthar, Warner Music International VP for Atlantic. “From a singer/songwriter, he became a pop star.”

The track was embraced immediately by national public pop/AC broadcaster BBC Radio 2 and rapidly climbed the Nielsen Music Control airplay chart.

“I had to choose one song to define my format, it would be ‘You’re Beautiful,’” says Sam Zniber, deputy managing director of French national AC network RTL2. He adds that the track gets more than 30 plays per week—the highest rotation for the Paris-based station. “It has that amazingly friendly radio feel, and listeners can’t seem to get enough of it.”

It is the album’s more harrowing material that places Blunt with the likes of Rice or Gray. On the stripped-down “Goodbye My Lover,” Blunt gives a wrenching account of a past relationship. On “No Bravery,” his breaking falsetto offers a first-hand look at war.

Blunt, who learned guitar at age 14 and violin and piano before that, is also talented at the obscure “bass sofa.” The album’s 3½-month recording process with Elliott Smith producer Tom Rothrock included experiments with “anything we could hit and bang.” Blunt explained, though he will not reveal the mechanics behind using a couch as a bass guitar, he says, “It wasn’t too obscure. I promise you.”

ALL THE RIGHT FRIENDS, FANS

Since his exit from the army in 2002, Blunt’s story has been one of steady successes. He was befriended by London musicians Sacha Skarbek and Jimmy Hogarth, whose guidance Blunt describes as “really key to my knowledge of what it is to make a song.” Armed with a handful of demos recorded in Scarbek and Hogarth’s studio, Blunt caught the attention of Elton John’s management company, Twenty-First Artists.

Though John is a fan and invited Blunt to open several British stadium concerts following the U.K. release of “Back to Bedlam,” it was scalding-hot songwriter/producer and former 4 Non Blondes singer Linda Perry who helmed his full-length bow.

The story goes that Perry was invited by Blunt’s publisher, EMI Music Publishing, to his showcase at Austin’s South by Southwest Music Festival in 2004. Five minutes after his set, Blunt says, Perry offered him a deal with her indie label, Custard Records.

“We said, ‘Sure, you know, let’s go and have a drink first,’” he recalls. “And we all went and got hammered. I think it’s the ultimate way to [sign a record deal] really.”

ON A ROLL IN EUROPE

An ambitious global marketing plan was prepared, but amid restructuring at Warner Music Group (Custard was distributed through Elektra at the time), Blunt’s album was put on hold in the States.

The decision was made to start overseas, and Atlantic Records U.K. marketing director Max Lousada picked up the project for all territories outside North America and Latin America.

“It just made more sense to go with the company that had all of its employees in place,” Blunt says.

The week of his album’s U.S. release, Blunt will begin a headlining U.K. tour that includes sold-out dates at London’s Shepherd’s Bush Empire. A series of European gigs in January will be followed by more U.K. dates, including three shows at London’s 5,000-seat Brixton Academy.

Blunt’s next release in Britain is a new edit of “High,” due Oct. 3 with a brand-new video. Elsewhere in Europe, “Goodbye My Lover” will be worked at radio as “You’re Beautiful” starts to drop.

COMING TO AMERICA

Atlantic’s U.S. division is not relying on Blunt’s overseas stardom as a shortcut in the States, senior VP of marketing and artist development Livia Tortella says.

“It’s really important that the project is developed in the same way it was [in Britain],” she says. “James wants there to be a sense of discovery.”

Returning to SXSW in March with a record deal, Blunt performed on a chair in a small hotel room before an audience that included U.S. retailers like Best Buy, Tortella says. “They were saying how committed they were to breaking him,” she adds.

In addition to big accounts, Atlantic is counting on indie retailers to spread the word prior to street date. Members of the Coalition of Independent Music Stores and Music Monitor Network have been carrying the import since early August.

Fans can pre-order the set through amazon.com or iTunes, and a selection of the album’s songs is featured on samplers from XM Satellite Radio and magazines Spin and Vanity Fair. Print press is also planned in Interview, Flaunt and Esquire.

Blunt’s next big chance to make a U.S. splash comes in October and November, when he will open a series of Jason Mraz dates. Blunt says he is looking forward to the spontaneity of the live setting. “It’s a shame if you go to a concert and it sounds identical to what it sounds like on the album.”

EX-NATO PEACEKEEPER HAS CONQUERED EUROPE. NOW HIS SIGHTS ARE SET ON U.S. MARKET

BY MARGO WHITMIERE AND EMANUEL LEGRAND

Executives at Atlantic U.K. believe Blunt’s success at home will help him break in the States. “There is now a bigger global story to tell,” Lousada says. “There’s a greater confidence among Atlantic staff about how the songs will fare at radio.”

But they also realize that U.K. stardom is no sure path to U.S. glory (hello, Robbie Williams). “There will still be a discovery process,” Lousada says. “He is a British artist. He’s from the army, and he writes from his experience. That’s who he is, and that’s how we market him. The U.S. is not going to market him as an American artist. You can’t con the consumers.”

As for Blunt, he shrugs off the pressure. “It depends on what one’s idea of success is,” he says. “We really wanted to come here and see a new country and enjoy it and connect with people on a musical level, and not worry too much about what the record label is trying to force us to do.”

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BEBE’S BIG BREAK

Although there may have been a collective “Who?” uttered in the United States when Bebe received five Latin Grammy Award nominations last month, she is a budding superstar in her native Spain.

But do not expect her to lead the charge to break in America.

Her debut album, “Pafuera Telarañas” (Virgin/EMI), has sold more than 300,000 copies in Spain since its release in April 2004 and has spent more than 68 weeks on Spain’s sales charts.

Bebe’s single “Malo,” an aggressive, flamenco-tinged track about domestic violence, was a runaway radio hit last summer, spending two weeks at No. 1 on Spain’s radio charts.

And her music—a refreshing, surprising mix of flamenco, pop and electronica that veers from rare, quiet intimacy to exuberant pop—has received critical praise, garnering four Premios de la Música Awards in Spain, and now, the five Latin Grammy nominations (Billboard, Sept. 3).

This has all happened despite Bebe herself. Notoriously media shy, she would much rather let her music do the talking. But that stance is getting harder to sustain by the day, as her fame grows.

“No,” Bebe says calmly when asked if she wants her music to reach even more people.

“I don’t need it to. And my life is much calmer that way. I need to have a calm life.”

Bebe spoke exclusively to Billboard following her Latin Grammy nominations, which include nods for album of the year, and record and song of the year for “Malo.” She makes it clear that her reticence comes not from a sense of self-importance. Quite the contrary—it stems from the notion that quality of life is more important than fame.

Praise for her music, she adds, is gratifying. “But sometimes, it’s given too much importance,” she says. “It’s not as if we found a cure for cancer. The other day, I spoke with my parents about a girl from my town who found a cure for some type of cancer. Now, that’s the bomb. Even though my music excites me and I couldn’t live without it.”

However, Bebe is not an entirely reluctant star.
from \>335

Born in Extremadura, a region close to the Portuguese border, she grew up awash in music. Everybody sang at home, although not professionally. As a child, Bebe—whose moniker is a childhood nickname—would write and record songs with her younger brother, José Antonio, with whom she co-wrote two songs for her album.

When Bebe went off to Madrid to study acting, music was more of a side project. She put together a band (whom she refers to as "my boys") and played in pubs around town. She was serious enough about it that she gave her songs to José Ramón Aute (brother of well-known Spanish singer/songwriter Eduardo Aute), who in turn, took one of those tracks, "Revolvió," to Virgin.

The label was not impressed. But at Aute's insistence, A&R director Javier Llahn saw her play live and weighed the possibilities. Llahn did not immediately sign Bebe, but connected her with several people who would help her shape her sound, most notably producer Carlos Jean.

"No one asked me to change," Bebe says. "Otherwise, we wouldn't have come to an agreement. What they did was help me reach my potential."

The first single was "Malo," a 4-year-old track she performed regularly and even had featured in a theatrical piece. Its catchy refrain—"You're bad, bad, bad"—caught on with diverse audiences, and suddenly, Bebe became a star.

"The company always knew it had a very original artist who would have great impact," says Manolo Díaz, president/CEO of EMI Music Spain. But, he adds, it never thought it would have a massive-selling artist.

Bebe's Latin Grammy nods reflect her rising popularity in Spain, Latin Recording Academy president Gabriel Abaroa says. Now, they may open more doors elsewhere.

"Aside from recognizing already established talent, this organization can serve as a platform for lesser-known acts," Abaroa adds. Just how many doors will now open for Bebe depends on a large degree on her.

Most immediately, "Pafuera" will be promoted in Europe, and there are plans to take Bebe to Argentina and Mexico closer to the Latin Grammys, which will take place Nov. 3 in Los Angeles. The album has already been released throughout Latin America.

Meanwhile, Bebe is wrapping up a lengthy tour in Spain and getting ready to shoot a film with director Julio Menén. Although "Pafuera" is already available in the United States, Bebe's promotion has been limited to three days in Puerto Rico and a performance at the Latin Alternative Music Conference in August in New York. It has translated to 10,000 albums sold, according to Nielsen SoundScan.

The album currently is in stores, under EMI Latin, will be affiliated with Latin Grammy nominee stickers.

Additionally, on Oct. 25 EMI Latin, under its new name EMI Televisa (Billboard, July 30), will release a CD/DVD combo that will include four videos and two previously unreleased tracks.

In response to the nominations, EMI says the album is the No. 1 Latin title on iTunes. More U.S. promotion will come, but "it will be "my way,"" Bebe says. "I prefer to get to know a place and its people before they know me. Do things more slowly, but enjoy them more. Or else, what's the point?"

Latin Notas
LEILA COBO lcobo@billboard.com

TEEN SOAP 'REBELDE' HEATS UP LATIN CHART
Musical Sextet RBD Gets Exposure Every Weekday Afternoon

The letters RBD are not an acronym. They are the name of a Mexican pop group that has relentlessly climbed the Billboard Top Latin Albums chart since its debut, "Rebelde" (EMI/Televisa), entered the chart in March. Last week, "Rebelde" peaked at No. 3, while a live album, "En Vivo," sat at No. 22 after six weeks.

Success is attributed to a large degree to the hourlong teen soap opera "Rebelde," which airs daily on the Univision Network and has probably gained a growing legion of young followers during the summer.

But TV is not the sole ingredient in this successful recipe. More to the point is the marriage of TV and music in the "Rebelde" formula. A remake of "Rebelde Way," the hit Argentine soap created by top producer Cris Morena, "Rebelde" was conceived as a musical project.

According to Camilo Lara, VP of A&R and marketing for EMI Mexico, production of the album began with casting for the soap. "Just as it was successful, it could have been a flop," Lara says, noting that all the tracks on the album—produced by Camilo and Max Di Carlo and Armando Avila (of La 5a Estacion fame)—are original. The album is pop through and through, music to match the heart of teenagers who start a band called RBD. Comprising three girls and three boys, RBD has ample time to practice and perform for audiences every afternoon.

"Rebelde" began airing in October in Mexico, and EMI released the album in November. The initial shipment, Lara says, was 25,000 copies. By year's end, sales neared the 100,000 mark.

In the United States, the album was released in January, timed with the launch of the soap opera in Puerto Rico. But it only charted in March, after the soap began airing in the States on Univision. The album has sold 98,000 copies, according to Nielsen SoundScan.

EMI says sales of "Rebelde" are approaching 1 million-unit mark worldwide.

RBD has been so busy in Mexico with touring and TV shoots that the group has never come to the States for promotion. That all changes Sept. 22, when RBD will perform live at Univision's Premios Juventud awards. The group will then spend a month in the States, promoting its new studio album, "Nuestro Amor," due Oct. 4.

Would RBD be such a hit without TV? Surely not. In fact, it probably would not exist. But many other Mexican musical TV projects aimed at the teen and preteen set have not come close to this level of sales. So how is it that this one succeeded?

"It's a very consistent album, with good songs, that reached an audience that had been neglected," Lara says. "I wrote that song out of frustration," he recalls. Though that was eight years ago and his feelings have mellowed somewhat, he says he was angry with the church at the time. "I felt like it was just a place for pretty, wealthy people."

"Reflection of Something" is the follow-up to Agnew's debut, "Grace Like Rain," which has sold 186,000 units, according to Nielsen SoundScan, and spawned the hit "This Fragile Breath (The Thunder Song)."

In crafting his second album, Agnew came to understand the feared sophomore slump.

"If you have a hit on the first album, they stick you in a van and you don't come home for a year-and-a-half," he says. "You're not around your friends anymore. You don't have your normal life. You're not at your church. Your whole life turns upside down, and they come back and say, 'Now you have to write some more hit songs.'"

Agnew rose to the occasion, and now has two singles out. "Unchanging One" is being worked to Christian top 40 stations, and "In the Middle of Me" is a Christian AC.

He looks forward to performing his new music this fall, headlining a tour with Starfield and Inhabit, then heading out with Jonah 33 and newcomer Joy Whitlock.

From a business perspective, Agnew's new record will benefit from Memphis-based Ardent Records' new marketing and promotion partnership with S/R/E, a division of INO Records.

"Ardent is a small company, and I love it," Agnew says. "I wouldn't want to be anywhere else. There's artistic integrity, and they are wonderful, godly people."
White Finds Her ‘Soul’

What happens when you are primarily known as a country artist, but you have soul music in your heart? If you are Lari White, you start your own label, Skinny WhiteGirl Records, and make the album you have been burning to record, “Green Eyed Soul.”

White, a Grammy Award-winning performer, previously recorded for RCA and Lyric Street and scored a handful of country radio hits in the ’90s. But her voice has never been showcased as powerfully and her songwriting has never been as potent as on the self-produced “Green Eyed Soul,” which effectively blends soul, roots music and jazz.

She was still signed to Lyric Street when she began writing the songs that would eventually appear on “Green Eyed Soul.” When White played them for Lyric Street president Randy Goodman, he understood that she wanted to depart from the country format and released her from her deal. Although Goodman offered to call sister label Hollywood Records on White’s behalf, she says, “I just really felt like I needed to make this music without a label, without a radio format and a marketing plan and a delivery schedule in mind.”

She admits the music was “just completely on a different planet” from what she had been doing. But she chose to follow where it led her. “I didn’t really think about the consequences.” Among them, potentially alienating some fans. In her first few club dates around Nashville to showcase her new music, White would get scrawled requests on napkins for her country singles like “Lead Me Not” and “That’s My Baby,” songs that would be jarring in proximity to her newer work.

Now, she is getting gigs like opening for Al Jarreau at the Music City Jazz and Blues Festival in Nashville, as she did Sept. 4, and doing in-store appearances at Borders Books & Music outlets.

While there were glimpses of her fascination with soul music in her earlier work, White says, “There’s not a whole lot of room for that in the country world.” But after five country albums she realized “I had just stifled that part of my voice for a long time and I wanted to get out. It was just so joyful to give it all the room it needed or wanted.” She plans to continue in this direction on her next album.

Her first single from the new album, “Right Here Right Now,” is being worked to triple-A radio. After a critically successful release in Europe last year on Mesmerizing Records, “Green Eyed Soul” was released July 26 in the United States on White’s label in partnership with Emerge Music Marketing and RED Distribution.

White is the only artist on what she calls her “vanity label,” and it is likely to stay that way. She jokes that not many people would fit the Skinny WhiteGirl name other than actress Calista Flockhart, “and I don’t know if she sings.”

She is also keeping busy producing other artists including Billy Dean; Toby Keith’s daughter Krystal; and White’s husband, singer/songwriter Chuck Cannon. White and Cannon are partners in another independent label, Nashville Underground, which they launched in the late ’90s as a haven for local songwriters.

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9/21 Fairport, NY - Horizon Lounge
9/24 Philadelphia, PA - Zanzibar Blue
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10/06 Wyomissing, PA - Sheraton Reading Hotel
10/09 Minneapolis, MN - Dakota
10/11 Chicago, IL - Schubas
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10/17 Kansas City, MO - Blue Room
10/19 Los Angeles, CA - The Roxy

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Switchfoot’s New ‘Sound’

When the singles “Meant to Live” and “Dare You to Move” exploded, propelling sales of 2003’s “The Beautiful Letdown” past the 2 million mark, Switchfoot looked like every rock music’s latest overnight success story.

In truth, the San Diego-based band had long paid its dues, releasing three previous studio albums and touring for years before achieving its newfound platinum status. The group hopes to continue that momentum with its Sep. 13 release of “Nothing Is Sound,” an ambitious effort fueled by lead vocalist/principal songwriter Jon Foreman’s thought-provoking lyrics and the musical prowess of his brother, bassist Tim Foreman. Switchfoot is rounded out by drummer Chad Butler, guitarist Andrew Shirley and Jerome Fontamillas on guitar and keyboards.

“Nothing Is Sound” came together while the band was touring behind “The Beautiful Letdown.” “The trick was actually hearing and arranging and even recording parts of it on the road,” Jon Foreman says. “It’s a challenge because it’s hard to remember where you put your wallet let alone your parts to a song.”

At each tour stop, Switchfoot would set up a second set of gear backstage and work on new material. “Every night you’d go out and get a chance to try out your new material,” he says. “You can look in the audience’s eyes and know whether something is working or not.”

Foreman says he sees different places around the world when he hears the album. “I remember playing that one up in Canada,” he says of “Happy Is a Yuppie Word,” which was inspired by a Bob Dylan quote. He calls the band’s success an “amazing gift.” Yet Foreman admits that in some ways, “the last few years have been some of the most depressing moments of my life.”

“It’s a kind of strange world where you’re up on stage and 3,000 people are singing along, and it’s really an intimate moment,” he continues. “Then you say ‘good night!’ and you’re in the middle of a city where you know no one and you are completely alone. It’s a strange, manic-depressive reality that I feel like has brought me to some new conclusions in my own life, and I guess for me, this album is simply writing about all these things as I’m learning them.”

First signed by acclaimed artist/producer Charlie Peacock to his Re-think label, Switchfoot debuted in 1997 with “The Legend of Chino” and began building a devoted fan base. Two more albums followed before the group inked a deal with Columbia, which led to the mass-market breakthrough for “The Beautiful Letdown.”

Foreman says he appreciates the early years and advises others to savor their climb up the ladder. “Enjoy the records you make on your own time and enjoy the records that no one hears, the times when you play at your friend’s apartment at 3 a.m. Who’s to say that’s not going to be the best show you ever play?” I look back on the early years and I’m just really thankful for all the lessons that I’ve learned.”

“Nothing Is Sound,” Columbia is working “Nothing Is Sound” to the general market. EMI Christian Music Group’s Sparrow Records (which bought out Re-think years ago, but plans to reactivate the label) will work the project to Christian retail.

“It’s going to be a monster,” predicts Tim Petersen, country/Christian music buyer for Trans World.

Trans World plans to rack “Nothing Is Sound” in the Christian and mainstream rock sections.

Like many artists, Foreman simply creates music and hopes it will be embraced without regard to categories: “To me, there’s two groups of music: good music and bad music,” he says.

First single “Stars” is No. 20 on the Billboard Modern Rock chart and No. 26 at Adult Top 40. It is accompanied by an innovative video.

“We spent a whole night underwater playing rock’n’roll,” Foreman says of the clip, which
was shot in a tank at Universal Studios in Los Angeles. “They sank the drums and put weights on our feet and had scuba gear down there and shot the video underwater.”

The weekend before street date, Switchfoot will play a free show on the Santa Monica (Calif.) Pier. It will also be highly visible on morning and late-night TV shows as well as via print publications and online activities including AOL Sessions.

“We’re doing these great Switchfoot surfboards with the album artwork,” Columbia VP of marketing Bob Semanovich says, noting the boards will be visible at retail and also be involved in radio promotions.

“Surfing is very important to Switchfoot. It’s a big part of their lives. Another radio promotion will include winning surfing lessons from the band.”

The label is also promoting the record with coffee cup sleeves that will be sent to surf shops and cafes on the beach “to tie into some of their original fans,” Semanovich says.

Additionally, the label is focusing on new covers. “Switchfoot hits a broad demographic, and we’re doing our best to address all the various aspects of their constituency,” says Stu Bergen, executive VP of rock music/senior VP of Columbia Records Group.

“Nothing Is Sound” will be available as a DualDisc to all retailers. However, Target customers will receive an exclusive bonus track, and Wal-Mart will offer a free song download.

HBO has licensed “Stars,” and it will be featured on HBO and Cinemax in a 90-second trailer that will air for 13 weeks. Foreman just hopes people like the new music. “We wrote music for thinking people,” he says. “This album is a journey, exploring what it means to be human in a world that’s upside down.”

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Trapt In Control
Rock Band’s Sophomore Set Seeks The Right Balance

A few bands enjoy the instant success Trapt enjoyed with its 2002 Warner Bros. self-titled debut. Crossover first single “Headstrong” was the Billboard No. 1 Hot Modern Rock Track for 2003, propelling the album to sales of 1.5 million, according to Nielsen SoundScan. The song also shared Billboard Music Awards in 2003 for mainstream and modern rock track of the year.

Since being strongwilled seemingly helped Trapt get this far, it is only fitting that its sophomore effort (produced by the group and Don Gilmore) is called “Someone in Control.” Lyrically, the album explores control issues people experience in everyday relationships. “You can have control over your life, and you can balance that in a way that still allows you to be happy and still allows you to be vulnerable,” singer/guitarist Chris Brown observes.

“A lot of people try to control everything, and in the process they push everybody away,” he says. “They end up being less happy and a lot less free than they would be if they would allow themselves to balance that level of control.”

Lead single “Stand Up,” which is about not putting up with insulting behavior, is already a hit. In its eighth week it is No. 8 and No. 17 on the Mainstream Rock and Modern Rock charts, respectively. Billboard’s entire active rock station panel is playing the song.

Warner Bros. VP of marketing Eric Fritschi says the label “went straight to the fans” by making “Stand Up” and three other songs available on all digital services prior to the album’s Sept. 13 street date. Trapt’s followers helped push the first album into the spotlight by getting behind it before industry tastemakers did, and fan feedback has been integral to setting up “Someone in Control.”

“A lot of our early marketing is all geared toward enlisting [the fan base] to help spread the word again,” Fritschi says. Highlights of the album’s campaign (which encompassed

Rhythm & Blues

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WILSON’S SECOND ACT

Scheduling conflicts waylaid a proposed (and Mariah Carey, and songs produced by Pharrell & Scott Storch did not make the final cut. But Charlie Wilson’s debut album for Jive still boasts its share of star power, including the first song produced by the Jawbreakers, aka Justin Timberlake and the Black Eyed Peas’ Will.I.Am.

Their production, “Floorin’” (featuring the duo’s guest vocals), is one of 12 tunes on “Charles, Last Name Wilson,” due Sept. 13. The set also sports cameos by Twista and Snoopp Dogg, plus contributions from such songwriter/producers as fellow Jive artist R. Kelly (the album’s executive producer), the Underdogs, Kay Gee and the Platinum Brothers.

Graced with a voice that can shift from velvety to funky, Wilson is best known as the frontman for ’80s R&B trio the Gap Band. Though some may dis-

Lead singer Ian McCulloch believes longtime fans are likely to be especially pleased with the new album.

“The band we’ve got around us now are the closest to the old Bunnymen we’ve ever had,” he says. “Not that we’ve intentionally set out to capture the past in any way. We’ve tried to be a little less structured in the songwriting, but not forgetting the importance of a good song. We’ve got the balance here, I think.”


North American booking is by the William Morris Agency, with X Ray Touring in London handling all other dates. The band is published by BMG Music Publishing.

—STEVE ADAMS

The latest album from U.K. alt-rock pioneers ECHO & THE BUNNYMEN will arrive Sept. 20 in the United States.

COVER ME: A faithful reworking of acclaimed Gothenburg singer/songwriter Fabrizio de André’s 1973 album “Non Al Denaro Non All’Amore Né Al Cielo” has residied on the FIMI top 100 in Italy since its May 6 release. Italian vocalist/pianist Morgan recorded the new version for Columbia. It debuted at No. 6 on the FIMI chart, and is heading toward gold status (40,000 units), the label says.

“When you consider there’s no single or video—[and] Morgan tends to be a visually oriented artist—this is a great result,” Sony BMG Italy senior director of A&R Rudy Zerbi says.

The reworked “Non Al Denaro” is Morgan’s second solo album since leaving Columbia rock group Bluvertigo in 2001.

De Andre died of cancer in 1999. Zerbi explains that the idea for the reworked album came from the singer’s widow, Dori Ghezzi. “She contacted Morgan, as she considered him to be the only contemporary artist capable of doing justice to her late husband’s work,” Zerbi says.

De Andre’s songs are published by BMG Music Publishing.

FRENCH SOUL: Canadian R&B vocalist Gage looks set to repeat former bandmate Corneille’s success in France.

Four years ago, Gage and Corneille were members of unsigned Montreal R&B group O.N.E. Fast forward to 2004, when French indie Wagram shipped more than 1 million units of Corneille’s debut solo album, "Parcequ’on Vient De Loin," mainly in France (Billboard, July 3, 2004).

Corneille wrote most of Gage’s debut album, “Soul Rebel,” which mixes soul and R&B with Caribbean influences. The set is licensed to...
passes radio, print, TV, the Internet and wireless platforms) include releasing all of its songs as ringtones before street date. Warner Bros. senior director of new media and mobile Jennifer Bird says the ringtones are available through more than 100 existing deals worldwide the company already has in place with such carriers and/or aggregators as Jamster, Cingular and Sprint, as well as at a mobile storefront at trapt.com.

Trapt has shot an episode for "Pepsi Smash," the former TV concert series that is now a Yahoo stream. Pepsi launched a large radio promotion to promote the band's appearance. Additionally, Trapt recorded a 90-minute special featuring material from both albums that will be sent directly to radio stations or syndicated. Trapt will also be on syndicated radio show "Rockline" Sept. 12.

When Trapt returns to the road Sept. 22, fans will again play a central role in the event. In eight to 10 markets, local bands will be able to submit their CDs to trapttour.com, and Trapt will select a different act to open each concert. (Music Choice is sponsoring the tour. Blindside and Ash Ensemble are supporting.)

"The band brought it to me as, 'Look, there's so many great bands in America that never get a shot, and we want to give them a shot to play with us.'" says Drake Sutton-Shearer, Trapt's manager.

The attitude extends to Joint Venture Recordings, a label Brown and Sutton-Shearer founded to incubate talent. First act Ash Ensemble makes its debut Sept. 13 through Joint Venture and Navarre-distributed DRT Entertainment. (Joint Venture will distribute future projects by making similar one-off deals.) Brown says, "I think it's a good thing to give bands the same chances that we had."

---

**FACT FILE**

**Label:** Warner Bros.

**Management:** Drake Sutton-Shearer

**Booking:** Scott Sokol, Pinnacle Entertainment

**Publishing:** Warner/Chappell, EMI (SESAC)

**Best-selling and last album:** "Trapt" (2002), 1.5 million

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BANHART’S ‘CROW’ A GROOVY TRIP

Devendra Banhart’s name is linked with the avant-garde, or the so-called “freak folk” scene. But despite a sometimes free-flowing experimentation, he is well-steeped in folk traditions.

Banhart decorates his music with Latin inflections; his wisy songs are graced with elements of ‘60s folk psychedelics. He is also adept at creating his own myth.

Interviewing Banhart means deflecting heavy doses of silliness and sarcasm. The singer constantly name-drops artists—some friends, such as harpist Joanna Newsom, and others idols, such as Brazilian musician Caetano Veloso. And like a young Bob Dylan, the 24-year-old Banhart is happy to present himself as a living long, hobo-like existence.

Banhart, who dropped out of the San Francisco Art Institute in 2000, has released four full-length albums on Young God Records, the label run by Michael Gir, vocalist for arty rockers the Swans.

He is now signed to Beggars Group’s X Records, which will release his “Cripple Crow” Sept. 13. Even with a larger independent backing him, Banhart is not about to start taking things seriously.

For example, his response when asked about the single “I Feel Like a Child” is: “Isn’t it a trip I have a single? It’s actually called ‘I Feel Like a Child’s Chimichanga at the Bean Factory of the Fourth Power.’”

XL sent the track to triple-A, college radio and noncommercial stations, such as KCRW Santa Monica, Calif., where it is already receiving airplay. The label has also serviced a video to MTV2 and other outlets.

Banhart’s four full-lengths have collectively sold more than 56,000 units in the United States, according to Nielsen SoundScan. Along with such contemporaries as Newsome, Sufjan Stevens and Iron & Wine, he is leading a charge of folk experimentalists wowing the indie rock set.

“Michael (Gira) actually writes all my songs,” Banhart deadpans. “I’m the pretty face behind his songs. He takes his Swans lyrics and cuts them up, throws them in a bowl and pastes them together like they’re poetry magnets. I work out and go to tanning salons and try as hard as I can to look like a dirty hippie.”

Not hardly, but the hipster audience is one that XL is hoping Banhart will reach. The label is even using street teams to pass out Banhart-branded incense sticks.

“Cripple Crow”—despite its sprawling 22 tracks—is largely an easy listen. It finds Banhart fiddling with a broader range of instrumentation than odd, compositional detours.

“This record is more straightforward and less weird,” Beggs marketing director Matt Harmon says. “We hope it’s a step to a larger audience, one who finds out about music via NPR or mainstream magazines.”

Retailers look to Banhart to sell steadily over a long period. “That genre is overfuzzed on our top sellers,” says Erik Kowalski, indie buyer for Atomic Records in Milwaukee. “We reorder his last one consistently every coupl of weeks.”

For his part, Banhart says Gira persuaded him to sign with XL. The label had released his albums in the United Kingdom, where it issued a companion book to 2004’s “Rejoicing in the Hands.”

“Michael saw that and said, ‘I like making books and projects, and I like the idea of making videos,’” but he knew he couldn’t afford that,” Banhart says. “I don’t know doodle-squat about business, but Michael had a good feeling about XL, and I think they’re groovy people.”

BANHART FACT FILE

Label: XL Recordings
Management: Kevin Wortis, World’s Fair
Booking: Todd Corte, Leafly Green
Publishing: Golden Negress Music (BMI)

Last and top-selling album: “Rejoicing in the Hands” (2004), 24,000

BANHART

Brown • BY TODD MARTENS

Jazz Notes

DAN OUELLETTE douellette@billboard.com

Hearing Hieroglyphics

Peter Apfelaubam’s Bay Area Big Band Now Based In New York

After skipping off the recording map in 1992 and going on hiatus in 1995, Peter Apfelaubam’s big band Hieroglyphics makes its triumphant return on its debut for ACT Music, “It Is Written.”

The CD’s nine tracks showcase the saxophonist/bandleader’s prowess in writing and conducting complex compositions and meticulous arrangements, steeped in an invigorating brew of jazz, funk and world music.

“I never suspected it would have taken this long for the next album,” says the 45-year-old Apfelaubam, whose band’s latest incarnation is known as the New York Hieroglyphics. “111 had my way, I’d put out five albums a year. I write a lot.

Apfelaubam was the prime mover and shaker of the San Francisco Bay Area’s youth-driven jazz scene in the late ‘70s and ‘80s, with his career taking flight while he was a student at Berkeley High School. His 17-piece Hieroglyphics Ensemble was not only a spawning ground for such future stars as Craig Handy, Benny Green, Stever Bernstein and Joshua Redman, but it also attracted the attention of multi-kulti trumpeter Don Cherry, who moved to San Francisco to collaborate with Apfelaubam and company.

Hieroglyphics made a splash internationally thanks to its wo brilliant Antilles Records albums, 1990’s Grammy Award-nominated “Signs of Life” and 1992’s “Jodjo: Brightness.”

Given the difficulty of keeping a large group together, Apfelaubam slimmed down his band to a sextet, which recorded “Luminous Charms” in 1996 for Gramavision.

But since that time, Apfelaubam, who like so many Bay Area musicians in the mid-‘90s relocated to New York, has ganged as a sideman with former Phish guitarist Trey Anastasio, Brazilian percussionist Cyro Baptista, trombonist Josh Roseman and drummer Dafnis Prieto.

Anastasio and Baptista appear as guests, while Roseman and Prieto have been enlisted as Hieroglyphics members, in addition to several former Bay Area residents—now New Yorkers—including trumpeter Peck Allmond and saxophonists Norbert Stachel, Tony Jones and Jessica Jones.

Other guests include alums Bernstein and Handy, as well as Jai Uttal on harmonium, drummer Josh Jones, guitarist Will Bernard and trombonist Jeff Cressman, who tours with Carlos Santana.

“The New York version is a different band,” Apfelaubam says. “But I have plans to bring the Bay Area and New York musicians together in the future.”

The Hieroglyphics were resuscitated in 2003 when the Jazz Gallery, a New York cultural center, encouraged Apfelaubam to use the space to explore his large-ensemble composing. The ensemble will celebrate “It Is Written” there Dec. 9-10 after a record-release performance Nov. 4 at Symphony Space.

In related news, the Jazz Gallery launched its 10th-anniversary season with a week of shows (Sept. 7-11) piloted by Roy Hargrove, who invited such special guests as fellow trumpeters Tom Harrell and Nicholas Payton. It will also present several special series, including vocalists (featuring Andy Bey), percussionists (Jeff (“Tain”) Watts, Sept. 29-Oct. 1), pianists (Jason Moran with Orrin Evans, Dec. 15) and jazz masters, featuring Chico Hamilton with Marcus Gilmore (Oct. 22) and Kenny Baron with Gerald Clayton (Dec. 17).
Paul McCartney
Chaos and Creation in the Back Yard
Producers: Nigel Godrich, Paul McCartney
Capital
Release Date: Sept. 13
Thirty-five years into his solo career, Paul McCartney continues to surprise, opening this set with four of his best songs in ages. The single “Fine Line” is top-notch piano pop a la “Lady Madonna,” “How Kind of You” is all once moody, sentimental and cliche-free; “Jenny Wren” is a lovely acoustic ballad with shades of “Blackbird”; and “At the Mercy” brims with melodic delights. The rest of “Chaos” competes with that introductory salvo, but even the least entertaining material (the stuffy “English Tea,” the “just be happy” ditty “Too Much Rain”) is mercifully brief. Elsewhere, McCartney dabbles in Latin lit (“A Certain Softness”), nods to “Because”-style layered harmonies (the peppy “Promise to You Girl”), etc., on the umanned hidden track, plugs in for three short garage-y jams. Macca’s not getting any younger, but on “Chaos,” he proves he still has a few tricks up his sleeve. —JC

Trisha Yearwood
Jasper County
Producer: Garth Funds
MCA
Release Date: Sept. 13
Trisha Yearwood returns with her first new album since 2001’s chart-topping “Inside Out,” and it is as if she never left. The Georgia-born chanteuse is already back on the country airwaves with “Georgia Rain,” a beautiful story song that showcases the pipes that have made her one of the format’s most acclaimed vocalists. Yearwood can pack more feeling into one line of a song than most artists can on an entire song package. The opener is an appropriately poignant “Trying To Love You,” and “Who Invented the Wheel,” an edgy, edgier number about a failed relationship. Yearwood turns every song into a personal declaration and has a gift for making each listener feel as though she is singing exclusively to them. —DEP

Bonnie Raitt
Sours Allie
Producers: Bonnie Raitt, Tchad Blake
Capital
Release Date: Sept. 13
Ironically, the most remarkable song on “Sours Allie” is the rootsy-rock opener “I Will Not Be Broken,” pegged as the first single. The tune is lyrical and soulful, but it sounds derivative of Raitt’s earlier successes. But the deeper into the collection one gets, the better it gets. Raitt delivers such musical surprises as the funk-ed up groove of “God Was in the Water.” With her slide guitar sting and bluesy rasp voice, Raitt sings the mysterious and oblique “Crooked Crown” amid sonic twists and turns; gets down and funky on “Unnecessary Mercenary,” featuring Jon Cleary’s Professor Longhair-like piano dashes; and explores electronica and loops with aplomb on “Deep Water.” It all adds up to an adventurous change of pace that stretches Raitt beyond her previous recordings. —DO

Sigur Rós
Takk
Producers: Sigur Rós, Ken Thomas
Geffen
Release Date: Sept. 13
Sigur Rós expertly walks the line between electropop and deconstruction, bringing the sting of sadness with everythign sweet. The major chords are like the hands of the minor, while Jon Thor Birgisson’s theatrical falsetto and thrashing guitars attack the smooth atmospheres. If it sounds very melodramatic, that is because it is, and “Takk” is emotionally exhausting, even from a band with a reputation for such mood swings. The Icelandic quartet’s ability to sustain the 70s, perhaps to achieve an edge for this formulated single. Lacking the freshness of 2002’s The Game of Love, “I’m Feeling You (4:12)” Producers: John Shanks, Kara DioGuardi
Santana
Writers: K. DioGuardi, J. Shank, M. Branch
Publishers: various
Arista CD promo
Electing Michelle Branch as collaborator is a safe move for Carlos Santana, whose upcoming new disc, “All That I Am,” is previewed with a song prefabricated for the 40-60 radio. Certainly, it offers a pleasing melody, and Branch sounds as able and confident as ever. But the entire whole is too familiar. Santana, known for taking monumental risks in the 70s, appears to be looking for an easy hit with this formulated single. Lacking the freshness of 2002’s “The Game of Love,” it might be too late into a summer pop song. Perhaps Santanana should return to this earthy roots instead of hiding behind the slick pop flavor of the day. —KT

David Gray
Life in Slow Motion
Producer: Marius de Vries
ATO Records/Reprise
Release Date: Sept. 13
Quick, who has the best-selling album of all time in Ireland? U2? Van Morrison? Thin Lizzy? It is actually Manchester, England-born David Gray, whose 1998 set “White Ladder” also proved to be a breakthrough in the States. The songwriter/singer’s first five albums coated intimate acoustic songs with bedroom-studio electronica. Here, Gray steps into a “real” studio with producer Marius de Vries, and his sound escalates accordingly. Even with the added string section, Gray has not lost his knack for combining deeply melodic with bitter sweet lyrics. Soaring lead single “The One I Love” is written from the viewpoint of a dying man, while closer “Disappearing World” evokes lingering regret as it expands from a simple piano line into a full-bore anthem. Gray’s vocals may shift the records, but they never oversell the heartbreak in his words. As the album stretches Raitt beyond her previous releases with its stellar studio band and its refusal to submit to pop production. —KH

Folk
Tracy Chapman
Where You Live
Producers: Tracy Chapman, Tchad Blake
Elektra/Atlantic
Release Date: Sept. 13
It is not always the industry standard to adorn roots artists’ albums with roots-minded production. Lucky for Tracy Chapman, “Where You Live” was painted with the expert, organic hues of Tchad Blake’s arrangement. But it is all about that acoustic guitar and the alliterative, tender track, segueing into “Never Yours,” which eloquently laments, “Say I’m a saint of mercy, say I’ve seen a lot of things, but never yours.” The album distinguishes itself from Chapman’s previous releases with its stellar studio band and its refusal to submit to pop production. —KH

R&B
Charlie Wilson
Charlie, Last Name Wilson
Producers: various
Jive
Release Date: Sept. 13
For 40 years of R&B funk trio the Gap Band, Charlie Wilson pumped out a string of R&B hits (“Outstanding,” “Burn Rubber”). Resurfacing in the 90s, he has become hip-hop’s favorite “Uncle,” guesting on projects by Snoop Dogg and Kanye West. On his first solo set since 2000’s under-recognized “Bringing the Gap,” Wilson shows off his generation-spanning vocals to full effect. Rather than carrying a torch, he is the learning younger with hotter hotspots like R. Kelly and Twista is a natural fit thanks to Wilson’s combination of funkster prowess. Examples include the smooth- grooving title track and the easygoing, funky “Floatin’” (featuring Justin Timberlake and Will.I.am). Guests are wisely kept to a minimum, allowing Wilson’s gift to shine as it does most powerfully on the ballad “No Words.” All R&B naysayers, say uncle. —GM

Gospel
Cecile Winans
Purified
Producers: various
Pure Springs Gospel/INO Records/Epic
Release Date: Sept. 13
Cecile Winans’ voice is a glorious instrument, equally capable of silky R&B numbers, sultry pop ballads and soul-stirring gospel. With an incredible new collection, Winans serves up all that and more. Winans and writer/producer David Thomas penned the gorgeous ballad “All That I Need,” which is gaining steam at AC radio. Nephew Mario Winans co-wrote and produced “Pray,” an absolutely infectious groove with potent lyrics, while Winans’ siblings Angie and Debbie join in on the vibrant autobiographical track “Always Sisters.” Though some songs deal with life’s struggles, a thread of hope and encouragement permeates every cut. Above it all, Winans’ voice soars, making each song a standout by virtue of the passion and emotion she invests in every line. Another fine collection from an artist who effortlessly appeals to mainstream and Christian audiences. —DEP

Latin
Anasol
Anasol
Producer: Luis Fernando Ochoa
Univision
Release Date: Aug. 30
Colombian singer/songwriter Anasol has tinges of countryman Andres Cervantes in the vocals. But the production and the songs are far more commercial-minded and lightweight, as in the end, def rep. Anasol plays music that

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ALBUMS

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SEPTEMBER 17, 2005 | www.billboard.biz | 43

SANTANA

Writers: K. DioGuardi, J. Shank, M. Branch
Publishers: various
Arista CD promo
Electing Michelle Branch as collaborator is a safe move for Carlos Santana, whose upcoming new disc, “All That I Am,” is previewed with a song prefabricated for the 40-60 radio. Certainly, it offers a pleasing melody, and Branch sounds as able and confident as ever. But the entire whole is too familiar. Santana, known for taking monumental risks in the 70s, appears to be looking for an edge for this formulated single. Lacking the freshness of 2002’s “The Game of Love,” it might be too late into a summer pop song. Perhaps Santanana should return to this earthy roots instead of hiding behind the slick pop flavor of the day. —KT

READER SUGGESTIONS

Nelie Schomaker,
Hilversum
I love great vocal harmonies. It is the main feature of my music and I think that it is the main feature of the songs that I like. For me, the best vocal harmonies are the ones that are sung by women. I think that women have a very special way of singing together and it is something that I really enjoy. I also like songs that have a lot of melody in them. I think that a lot of music is very flat and I like songs that have a lot of twist and turn to them.

I also think that it is very important to have a good story in the song. I think that the story is what makes a song great. I think that a lot of songs are just about writing a pretty tune and that is not enough. I think that a song has to have a good story to it and that is what makes it great.

Lastly, I think that it is very important to have a good rhythm in the song. I think that a lot of music is very flat and I like songs that have a lot of twist and turn to them. I think that a good rhythm is very important in a song and that is what makes it great.

If you have any suggestions for me, I would love to hear them. I am always looking for new music to listen to and I think that you have some great suggestions.

Nelie Schomaker,
Hilversum
from >>AS
have some rock sensibility, but follows more of a pop route with its clear-cut melodies, its mix of acoustic and electronic ambiance and its generous use of keyboards and guitars. Most of the tracks are uetempo and danceable, like “Sube El Altillo.” But the distinguishable, breathy vocals and lush choruses make this far more than a dance album. The production is fresh and beautiful, and there is nothing quite like her in the Latin marketplace. With the proper airplay, Anaísi could soar as high as her choruses.—LC

CLASSICAL

CECILIA BARTOLI
Opera Prohibita
Producer: Christopher Rensvaan
Decca
Release Date: Sept. 13
Soprano Cecilia Bartoli was born in Rome, and her newest album unearths some gorgeously, largely unheralded music that originated in her native city. In the early 18th century, the pope banned operas on the grounds that it was sinful and corruptive, but such composers working in Rome as Handel, Scarlatti and Antonio Canzio turned subversively to writing still-acceptable religious oratorios as an outlet for their creative brilliance and dramatic impulse. Accompanied beautifully by Les Musiciens Du Louvre and conductor Marc Minkowsky, Bartoli marries her imperious artistry to the virtuosic and gorgeous tone of an actress’ emotional responsiveness and depth. Passion courses through Bartoli’s singing, from the vocal fireworks of material like the aria “Spargi Il Senso Lascivo Veleno” from Caldara’s oratorio “La Castitia Al Cimento” (which, like seven other selections on this album, is a world-premiere recording) to the ineffable tenderness of Handel’s “Lascia La Spina, Corigli La Rosa” from “Il Trionfo Del Tempo E Del Disinganno.” A triumph.—AT

WORLD

BOUBACAR TRAORE
Konko (World Village
Release Date: Sept. 13)
Boubacar Traore is one of Mali’s great singer-songwriters, and a fine guitarist as well. His path has led him away from music for extended periods, and it is only in the last decade that he has gained prominence among world music fans. “Konko Magan,” however, is a stellar CD, and it is bound to captivate a multitude of listeners. The album features nine original songs, all of which impart an uncannily bluesy feel. Recording with a handful of players who perform on calabash, balafon, accordion, harmonica, kamele ngoni and percussion, Traore lays down a long, sweet feel-good groove. The most captivating tune, “Kanou,” Jonny Toure puts a hypnotic, circular riff beneath Traore’s subtle vocal and Regis Gizia’s sinuous accordion.—PVV

POP

CHRIS RICE
Amusing
Producer: Monroe Jones
E + Flo/INO Records
Release Date: Aug. 23
Successful singer/songwriter strings words together in a way that make us view the world differently. Chris Rice has that gift, and it shines on this spirited collection. The prelude, courtesy of guitar great Duane Eddy, sets the tone for this thoughtfully accumulated collection of pop tunes with folk and jazz shadings. As a writer, Rice draws from a colorful palette and is known for creating songs with strong sensual appeal (evidenced here by “Lemonade”). Other highlights: the falling-in-love ode “For a Few Spots You Fall” and “Tick Tack,” a fresh look at the passing of time. There is an immensely likable, intimate feel to this album, and it is as much as you are sitting on a cozy couch, listening to a good friend share slices of life. Fortunately, Rice’s “amusing” musings have found a much larger audience.—DEP

NEW & NOTEWORTHY

THE FRAY
How to Save a Life
Producer: Mike Flynn, Aaron Johnson
Epic
Release Date: Sept. 13
Fans of The Fray, Train, Maroon 5 and Coldplay are likely to add the Fray into their own personal heavy rotation after hearing Denver-based act’s debut. Co-produced by former Old Pide keyboardist Mike Flynn and recorded at Big Machine, the band’s debut CD, “How to Save a Life,” has the signature Clapton/Tracor of a blues/reggae vibe that is signature Clapton/Vocally, he sounds playful and at ease, probably in part because of the friends and neighbors he invited to join him here, including Steve Winwood, John Mayer, Stephen Marley and Billy Joel. The 10-song CD (2:52) includes all sorts of extras for fans. But in judging the preview single, it is pretty much business as usual.—CT

COUNTRY

3 FOXX DRIVE
This Little House of Mine (3:44)
Producers: Greg Cole, Chuck Rhodes, 3 Foxx Drive
S. Mumpower-Johnson
Publishers: Big Yellow Dog/Western Key (BMI)
Westwood Nashville (CD promo)
Despite the blockbuster releases on the horizon for the fourth quarter, there should always be room for quiet little gems that make you sigh and thank God you’re in the music biz. Vocalist/songwriter Kim Fox and Suzanne Mumpower-Johnson co-wrote this heartfelt first single, a poignant ballad that tells the story of a young girl selling her longtime home. The lyric captures a portrait of the bittersweet feelings that come with a move, and this truly remarkable cut takes you away from the site of childhood memories. All that is left is a note to the new owner, sharing the little quirks that gave the home character. Production is understated and focuses on the lovely vocal and beautiful music quality that is becoming more and more all too rare. If this is any highlight on an album that offers much to enjoy.—DEP

ROCK

RYAN ADAMS & THE CARDINALS
The Hardest Part (3:28)
Producer: Tom Schick
S. Adams, the Cardinals
Lost Highway (promotional CD) Ryan Adams refills our cup, again, and soon. With the Churchillian “I Spit on Your Grave” from his current CD, －and to an old-school country balladry. His current band, the Cardinals, stays on. But gone is the rich sonic texture of the superb double-disc “Cold Roses,” which backed his soulful howl with nostalgic guitars and breezy vocals. Driven by a renovation villain, the twangy “Hardest” feels like a sharp left turn. The full-length features a whole lot of townie, urban cowboy effort to fulfill the country requirement after guilty flirtations with rock and punk. Apparently, one of our finest songwriters is haunted by too much inspiration. Finding the less-is-more balance is often the hardest part, it seems.—SP

O.A.R. Love and Memories
Producers: Jerry Jones
S. Roberge, S. Breer, C. Frasca
Publishers: Big Yellow Dog/Lava (CD promo)
O.A.R. has long been paddling against the current. After six albums, the quintet is still aiming for household-name status. Seventh set “Stories of a Stranger” is designed to shake the slump, with a more robust musical palette via producer Jerry Jones (Talking Heads, Live, Verve Pipe). “Love and Memories,” which features the flick “Eternal Sunshine of the Spotless Mind,” defines the new rock movement toward sensitive, contemplative tracks that are eminently accessible. Lead singer Marc Roberge carries the load admirably, without dragging the song down below mod rock credibility. This is a driving, crisp, to-the-point hit. With mainstream radio amping up the release, “Love and Memories” is away from so many samples, this could be O.A.R’s year to catch a wave.—CT

FAITH HILL, Like We Never Loved at All (4:22)
Producers: Dan Huff, Faith Hill
Publishers: various
Warner Bros. (CD promo)
Faith Hill follows her chart-topping release, “Mississippi Girl,” with a ballad so carefully manicured to avoid sounding like pop that it comes off as deliberate to the point of insincerity. Just in case you missed the message—that Hill has returned to her roots—hubby Tim McGraw contributes a curatedly insidious background vocal that sounds like burlap next to velvet. “Like We Never Loved At All” has great potential, minus the sensitivity that gives it an edge over the other samples that were tailor-made for Hill to toss to the rafters. Unfortunately, with its generic Nashville production, the could-be diva is at odds with the sonic stamp of the song. AC is indulging, too, but he chipped there is a more appropriate mix for pop. What a pity that Hill is making such a blatant, tail-end return to the “Hey, y’all” persona she left behind a decade ago, down to her mousy hair. Why waste a chance to show that country fans do not appreciate glamour and robust production, too?—CT

www.americanradiohistory.com

44 | SEPTEMBER 17, 2005

REVIEWS

SINGLES

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND TRAVIS VANCE (SINGLES)
CONTRIBUTORS: Keith Caufield, Leila Cobo, Jonathan Cohen, Deborah Evany Price, Katie Hardi, Paul Haine, Jaque McCarthy, Gayle Mitchell, Dan Ouellette, Scott Philips, Chuck Taylor, Anastasia Tsiloucas, Kristina Tune, Philip Van Vleck

CRITICS’ CHOICE: #1 a new release, regardless of chart potential, highly recommended for musical merit.

PICK: ♡: A new release predicted to hit the top half of the chart.—Putting the “art” into radio

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West Lives Large; MTV Delivers; Digital Sales Soar

The opening-week sum for the new Kanye West album is the latest proof that the rapper's celebrity is larger than that of most recording artists.

The arrival of his "Late Registration" not only placed him on the cover of Billboard, but also on Time's front page. West's critical comments about slow response to the victims of Hurricane Katrina placed his name prominently in media coverage of the storm's aftermath (see story, page 5). West laughs at the notion of a sophomore jinx with a start of 886,000 copies, the second-largest album week of 2005 and the best since 50 Cent pounded 1.1 million copies when "The Massacre" hit stores in March. Concurrently, with 80,500 first-week downloads for his "Gold Digger," West rallies the biggest digital sales week by any act since Nielsen SoundScan began tracking music downloads in June 2003 (see Between the Bullets, page 50).

Previously, the largest week for a digital song was 61,500 for Gwen Stefani's "Hollaback Girl" in the May 21 issue. The biggest sales week for West's first album, "The College Dropout," was the 441,000-unit start that placed it at No. 2 on the big chart in February 2004. Attention surrounding the new one helps his first set rally a 69% gain, good for a 111-57 jump. He also played MTV's awards show two days before "Late Registration" arrived in stores.

Even if West's second-week erosion is as large as 70%, he is virtually guaranteed to hold at No. 1 on The Billboard 200. Bigger still, music industry insiders expect "Late Registration" to be one of the best-selling albums of this year's holiday season.

LIVE FROM MIAMI: As expected, the Aug. 28 broadcast (and subsequent reruns) of MTV's Video Music Awards makes waves on The Billboard 200. Momentum from the show also helps deliver the biggest week of digital track sales since Nielsen SoundScan began monitoring paid downloads.

As with most music awards shows, performing means more than winning, but Green Day did both, opening the event and copping more trophies than any other act. That exposure nets the band the Greatest Gainer honor on The Billboard 200 (No. 12, up 20%) and three bullets on Hot Digital Songs, including a 61% spike for the song the act performed, "Boulevard of Broken Dreams." The digital chart also sees sales rise more than double for My Chemical Romance (up 123%; 32-13) and Shakira (up 124%, 45-24); each of their albums jump. The former's title rises 41-31 with a 40% gain on The Billboard 200, its best week since Christmas; Shakira rallies a 34% gain, good for a 52-36 move.

Other VMA spikes on The Billboard 200 belong to Kelly Clarkson (No. 14, up 10%), Fall Out Boy (No. 18, up 10%), the Killers (No. 19, up 4%), 50 Cent (No. 35, up 3%) and Daddy Yankee (No. 100, up 4%).

Even with a slide in ratings (Billboard, Sept. 10), these post-show gains prove that while critics and label executives might not find the VMAs as entertaining as they were in earlier years, most of those complaining do not fit within MTV's targeted demographics.

Meanwhile, all but five tracks on Hot Digital Songs post increases. The 7.2 million posted track sales beat the prior high of 7.1 million, set for the post-Easter week that ended April 3.

BIGGEST BANG: In a battle for the No. 2 slot, the Rolling Stones' "A Big Bang" hit stores Sept. 6, the same day as a DVD-enhanced special edition of 50 Cent's "The Massacre." First-day sales cited by chains have label sources estimate a week of 135,000-150,000 copies for the Stones and 125,000 for the combined sales of the new and prior versions of "Massacre." The Stones could roll a bigger number, depending on the impact of release-week appearances on "Today," the opening NFL game and "Dateline." What we will not see is a repeat of this week's six new entries in The Billboard 200's top 10, a sight that has not been seen since the Nov. 27, 2004, issue. This week also marks the first time since November that new entries by rap albums own the big chart's top two slots.

For the week ending Sept. 4, 2005. Figures are rounded. Compiled from national sample of retail store and rack sales reports calculated and provided by Nielsen SoundScan.

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Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>WEEKLY UNIT SALES</th>
<th>ALBUMS</th>
<th>STORE SINGLES</th>
<th>DIGITAL SONGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>10,492,000</td>
<td>108,000</td>
<td>7,242,000</td>
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<tr>
<td>Last Week</td>
<td>9,658,000</td>
<td>90,000</td>
<td>6,024,000</td>
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<tr>
<td>Change</td>
<td>8.6%</td>
<td>20.0%</td>
<td>20.2%</td>
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<tr>
<td>This Week Year</td>
<td>12,042,000</td>
<td>108,000</td>
<td>3,046,000</td>
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<tr>
<td>Change</td>
<td>-12.9%</td>
<td>0.0%</td>
<td>137.8%</td>
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<td>WEEKLY ALBUM SALES</td>
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<td>35 million units</td>
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<td>2004</td>
<td>409,802,000</td>
<td>375,173,000</td>
<td>-8.5%</td>
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<tr>
<td>2005</td>
<td>5,627,000</td>
<td>3,777,000</td>
<td>-32.9%</td>
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<tr>
<td>Change</td>
<td></td>
<td></td>
<td>20.2%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>78,621,000</td>
<td>217,386,000</td>
<td>176.5%</td>
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<tr>
<td>Total</td>
<td>44,950,000</td>
<td>596,336,000</td>
<td>20.7%</td>
</tr>
<tr>
<td>Sales by album format</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>401,715,000</td>
<td>372,513,000</td>
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<td>Cassette</td>
<td>6,954,000</td>
<td>1,883,000</td>
<td>-72.9%</td>
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<tr>
<td>Other</td>
<td>1,133,000</td>
<td>777,000</td>
<td>-31.4%</td>
</tr>
<tr>
<td>Album Sales</td>
<td>409.8 million</td>
<td>375.1 million</td>
<td>-8.5%</td>
</tr>
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For week ending Sept. 4, 2005. Figures are rounded. Compiled from national sample of retail store and rack sales reports calculated and provided by Nielsen SoundScan.

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Go to www.billboard.biz for complete chart data | 45

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ISLAND BREEZE

• For the first time in Island Def Jam Music Group history, the label places five songs in the top 10 of The Billboard Hot 100. Fall Out Boy, above, moves 12-8; joining Kanye West, two Mariah Carey tracks and Rihanna, (DJ Mustard is the second label this decade to occupy half of the top 10, following Interscope in June.

THEY'RE BACK

• Brooks & Dunn notch their 20th No. 1 with "Country Roads, Take Me Home," their fifth No. 1 on Top Country Albums and their best rank on The Billboard 200, starting at No. 3.

'ROCKIT!' MAN

• in his best SoundScan week, Herbie Hancock enters The Billboard 200 at No. 22 with the star-studded "Possibilities." His first visit to the big chart since 1984. He also enters Top Contemporary Jazz at No. 1, the first time he has led that list.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

• Elvis Presley fans can relax for another week. If Marcus Carley's "Spike It Off" has captured the top spot on The Billboard Hot 100, she would have tied Presley's 17 No. 1s for second place among artists with the most chart-toppers. Instead, Kanye West and Jamie Fox make a surprise 19-1 leap with "Gold Digger." That's the fifth-highest jump to No. 1 in Hot 100 history. It is the first one-weeker credited on a No. 1 song for Ray Charles, who did not compose any of his own three No. 1 singles in the 1960s.

• Fred Bronson also reveals who breaks George Burns' record as the oldest living person to have an album debut on The Billboard 200. The veteran returns to the survey after a 50-year gap. Fred also checks on Bob Dylan and Eric Clapton, who both have new CDs.

GEOFF MAYFIELD gmayfield@billboard.com

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Go to www.billboard.biz for complete chart data | 45

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLD</td>
<td>A Different Kind Of Pain</td>
<td>Chapter V</td>
</tr>
<tr>
<td>STAIN</td>
<td>Day By Day</td>
<td>Wanted</td>
</tr>
<tr>
<td>COUNTRY'S BEST</td>
<td>Embassy St.</td>
<td>Larry's Backyard</td>
</tr>
<tr>
<td>MIKE JONES</td>
<td>Who Is Mike Jones?</td>
<td>Be Here</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>U.S.A.</td>
<td>The Voice Of America (Gay)</td>
</tr>
<tr>
<td>50 CENT</td>
<td>The Message</td>
<td>What Time Is It (Gay)</td>
</tr>
<tr>
<td>SHAKIRA</td>
<td>Fijacion Oral Vol. 1</td>
<td>Africa's (Gay)</td>
</tr>
<tr>
<td>JACK JOHNSON</td>
<td>In Between Dreams</td>
<td>Day In La (Gay)</td>
</tr>
<tr>
<td>SYSTEM OF A DOWN</td>
<td>In Your Honor</td>
<td>Hey (Gay)</td>
</tr>
<tr>
<td>FOO FIGHTERS</td>
<td>Move Along</td>
<td>When I Grow Up (Gay)</td>
</tr>
<tr>
<td>JULIETTE LEWIS</td>
<td>Crazy Frog Presents Crazy Hits</td>
<td>Crazy Love (Gay)</td>
</tr>
<tr>
<td>MISSY ELIOT</td>
<td>The Cookbook</td>
<td>I'm Not Scared (Gay)</td>
</tr>
<tr>
<td>30 SECONDS TO MARS</td>
<td>A Beautiful Lie</td>
<td>Leave Scars (Gay)</td>
</tr>
<tr>
<td>OUR LADY PAIN</td>
<td>Healthy In Paranoid Times</td>
<td>I'm Not Scared (Gay)</td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td>It's Time</td>
<td>I'm Not Scared (Gay)</td>
</tr>
<tr>
<td>DAVE COOK</td>
<td>Retaliation</td>
<td>I'm Not Scared (Gay)</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>Blurs</td>
<td>I'm Not Scared (Gay)</td>
</tr>
<tr>
<td>PRETTY RICKY</td>
<td>The Devil</td>
<td>I'm Not Scared (Gay)</td>
</tr>
<tr>
<td>DADDY YANKEE</td>
<td>La Mambita</td>
<td>I'm Not Scared (Gay)</td>
</tr>
</tbody>
</table>

**THE BILLBOARD 200 ARTIST INDEX**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIDZ BOP KIDS</td>
<td>KIDZ BOP 8</td>
<td>July 12</td>
</tr>
<tr>
<td>MARY MARY</td>
<td>My slippery slop</td>
<td>August 9</td>
</tr>
<tr>
<td>CLAY &amp; THE SILENT MAN</td>
<td>Make Believe</td>
<td>August 16</td>
</tr>
<tr>
<td>HILARY DUFF</td>
<td>Most Wanted</td>
<td>August 23</td>
</tr>
<tr>
<td>CASTING CROWNS</td>
<td>LifeSinger</td>
<td>September 6</td>
</tr>
<tr>
<td>YOLANDA</td>
<td>Let's Get It Thug Motivation 101</td>
<td>September 13</td>
</tr>
<tr>
<td>THE KILLS</td>
<td>From Under The Cork Tree</td>
<td>September 20</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>Get Behind Me Satan</td>
<td>September 27</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Get Lifted</td>
<td>September 27</td>
</tr>
<tr>
<td>ROB THOMAS</td>
<td>Something To Be</td>
<td>September 27</td>
</tr>
<tr>
<td>MICHAEL MCDONALD</td>
<td>The Ultimate Collection</td>
<td>September 27</td>
</tr>
<tr>
<td>SEETHER</td>
<td>Karma And Effect</td>
<td>September 27</td>
</tr>
<tr>
<td>DESTINY'S CHILD</td>
<td>Destiny Fulfilled</td>
<td>September 27</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>The Lost Art Of Being A Human Being</td>
<td>September 27</td>
</tr>
<tr>
<td>SLIPKNOT</td>
<td>The Gray Chapter</td>
<td>September 27</td>
</tr>
<tr>
<td>THE CLICK FIVE</td>
<td>Emotional</td>
<td>September 27</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>The College Dropout</td>
<td>September 27</td>
</tr>
<tr>
<td>YOUNG JEEZY</td>
<td>Don't Tread On Me</td>
<td>September 27</td>
</tr>
<tr>
<td>KEYSIA COLE</td>
<td>The Way It Is</td>
<td>September 27</td>
</tr>
<tr>
<td>GRETCHEN WILSON</td>
<td>The Truth [FACED]</td>
<td>September 27</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>Here For The Party</td>
<td>September 27</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>Greatest Hits</td>
<td>September 27</td>
</tr>
<tr>
<td>THE EAGLES</td>
<td>The Very Best Of</td>
<td>September 27</td>
</tr>
<tr>
<td>GUNS N' ROSES</td>
<td>Greatest Hits</td>
<td>September 27</td>
</tr>
<tr>
<td>JOS STONE</td>
<td>Mind Body &amp; Soul</td>
<td>September 27</td>
</tr>
<tr>
<td>THE KILLS</td>
<td>Hot Fuss</td>
<td>September 27</td>
</tr>
<tr>
<td>THE KILLS</td>
<td>Fireworks</td>
<td>September 27</td>
</tr>
<tr>
<td>THE KILLS</td>
<td>Possibilities</td>
<td>September 27</td>
</tr>
<tr>
<td>MARILYN MANSON</td>
<td>From Under The Cork Tree</td>
<td>September 27</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>Stand Up</td>
<td>September 27</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Get Lifted</td>
<td>September 27</td>
</tr>
<tr>
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</tr>
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<td>Karma And Effect</td>
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<td>The Lost Art Of Being A Human Being</td>
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<td>Album II</td>
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<td>Grown &amp; Sexy</td>
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<td>R.D.E.</td>
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<td>CROSSFADE</td>
<td>Crossfade</td>
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<td>Why Should The Fire Die?</td>
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<td>TOMMY LEE</td>
<td>Tommyland</td>
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<td>BACKSTREET BOYS</td>
<td>Four</td>
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<td>Mr. A-Z</td>
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<td>Disturbing The Peace Presents Bobby Valentino</td>
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<td>AY &amp; AJ</td>
<td>Into The Bush</td>
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<td>CARLY SIMON</td>
<td>Moonlight Serenade</td>
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<td>3 DOORS DOWN</td>
<td>Seventeen Days</td>
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<td>RA. P.</td>
<td>Blame It On Me</td>
<td>September 27</td>
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INTERNATIONAL BUYER’S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $179

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<td><strong>REO SPEEDWAGON</strong></td>
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<td><strong>The Next Move</strong></td>
<td>Mercury</td>
<td><strong>$9.98</strong></td>
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<td><strong>KANSAS</strong></td>
<td></td>
<td><strong>Leftoverture</strong></td>
<td>Capitol</td>
<td><strong>$9.98</strong></td>
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<td><strong>GERALD LEWIS</strong></td>
<td></td>
<td><strong>Gerald Lewis</strong></td>
<td>Epic</td>
<td><strong>$19.98</strong></td>
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<td><strong>MICHELE</strong></td>
<td></td>
<td><strong>Michele</strong></td>
<td>Epic</td>
<td><strong>$18.98</strong></td>
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<td><strong>STEVE &amp; THE SALTERS</strong></td>
<td></td>
<td><strong>Steve &amp; The Salter Modern Theme</strong></td>
<td>Hansa</td>
<td><strong>$19.98</strong></td>
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<tr>
<td><strong>BOB &amp; CAROL &amp; THE INDIES</strong></td>
<td></td>
<td><strong>Bo Bob</strong></td>
<td>Capitol</td>
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<td><strong>THE BEE GEES</strong></td>
<td></td>
<td><strong>The Best of the Bee Gees</strong></td>
<td>Warner Bros.</td>
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<td><strong>SHEENA EASTON</strong></td>
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<td><strong>Sheena Easton</strong></td>
<td>Ewest</td>
<td><strong>$19.98</strong></td>
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<tr>
<td><strong>DIXIE CHICKS</strong></td>
<td></td>
<td><strong>Goodbye angel</strong></td>
<td>Columbia</td>
<td><strong>$19.98</strong></td>
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<td><strong>LADY GAGA</strong></td>
<td></td>
<td><strong>The Fame Monster</strong></td>
<td>Interscope</td>
<td><strong>$24.98</strong></td>
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**Top 200 Greatest Hits**

1. **THE BEATLES** | **#1** | **Abbey Road** | Apple | **$19.98**
2. **THE BEATLES** | | **Yesterday** | Apple | **$19.98**
3. **THE BEATLES** | | **Hey Jude** | Apple | **$19.98**
4. **THE BEATLES** | | **Let It Be** | Apple | **$19.98**
5. **THE BEATLES** | | **Help!** | Apple | **$19.98**

**Top Country**

1. **GEORGE STRAIT** | **#1** | **It's All About The Nail Drive** | MCA Nashville | **$19.98**
2. **BRAD PAISLEY** | | **Oh, Boy** | MCA Nashville | **$19.98**
3. **TOM T. HALL** | | **The Best of Tom T. Hall** | Universal | **$19.98**
4. **THE YOUNG DOGS** | | **The YOUNG DOGS** | RSO | **$19.98**
5. **HANK WILLIAMS JR.** | | **I'm Not A City Boy** | Capitol | **$19.98**

**Top Gospel**

1. **GEORGE PICKARD** | **#1** | **The Very Best of George Younce** | Sony BMG | **$19.98**
2. **RICKY SKAGGS** | | **The Very Best of Ricky Skaggs** | MCA Nashville | **$19.98**
3. **RORY GUTHRIE** | | **Rory's Songs of Seeger & Seeger** | Sony BMG | **$19.98**
4. **TOM JONES** | | **The Very Best of Tom Jones** | RCA | **$19.98**
5. **THE SHIRELLES** | | **The Very Best of the Shirelles** | Hollywood | **$19.98**

**Singles Chart**

1. **THE REAL HICKEYS** | **#1** | **Broken Home Blues** | WEA | **$19.98**
2. **JIMMY DURANTE** | | **Ain't Nothin' But a Highway** | Curb | **$19.98**
3. **LARRY LEE ROBERTSON** | | **The Best of Larry Lee Robertson** | MCA Nashville | **$19.98**
4. **THE BROWNS** | | **The Best of the Browns** | MCA Nashville | **$19.98**
5. **THE O'JAYS** | | **The Best of the O'Jays** | Capitol | **$19.98**

**Sales Data Compiled by Nielsen SoundScan**

**Charts Legend**

- **#1** = Number One
- **#2** - **#20** = Top 20
- **Greatest Hits** = Greatest Hits
- **Compilation** = Compilation
- **Live** = Live
- **Christmas** = Christmas
- **Holiday** = Holiday
- **International** = International
- **Piracy** = Piracy
- **Soundtrack** = Soundtrack
- **Theme** = Theme
- **Top Country** = Top Country
- **Top Gospel** = Top Gospel
- **Top 200 Greatest Hits** = Top 200 Greatest Hits
- **Sales Data** = Sales Data
- **Charts Legend** = Charts Legend

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### HOT 100 AIRPLAY

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<thead>
<tr>
<th>Title</th>
<th>Artist/Publication</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>Shake It Off</td>
<td>We Belong Together</td>
<td>WE CELLO</td>
<td>1</td>
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<tr>
<td>Like You</td>
<td>Ani Mattson</td>
<td>MUSEUM RECORDS</td>
<td>7</td>
</tr>
<tr>
<td>Gold Digger</td>
<td>2Pac feat. Kasabian</td>
<td>ATLANTIC</td>
<td>16</td>
</tr>
<tr>
<td>Let Me Hold You</td>
<td>Yelle feat. Grandmaster Flash</td>
<td>FRANKFURT HARDCORE</td>
<td>15</td>
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<tr>
<td>On the Rebound</td>
<td>Jeremy Camp</td>
<td>RECREATION LABEL</td>
<td>19</td>
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<tr>
<td>Play</td>
<td>Timbaland feat. Keri</td>
<td>TIMBALAND</td>
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<tr>
<td>You and Me</td>
<td>The Righteous Brothers feat. Idris Elba</td>
<td>RECREATION LABEL</td>
<td>18</td>
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<tr>
<td>Outta Control</td>
<td>Tyga feat. Nelly</td>
<td>RECREATION LABEL</td>
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<tr>
<td>Behind These Hazel Eyes</td>
<td>Kelly Clarkson</td>
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### HOT DIGITAL SONGS

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<td>Gold Digger</td>
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<tr>
<td>Cool</td>
<td>U2</td>
<td>EMI</td>
<td>5</td>
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<tr>
<td>The Lucky Little Secret</td>
<td>The All-American Rejects</td>
<td>ROZZ-SOUND</td>
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<td>Follow the Sun</td>
<td>AJ Tracey</td>
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<td>The Club</td>
<td>Parkway Drive</td>
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<td>The Black Keys</td>
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<tr>
<td>Pimpin' All Over the World</td>
<td>CeeLo Green</td>
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<td>Fall Out Boy</td>
<td>The Righteous Brothers feat. Idris Elba</td>
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<td>Feels Good</td>
<td>Kanye West</td>
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<td>LA Tortura</td>
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### ADULT TOP 40

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<tr>
<td>Behind These Hazel Eyes</td>
<td>Kelly Clarkson</td>
<td>RECREATION LABEL</td>
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<tr>
<td>This Is How a Heart Breaks</td>
<td>Nelly</td>
<td>RECREATION LABEL</td>
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<tr>
<td>Back in Black</td>
<td>AC/DC</td>
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<tr>
<td>Because of You</td>
<td>Kelly Clarkson</td>
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<td>32</td>
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<tr>
<td>Play It Forward Country Version</td>
<td>Nelly</td>
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### ADULT CONTEMPORARY

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<tr>
<td>Without You</td>
<td>Daughtry</td>
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<tr>
<td>Taking the Floor</td>
<td>Daughtry</td>
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<td>My Eyes</td>
<td>Daughtry</td>
<td>RECREATION LABEL</td>
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<tr>
<td>Broken Wings</td>
<td>Daughtry</td>
<td>RECREATION LABEL</td>
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<td>These Words</td>
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### MODERN ROCK

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<tr>
<td>I Feel Good Inc</td>
<td>RECREATION LABEL</td>
<td>EMI</td>
<td>1</td>
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<tr>
<td>Make Me When September Ends</td>
<td>Avril Lavigne</td>
<td>RECREATION LABEL</td>
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<td>Bitter End</td>
<td>Ben Howard</td>
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<tr>
<td>Don't Tread on Me</td>
<td>Ben Howard</td>
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<td>Bleed the heartfelt pain</td>
<td>Ellie Goulding</td>
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<tr>
<td>I Will Remember You</td>
<td>Ellie Goulding</td>
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<td>I Still Believe in You</td>
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<td>All These Things That I've Done</td>
<td>The Killers</td>
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Data for week of September 17, 2005 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data

www.americanradiohistory.com
HOT COUNTRY SONGS

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<td>Randy Houser &amp; Lacy J. Hillman</td>
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<tr>
<td><strong>LETS MAKE ENTRIES</strong></td>
<td>Randy Houser &amp; Lacy J. Hillman</td>
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<tr>
<td><strong>WALKING ON A WINDY DAY</strong></td>
<td>Randy Houser &amp; Lacy J. Hillman</td>
<td>12</td>
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<tr>
<td><strong>NEVER NOT HER LOVER</strong></td>
<td>Randy Houser &amp; Lacy J. Hillman</td>
<td>13</td>
<td>23</td>
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<tr>
<td><strong>MY HEART IS WHERE YOU ARE</strong></td>
<td>Randy Houser &amp; Lacy J. Hillman</td>
<td>14</td>
<td>24</td>
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<tr>
<td><strong>MAYBE IF YOU KNEW</strong></td>
<td>Randy Houser &amp; Lacy J. Hillman</td>
<td>15</td>
<td>25</td>
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<tr>
<td><strong>SOMETHING MORE</strong></td>
<td>Randy Houser &amp; Lacy J. Hillman</td>
<td>16</td>
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<td>Randy Houser &amp; Lacy J. Hillman</td>
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<tr>
<td><strong>MAYBE IF YOU KNEW</strong></td>
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<td>Randy Houser &amp; Lacy J. Hillman</td>
<td>23</td>
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<td><strong>DO HER BEST</strong></td>
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<td>Randy Houser &amp; Lacy J. Hillman</td>
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<tr>
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**HOT COUNTRY SINGLES SALES**

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<td><strong>RIPPLES</strong></td>
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<td><strong>COLIN V. RAY</strong></td>
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<td><strong>BLOOD ON THE ROSES</strong></td>
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<td><strong>LADY OF THE TIGER</strong></td>
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<td>25</td>
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<tr>
<td><strong>HELLO, ANGEL</strong></td>
<td>The Doors</td>
<td>16</td>
<td>26</td>
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<td><strong>KISS THE GIRL</strong></td>
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<td>The Doors</td>
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**COUNTRY MUSIC UPDATE**


**BETWEEN THE BULLET**

The story line for Brooks & Dunn's new chart-topper centers on a country music lover who walks into a bar where the DJ is playing a selection by P. Diddy. The hard-partying female protagonist bluntly complains she did not come to the bar to hear "something" thumping from the city. She calls for the DJ to "hank it up a little; let's rock this bar."

Brooks & Dunn's new album, "Hillbilly Deluxe," bows at No. 1 on Top Country Albums with 111,000 copies sold.

--- Wade Jesen
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
<th>Top Latin Albums</th>
<th>Top Latin Songs</th>
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<tr>
<td>LA TORTURA</td>
<td>Shakira Featuring Alejandro Sanz</td>
<td>Sony</td>
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<td>El Chicharo</td>
<td>Universal</td>
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<tr>
<td>QUE PASÓ</td>
<td>Daddy Yankee</td>
<td>Universal</td>
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<td>ELLA Y YO</td>
<td>Aventura Featuring Don Omar</td>
<td>Sony</td>
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<td>SOLO QUEDATE EN SILENCIO</td>
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<td>QUE IRONIA</td>
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<td>MAYOR QUE YO</td>
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<td>Sony</td>
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<tr>
<td>VIVEME</td>
<td>Laura Pausini</td>
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<tr>
<td>RAKATA</td>
<td>Wisin &amp; Yandel</td>
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<tr>
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<tr>
<td>YO VOY</td>
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<td>La Sa Estacion</td>
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<td>Jimena</td>
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<td>J. C</td>
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<td>Fabián y La Secta</td>
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<td>Los Hijos De La Playa</td>
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<td>ANGEL &amp; KHRIZ</td>
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### Latin Airplay

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### Latin Albums

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### Tropical

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<tr>
<td>SIEMPRE JUANES (SURCO)</td>
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### Regional Mexican

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### SoundScan

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<td>BACK TO BASICS</td>
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## Additional Notes

- The data was compiled by Billboard, a publication of VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Sounds Like A Breakthrough is monitored by Nielsen SoundScan, Inc. All rights reserved.
- SoundScan data for the chart week ending September 17, 2005.
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<td>UNITED KINGDOM SINGLES</td>
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<td>Czech Republic</td>
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*Data for week of September 17, 2005*
**EUROCHARTS**

**SINGLE SALES**

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**ALBUMS**

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<th>Chart Legend</th>
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**TOP JAZZ**

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<th>No.</th>
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**TOP CONTEMPORARY JAZZ**

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<th>Title</th>
<th>Label</th>
<th>Peak</th>
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</thead>
</table>

**TOP CLASSICAL CROSSOVER**

| No. | Artist | Title | Label | Peak |

**TOP CLASSICAL**

| No. | Artist | Title | Label | Peak |

**TOP 100 SONGS**

| No. | Artist | Title | Label | Week | Peak | Chart Legend |

**SALES CHARTS**

| No. | Artist | Album | Week | Peak | Chart Legend |

**EUROCHARTS**

| No. | Artist | Track | Week | Peak | Radio Play Air | SoundScan | Radio Airplay | Chart Legend |

**ALBUMS**

| No. | Artist | Album | Week | Peak | Radio Play Air | SoundScan | Radio Airplay | Chart Legend |

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<th>Label</th>
<th>Peak</th>
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**TOP CLASSICAL**

| No. | Artist | Title | Label | Peak |

**TOP 100 SONGS**

| No. | Artist | Title | Label | Week | Peak | Chart Legend |

**SALES CHARTS**

| No. | Artist | Album | Week | Peak | Chart Legend |

**EUROCHARTS**

| No. | Artist | Track | Week | Peak | Radio Play Air | SoundScan | Radio Airplay | Chart Legend |

**ALBUMS**

| No. | Artist | Album | Week | Peak | Radio Play Air | SoundScan | Radio Airplay | Chart Legend |

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**TOP CLASSICAL**

| No. | Artist | Title | Label | Peak |

**TOP 100 SONGS**

| No. | Artist | Title | Label | Week | Peak | Chart Legend |

**SALES CHARTS**

| No. | Artist | Album | Week | Peak | Chart Legend |
ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music interests by Nielsen SoundScan. Sales data for RPM/RIA's hip hop charts are compiled by Nielsen SoundScan from a national outlet of stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- New Albums

SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by using a representative cross-section of every airplay format, regardless of audience size. Chart data is compiled and provided by Nielsen SoundScan.

- Singles with the greatest sales gain.

SALES DATA COMPILED BY NIELSEN SOUNDSCAN.

CHARTS LEGEND

- Green Albums

SPECIAL FEATURES

- Where included, this award indicates the title with the chart’s largest unit increase.

PRICING/CONFIGURATION

CD/CDV prices are suggested list or equivalent prices, which are projected from wholesale prices. Poster prices indicate albums only available on Duaudio. CDs are not included unless it is indicated CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

RECORDING ARTIST

- Artists included in Billboard's charts and are ranked by total detections.

GOLD/PLATINUM

- Albums are ranked by total detections.

ALBUM OF THE YEAR

- Albums are ranked by total detections.

SOUNDTRACKS

- Soundtracks are ranked by total detections.

CURRENT SEMI-HIT PARADISE 40/40

- Current semi-hit paradise is ranked by total detections.

CLIP/PLAY COUNT

- Clip/Play count is ranked by total detections.

WEB LINKS

- Web links are ranked by total detections.

SALES/RENTALS

- Sales/rentals are ranked by total detections.

DVD SALES/RENTALS

- DVD sales/rentals are ranked by total detections.

TOP INTERNET

- Top internet artists are ranked by total detections.

TOP COMPILATIONS

- Top compilations are ranked by total detections.

SALES DATA COMPILED BY NIELSEN SOUNDSCAN.
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Volunteers Needed
If you will be in the NYC area from October 23rd-26th and would like to volunteer for the Billboard Touring Conference and Awards please contact: Rosa Jaquez bbevents@billboard.com 646.654.4660 for more information visit: www.billboardevents.com

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Bel Air. Chic contemporary with Silver Brand. Beautifully maintained 4bd/3ba fm. Mstr has sitting area, 2 bath w/ walk-in shwr & jacuzzi. 2 car garage. Janet Camin 310.343.7544

PERSIMMON HILL $1,949,000

Ojai. Country estate on 3.8 acres. Great views. 3bd 2 2/5ba, office and room for tennis, guest house, horsess. 35 min to Ojai/Ventura. 805.656.8024

EXTRAORDINARY HOME $1,749,000

Palm Springs. A desert showcase tucked into the foothills in Central Palm Springs. Custom 3bd/3ba architectural home w/ gourmet kit, 4 bd, pool./shwr. Sharon Alperin 760.310.3708

OPPORTUNITY KNOCKS! $1,580,000


TASTEFULLY DECORATED $949,509

Santa Ynez Valley. 5bd/3ba home with neutral tones throughout. Gourmet kit w/ stainless steel appt, island & desk. Impressive culture stone fireplace fireplace. Deanne Harwood 805.688.3757

COMPLETED 2004 $879,500

Palm Springs. 3br/2.5ba. Brand new townhouse within walking distance to downtown. Impeccably upgraded throughout. Saltwater pool/spa. Moore-Carlson Group 760.327.6601

3766 VIA DOLCE $819,000

Marina D. Beautiful townhome in Marina w/ ig mstr w/ newly remodeled bath. lg walk-in closet. Open floor plan in kit and dining room. Murry Westberg 310.481.6260

OPEN 2-5 09/11/05

1609 CARMONA $799,000

Miracle Mile. Just when you thought all the good buys were gone! Lg 3bd/2ba w/ lp in jr mst, lg kit, gorgeous kt, den, ar & huge backyard. Jill Carter 310.860.7337

OPEN 2-5 09/05

300 S MCCADDEN PLACE $3,200,000

Hancock Park. Stately Tudor in Hancock. Dramatic step down living room w/ beamed ceiling, impressive mstr with sitting area. 2000 sqft, 4 bd, fdr, 5 car garage. Sharon Alperin 310.888.3708

CANYON WEST ESTATES $519,000

Palm Desert. Big & beautiful! Over 2000 sqft of exquisite remodeled space. 3bd/2ba w/ dbl attached garages. Mt view suite w/ lg sitting area. Moore-Carlson Group 760.327.6601

OPEN 6-8 09/13/05

STATELY MEDITERRANEAN $8,750,000


EXQUISITE OCEAN VIEW! $7,995,000


THOUSAND PEAKS - MALIBU HILLS $7,500,000


PANORAMIC COASTAL VIEWS $6,530,000

Nature: Designed by John W. Waddell of Beverly Hills Expensive rooms w/2' ceilings, poolhouse & studio. 4-Car garage. Harry Kolb 805.565.8833

OPEN 2-5 09/11/05

6281 PINE CREST $579,000

Hollywood Hills. Just listed! Magnificent home w/ 2 stories. 3-story home. slab, hardwood fls, walk-in closets, room for horses, 5 bd, 3 ba, 1 car 2 car garage. Kirk & Karen 213.718.1275

5711 DENNY AVENUE $549,000

North Hollywood. 2bd/2ba in NE Hollywood/Entertainment Dist. 3060sq ft w/ lg kit, lg master bedroom, lg walk-in closet, lg walk-in closet, lg walk-in closet, lg w/ walk-in closet. Scott Taliman 310.481.4311

1256 PRIMAVERA DRIVE $535,000

Palm Springs. Spanish 2bd/2ba and unit in gated complex. High wood cell, marble entrance. 2 mstr/beds, 2 mstr/baths, custom shutters. Double garage. Abernathy/Kyle 760.532.6001

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VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design.

Billboard, a VNU Publication, is currently seeking a Director of Integrated Marketing & Brand Development in our New York office. This person will direct the public relations, marketing, and promotional efforts for the Billboard Information Group portfolio of products. This individual will also be responsible for developing new business opportunities working in conjunction with Billboard’s eMedia and Licensing departments. Additionally, this individual will manage the Billboard brand market messaging by utilizing both internal and external media as well as through the development of partnerships and event promotions. The qualified candidate will be responsible for developing sales tools for the Billboard world-wide sales team as well as assisting the development of new revenue generating ventures by the brand, eMedia and Licensing departments.

We are seeking someone who is adept at managing numerous projects simultaneously, able to manage a team of 3 reports, has a strong knowledge of emerging and traditional media, able to maneuver in both creative and business environments, knows advertising and marketing industry operations, is a skilled copywriter and has a strong knowledge of media sales. Ideal candidate should have a minimum of 5-7 years experience.

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Here, during Deluxe Legenda Sept. soundtrack to Kramer and Grundman's "Live at Woodstock" Aug. 18, 1969, Woodstock performance (previously available only in portions) recorded Aug. 17, 1969, Woodstock Festival. (Photo: David Goggin)

The Country Music Hall of Fame and Museum's 2006 artist-in-residence Tom T. Hall wrapped up a sold-out three-show stint Aug. 17 at the Ford Theatre in Nashville. From left are guitarist Pat Ferrer, Country Music Hall of Fame and Museum's Jay Orr, Hall and his wife, songwriter Miss Bessie Hall, and Country Music Hall of Fame and Museum's Kyle Young. (Photo: Donn Jones)

Country artists Toby Keith and Merle Haggard performed at the 2005 CMA Awards concert Aug. 17 at the Grand Ole Opry House in Nashville. The performance will premiere Nov. 4 on CMT and will also feature such artists as Sheryl Crow, Lynne, David Allan Coe, Billy Joe Shaver and Jack Ingram. From left are CMT's Chris Parr, Capitol Records' Fletcher Foster, Haggard, Keith, TKO Management's T.K. Kimbrell and CMT's Paul Villadolid. (Photo: Mike Yaras/CMT)
JAY-Z'S GAME PLAN

Def Jam president/CEO Jay-Z has plans to start a new imprint next year. Track hears. The rapper-turned-exec tells Billboard's Gail Mitchell that he is in talks with the Roots, who could well be the first signing to the label Jay-Z refers to as Def Jam Left. In fact, he says he would like to sign the group by the time it completes its international tour. There is even talk of a new studio album from Jay-Z, who was recently honored in London with QG's international man of the year award.

LIGHTING RETAILERS' FIRE

Is it just our imagination, or is Jay-Z everywhere these days? The ubiquitous one was among several illustrious visitors at Universal Music U.K.'s sales conference Sept. 7 in London. He told an audience of retailers at London's Royal Opera House that a new artistic spirit is prevailing at the company. Island Records founder Chris Blackwell was also on hand. He introduced one of Bob Marley's sons, Damian "Jr. Gong" Marley, whose Tuff Gong album "Welcome to Jamrock" is due Sept. 13.

Last but not least, the packed house was treated to big-band renditions of Nirvana's "Smells Like Teen Spirit," Van Halen's "Jump" and Bon Jovi's "It's My Life" by U.K. rhythm section Metcalfe. Anka was in splendid form and got the usually blasé crowd on its feet.

CHEVY DOES MANHATTAN

To help promote the Country Music Assn. Awards—taking place in New York for the first time Nov. 15—Chevrolet partnered with the CMA and the City of New York for a three-day country music celebration. Held Sept. 6-8 in Union Square Park, the event coincided with the announcement of the nominees for the upcoming awards show. On hand for live showcases in the park were Blue County, Erika Jo, Gretchen Wilson. Big & Rich, Cowboy Troy and Billy Currington.

According to Kim Kosak, Chevy's general director of advertising and sales promotion, the auto maker will sponsor the Wilson/Big & Rich 15-city American Revolution tour, which commences Nov. 4 in Houston. Kosak also says Chevy will sponsor a New Year's Eve event in Times Square with musical performances and the debut of a new Tahoe model.

BOSSMAN MEETS NEW BOSS

From what Track Fears, Virgin Records Urban Music president and uber-producer Jermaine Dupri is about to sign rapper Bossman to So So Def/Virgin. With one self-released studio album and a handful of mix tapes under his belt, the Baltimore-based rapper is poised to extend his fan base well beyond Maryland. Bossman's full-length So So Def debut should arrive early next year.

SERGIO, UNIVISION SPLIT

Sergio Rozenblat has left his position as VP of FM programming operations for the U.S. Southeastern region at Univision Radio. Rozenblat, who was appointed to his post in March 2004, oversaw programming in Miami and Puerto Rico. Also exiting is Tony Campos, PD of WAMR Miami. Sources say that for now, programming duties have been assumed by Pedro Javier Gonzalez.

SHANGHAI SURPRISE

Warner Music International is expected to launch a distribution company in China in November or December. Track hears it will be called Warner Music Shanghai and will be responsible for all production and distribution of WMI CDs in China. To date, Warner has had licensing deals with local distributors on an album-by-album basis. The new operation will allow Warner to start developing local talent in China.

RECORD COMPANIES: RCA Label Group in Nashville promotes Chris Melancon to manager of media. He was publicist.

Curb Records in Nashville promotes Adrian Michaels to director of national promotion for the Curb/Asylum imprint. He was southwest regional promoter.

Fearless Records in Westminster, Calif., names Kevin Knight director of A&R. He held the same title at Chrysalis Music.

Nacional Records in Los Angeles ups Josh Norek to VP of business affairs and media relations. He was director.

PUBLISHING: Kobalt Music Group in London promotes Sas Metcalfe to executive VP of creative. She was creative director. Kobalt Music Group also appoints Christiana Winchester head of legal and business affairs. He was an attorney at Harbour & Lewis.

KMG Entertainment in Nashville names Jason Morris director of publishing. He was manager at HorPro Music.

BOOKING AGENCIES: The Agency Group in New York taps Tim Barron as an agent. He held the same title at Face the Music Booking.

TOURING/VENUES: Pacolian in Irvine, Calif., names Dave Butler president/CEO. He was president/CEO of TCI Solutions.

Atlanta Spirit in Atlanta promotes Kevin Proost to senior director of marketing and business development of Philips Arena. He was director of business development.

HOME VIDEO: Universal Music & Video Distribution in Universal City, Calif., promotes L.J. Hayden to VP of retail partnership marketing. She was director.

RELATED FIELDS: Electronic Arts in Redwood City, Calif., appoints Paul Lee president of EA Worldwide Studios. He was executive VP and EA Worldwide Studios COO.

The Country Music Assn. in Nashville promotes Lara Henley to senior manager of sponsorship activation. She was marketing manager. CMA also ups Kyle Quigley to manager of strategic marketing initiatives. He was marketing coordinator.

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