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ABOVE: Sheryl Crow combines elements of art and pop for her new "Wildflower" album. See page 55.
Photo: Lester Cohen/WireImage.com

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>other leading companies are planning for the mobile entertainment future. They will all be at MECCA 2005, the official Mobile Entertainment Conference of CTIA.
Opinion

Sounding Off on Ringtones

Fans Want More Control

By Jonathan Schreiber

The Queen is dead; long live the King. New platforms deserve new content types. Master ringtones are a derivative of a music file but offer inferior quality and a fraction of the length at a price up to three times as much as a music file's.

Has anyone given this the smell test? The concept of taking degraded music and repackaging it as new is not only disingenuous but a fundamental problem of the mobile music business.

Content companies need to address each medium differently and deliver specific value for each. Game companies do not purpose games from an Xbox to a mobile phone. They develop from scratch, from the software to the overall game experience.

Mobile devices require not only different programming, but a different experience. My stereo might require 5.1 surround sound; my iPod needs decent fidelity. What is unique to the ringtone?

If ringtones are just master derivatives, the market is done very quickly. However, I am not down on the mobile market. On the contrary, I think content owners have a tremendous opportunity to sell video ringers, viral MMS messages, original works of art and more.

Content owners, especially the major labels, have a responsibility to their customers to stop following and start leading. What do consumers want? What is the unique experience on a mobile handset that drives value?

On the flip side, with about 10,000 master ringtones cleared, the concept of personalization is a joke in the mobile business. There are millions of songs available, but a market driven by personalization has only 10,000 choices? And even those choices are limited to the version created by the provider.

Consumers have no control.

The fundamental problem going forward in the mobile music market is that ringtones are considered by far too many people, and industries, as a separate profit-and-loss center. CD sales, digital music and ringtones should not be considered separate products. Rather, they should be merchandised together, intelligently, to the benefit of the customer—and the industry.

Music is one product in the mind of the end user, just delivered in different ways. Conceiving a ringtone, a full-song download and a ringback tone as three different products is bad business. It spells long-term disaster. Digital music, as the future of the music business, needs to be defined as all content available for download regardless of where and how.

If the question is how do I feel about the digital music business and (even this has many different angles), I would say, very positive. But if the question is about the future of the ringtone business, I have to say I am bearish.

It is not about a specific piece of content, the file format, or the delivery. It is especially not about the digital rights management.

It is about the experience. Can the industry as a whole figure it out? Probably not. Will consumers find a happy medium? Yes. Equilibrium in capitalism will always be found.

—Jonathan Schreiber is CEO of Xingtones.

Creativity Is Key To Future

By Ralph Simon

Introduced six years ago in the United States, mobile ringtones have become one of the market’s most significant agents of change in the music business.

But most major and indie labels seem to have paid little attention to how artists, producers and managers have become educated in creating mobile music and content footprints that resonate with millions of U.S. mobile phone subscribers.

While some commentors contend the ringtone business is dying, quite the contrary seems to be true when discussing the issue with artists and songwriters.

Savvy acts that understand this core audience have realized that by creating unique ringtones and mobile music derivatives, they can enhance their direct links with fans and pave the path for widening album sales.

Are A&R executives guiding young acts well in this new arena? Evidence seems to reflect that traditional approaches to making music need to change to incorporate mobile thinking—right at the time of production.

When preparing the final mixes for the singles on an album, it should become natural for acts to try to make at least five ringtones per single. This new thinking of creating mini-content extensions to the album format was that might have been the norm two decades ago.

With ringtones not showing any decrease in popularity around the world, it is time for producers and artists to properly enforce their creative imprint and “mobilize.” While mobile knowledge remains a developing objective for most music professionals, mobile music buyers with the latest mobile phone technology will certainly want to experience special music tracks, video clips and mixes on their phones. If the mobile music derivative is cool, they will get their friends and fellow fans to buy more of the mobile offerings. That is good news!

Similar thinking needs to be used when making mobile promo videos. Progressive labels are shooting extra behind-the-scenes and close-up footage for mobile-only videos.

If artists and managers recognize the need to produce great mobile content, ringtone royalties will keep growing. We can also use mobile as a tool to widen their audience domestically and internationally and further enhance the link between their music and their consumer “community.”

—Ralph Simon is chairman of the Mobile Entertainment Forum—Americas and CEO of Mobiliam, a Los Angeles-based mobile entertainment consultancy.
Bill Graham Presents and its parent company Clear Channel Entertainment have shortchanged Mountain View, Calif., by at least $1.6 million since 1999, according to an independent audit, city officials say.

The audit seems to lend credence to a multimillion-dollar lawsuit filed by the city in 2003, which alleges BGP grossly underpaid Mountain View under the terms of the lease signed when the Shoreline Amphitheatre was being developed.

"There is material underreporting and underpayment of rent for all six years," Mountain View City Attorney Michael Martello says. Auditors "essentially found nearly a 50% underpayment of rent in many, many categories."

The cross-complaint, filed in California Superior Court for Santa Clara County, cites accounting fraud, breach of lease, conversion, racketeering, false claims, theft of public funds and other claims relating to BGP's long-term lease to operate the Shoreline Amphitheatre and share the generated revenue.

The suit further charges that BGP knowingly submitted false documentation and inaccurate records in order to reduce its rent obligation.

"They are significant charges," Martello says. "You're stealing from a public agency. . . . California governments have to run pretty lean anyway. We've been cutting budgets while they've been hiding money."

Under the terms of the 30-year lease, BGP agreed to pay the city 6.75% of all revenue, including parking and concessions. The suit seeks to terminate the lease and triple damages on several causes of action.

The conflict dates back to 2000, when BGP incorporated parking charges into the Shoreline Amphitheatre ticket price at $3 a ticket, and did not increase the city's percentage accordingly. BGP originally filed a lawsuit in 2003 against the city to prevent an audit report from being released, and the city countersued.

Martello says BGP's reluctance to cooperate with the audit sent up red flags. He adds that the "parking on ticket" deal was a big part of what made the audit contentious. "Essentially what they were doing was calling part of the ticket price parking and they were giving it free parking."

Andy Levin, executive VP/Chief Legal Officer for Clear Channel, declined to talk to Billboard, but earlier told the Mountain View Voice that the audit was "misleading." Shoreline Amphitheatre continued on >>p6

Crackdown In China: U.S. Eyes Baidu Copyright Suits

NEW YORK—China's willingness to enforce infringement laws that protect the music industry's copyrights is being put to the test—and the U.S. copyright czar is watching.

On Sept. 19—the first business day after the Commerce Department Coordinator of Intellectual Property Enforcement Chris Israel completed his first trip to China—a Beijing judge found the operators of China's largest Internet search engine liable for deep-linking to unlicensed music files. Baidu was ordered to stop the downloads of certain tracks and pay EMI Group-affiliated label Shanghai Busheng Music Culture Media more than 68,000 yuan ($8,405) in damages.

Unlike such search engines as Google that merely provide links to Web sites, Baidu offers an MP3 search that lists links to music files. Clicking the link triggers a download from a remote site while the user remains on Baidu.

Baidu continues to link to many unlicensed tracks. A Sept. 21 search on the site led hundreds of links to recordings by such acts as Coldplay, U2, Beyoncé and Eminem.

Yet seven more suits by major labels and their affiliates against Baidu are scheduled for hearing Sept. 26 in another Beijing District Court.

The Baidu decision is not the first of its kind. In January 2003, a District Court in Norway found Frank Allan Bruvik liable for copyright infringement. His拿pen site linked to—and promoted—"free" file-sharing of unlicensed music. As with Baidu, a click initiated downloads from other sites.

Although an appeals court reversed the judgment against Bruvik, the Norwegian Supreme Court in January 2005 continued on >>p6

BEYONCÉ is just one of many artists whose music is available for free download via baidu.com.
CCE SUIT (cont.)

from >>p  
GM Matt Prieshoff also declined to comment.

The amphitheater was originally built by San Francisco area promoter Bill Graham in 1986. SFX Entertainment acquired the lease as part of BGP in 1997. Clear Channel Communications bought SFX in 2000, creating CCE.

Martello says the city had not such accounting problems with BGP in the month before Clear Channel's involvement. "We had disagreements, but we were always able to close the books," he says. "In 2003 we were already two years late for closing the books for the concert year 2000, Clear Channel's first year of involvement."

According to Martello, the $3.6 million the city claims it is owed by BGP comes from $1.3 million in unpaid rent that is doubled under a clause in the lease, another $800,000 owed that is not doubled and auditors' fees.

Martello says the city needs more information from BGP to clarify the situation. "We still don't have all the documents," he says.

Warner Music Group is looking to trump the mobile content competition. And in so doing, tap a new revenue stream.

In what represents a notable expansion of its mobile strategy, WMG—through its Rhino Entertainment division—has formed an exclusive, multiyear agreement with Donald Trump to develop and distribute a suite of mobile content based on Trump's image and voice. Rhino is creating Trump-based voice ringtones, ringback tones, wallpaper images and video ringtones, some of which are already available on major carriers nationwide.

The deal is a departure for WMG, which historically has made ringtones only for its signed acts. Rhino's mandate is to license content from other sources to repackage and sell in the form of compilations and other formats. This has included music, old TV shows, movies and other pop culture commodities.

According to Rhino VP of marketing David Dorn, wireless is a natural extension. "As far as we're concerned, mobile is just another platform," he says. "It doesn't work any differently to us than a CD or a DVD."

The Trump pact is the first of what the company says will be many deals with brands not otherwise associated with Rhino that are looking to outsource their mobile strategies.

In doing so, WMG and Rhino are now competing head-on with the already struggling mobile media aggregators and publishers who helped create the ringtone business. Content aggregators like Airborne Entertainment, American Greetings Mobile, Dwango and several others exist solely to develop and run the mobile media business of brands like Maxim, Def Jam and Playboy, respectively.

Such aggregators have found themselves largely marginalized in the master-ringtone space, as labels are locking down those rights directly with carriers. In response, they have turned to movie quotes and celebrity voice tones and have diversified their content with other categories. Some have paid exorbitant licensing fees for the rights to what they hope will be high-demand content.

But WMG is threatening that strategy by reaching out to the top-tier comedy and celebrity talent pool interested in contributing mobile content. In doing so, WMG brings its vast marketing capabilities and carrier relationships to the table.

"When you look at our global distribution capabilities, we're much better positioned than any of those smaller third-party aggregators," says Michael Nath. WMG senior VP of Internet strategy. "We have historical expertise in developing and marketing products. We're going to bring the same kind of focus to marketing the Trump mobile catalog as we do our other artists. None of those other companies are a big-league entertainment company that has the proven track record that we do."

Carriers consider WMG and other labels key strategic partners, giving WMG muscle in negotiating a better revenue share with carriers and getting better deck placement for the content it creates for brands like Trump. T-Mobile this month is offering a Trump ringback as a bonus to subscribers.

"It does put pressure on the independent aggregator," says David Edwards, an analyst with American Technology Research. "Anytime anyone who either owns the customer or owns the content wants to step up and take a bigger piece of the pie, it's going to be tougher for the independent aggregators."

These aggregators cite their position as the first-movers in the mobile space as an advantage. "What do [labels] know about wireless?" asks one mobile media company executive who asked not to be identified. "Labels are not resource-rich in terms of people. They may get the deals, but they'll be challenged in terms of execution."

In fact, WMG and other labels except Sony BMG continue to rely on independent aggregators to help format their content for the many different mobile devices available, as well as to distribute it to smaller wireless carriers.

EMI Music Group, Sony BMG and Universal Music Group all refused comment on the launch of similar initiatives. However, individual sources at various labels expressed interest in WMG's move, saying it complements their current content creation and distribution activities.

Rhino's Dorn says this new business likely will result only in a small but "healthy" stream for incremental revenue at first, and expects it to grow over time.

BAIDU (cont.)

from >>p

changed that decision. It found Bruvik liable for "aiding and abetting" infringement.

Earlier this year, the Federal Court of Australia held West web site operator Stephen Cooper liable for "authorizing" copyright infringement. His mp34free.net site offered links to unlicensed MP3 music files. Again, clicking on a link would initiate a download from another location. The court held that Cooper designed and organized his site to knowingly permit or approve infringement by users. Although his site included a disclaimer that downloading would be legal only with the copyright owner's permission, the court said that was not enough to avoid liability.

The Australian court also held the Internet service providers and their individual owners liable, for failing to have a policy to terminate accounts of repeat infringers. European, American and Australian laws protect ISPs from liability if they set up and enforce such policies.

There have been similar cases in Belgium, Sweden and Denmark, says Lauri Rechardt, deputy general counsel for the International Federation of the Phonographic Industry. In China, 90% of available music and movies are pirated copies. When U.S. Commerce Secretary Carlos Gutierrez appointed Israel to the new position of copyright czar in July, he said their first focus would be China. Israel met with China's Ministry of Commerce the week before the Baidu decision, demanding that officials show tangible results from their ramped-up anti-piracy efforts.

Whether the court decisions will have any real effect on piracy remains to be seen. Baidu plans to appeal the decision, and the damage award gauges on comparison with the $109 million Baidu reportedly raised in August from its initial public offering.

EU and U.S. copyright laws protect ISPs from liability if they set up and enforce such policies.
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Podcast At The Crossroads

Yet Another Train Track Is Leaving the Station—Will The Big Four Be Onboard?

Podcast subscriptions—almost non-existent three months ago, outside the geek fringe—today number in the millions. Tech heavyweights like Apple Computer and America Online made the technology simple to use for the mass market, and broadcast giants including Clear Channel and Infinity now market talk shows and indie music podcasts alongside their radio and Web efforts.

In fact, the element most conspicuously missing from the podcast mix is what it cries out for most: music, at least the major-label variety.

“We are at an inflection point where we have to develop some one leading Internet radio executive says. “Here’s this new exciting entertainment opportunity and music isn’t even trying to be competitive yet.”

Just six months ago, it seemed there were far more podcasters than people actually listening to podcasts. Apple and AOL changed that game dramatically. Following its introduction of podcasts on June 28, Apple reported iTunes users subscribed to more than 1 million podcasts, from a directory of more than 3,000 programs.

In July that number had risen past 5 million subscriptions: the number of podcasts iTunes offers now totals more than 45,000.

While “Podcasting potentially offers the ultimate front-selling/back-selling opportunity because people have the ability to talk passionately about the music,” says Jack Loizou, head of music industry relations at AOL. The labels still have a window of opportunity, by showing the world they can react to and embrace a promotional technology.

UMG appears to be leading the effort to give podcasters the full songs they want. The label is in talks with a number of podcast aggregators about making content available at rates similar to what streaming webcasters currently pay.

“We’d like to see podcasting emulate radio,” says Larry Kenswil, president of UMG’s Elbs division.

UMG also wants podcast programmers to use DRM technology to ensure that files featuring music have limited playback and ripping capabilities. “The important licensing terms... are going to make sure that a podcast is for radio-type uses and not a substitute for subscription services, CDs, or downloads,” Kenswil says.

There is little evidence that podcast listeners are hopping up podcasts to keep single songs, and every indication that music fans who want to steal music can do so with little effort.

Still, few would argue with the logic of protecting podcasts. "That would seem to be a model worth looking at," Loizou says.

But the realities of DRM may create larger problems than it solves. Apple is yet to license its FairPlay DRM to third parties, meaning iPad users—more than half of the portable MP3 player market—could not download most secure music podcasts.

“For us DRM is more like ‘death rights management,’” says Ron Bloom, CEO of San Francisco-based PodShow, a leading aggregator and distributor of podcast programming. “We are really hoping the labels are going to be open-minded about using podcasting as a way to promote their artists.”

Even if the labels all decide to embrace the podcast, publishing rights and royalty rates are still not defined. ASCAP, BMI and SESAC offer podcast performance licenses, but some publishers argue that podcasts—particularly when delivered to a computer or MP3 player, as opposed to being streamed—are reproductions, and should be treated as a download. This would require a digital phonorecord delivery or similar license.

The Harry Fox Agency is still exploring this issue. Publishers will also need to educate, collect royalties and manage aggregator accounts. None of the groups have staffs to field legal questions from thousands of wannabe licensees.

None of these hurdles are simple to overcome. Still, there are the same hurdles that exist each time a new tech is sprung on the industry. “It is too early to say the industry has missed the boat on podcasting,” Loizou says. “But if we don’t figure it out, we will.”

Universal Music Group is podcasting music from artists including, from left, Gwen Stefani, The Game and Keyshia Cole. See story.
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Getting In The Ring
Labels, WWE Partner For Winning Promotion On Both Sides

Atlantic Records senior director of strategic marketing Julianne Hintz has a little secret: "WWE," she whispers.

For the uninitiated, that stands for World Wrestling Entertainment. Love it or hate it, WWE has millions of ardent fans. And label execs like Hintz have discovered wrestling's muscle in helping promote and market new releases from artists.

"The visibility is huge," Hintz says. "You're reaching millions of consumers on a weekly basis."

While music has long been a mainstay of WWE (branded compilations on Sony BMG, for example), these days, the organization is reaching out to record labels to bring new and established artists into its fold.

"The music industry is really a tough business these days," WWE executive producer Kevin Dunn says. "Anyone that we can help, who can [also] help us, we enjoy promoting."

The musical partnerships are tied to WWE pay-per-view events (about 15 per year). WWE promotes each PPV program for about four weeks. In that time, the featured artist's music can be heard in promo spots and as part of the music bed during wrestling matches. On-air verbal acknowledgments of the artists are included in the deal.

These promotions can be seen on WWE's weekly TV shows: "Raw" on Spike TV (it moves to USA Network Oct. 1) and "Smackdown" on UPN. Featured artists also receive exposure on wwe.com—which claims an average of 10 million unique visitors, 100 million page views and 26 million video streams per month.

Recent promotions have highlighted Atlantic acts Fat Joe and Taps a ton-Wind-up bands Alter Bridge and Seether and Def Jam artist Method Man. The promotions coincided with a new CD release or a single going to radio.

For its promotion, Alter Bridge recorded a theme song for wrestler Edge. The band was also shown backstage, jamming and hanging out with the popular wrestler.

These days, Atlantic metal act Shinedown is WWE's featured artist. The band's new album, "Us and Them," arrives Oct. 4. A WWE PPV show will air Oct. 8. Another Atlantic act, F.O.D., will partner with WWE later this year.

All this is done without money changing hands between band and brand. But each side appears to win. Acts get in the faces of millions of consumerners, while WWE is injected with a cool, hip and cutting-edge sensibility.

Even with a massive and captive audience, WWE sometimes faces an uphill battle when it comes to partnering with bands.

"We still fight against the stigma associated with wrestling," WWE composer/produgger/director of music Jim Johnston says. "But because of our demo and programming, that is changing."

I WANT YOUR SEX: Have you seen the promo spots for the Sept. 25 season premiere of ABC series "Desperate Housewives"? Well, if you are like us, you cannot get it out of your head. Sure, the spot looks good, but it sounds good, too—particularly with the show's characters Gabrielle and Carol mouthing the word "juicy" over a funky electro-edgy rock jam.

The track, "Juicy," belongs to Better Than Ezra and appears on the trio's Artemis Records debut, "Before the Robots," which was issued in May.

While "Juicy" is not a typical Better Than Ezra song—it veers wickedly close to disco, after all—it is wonderfully hypnotic, moody, serious, sexy and playful, and thus, it perfectly captures the spirit of the TV show.

According to Artemis president/Ceo Daniel Glass, the label received a call from creatives at ABC who were fans of the song. Originally, the network licensed the track for promo spots running throughout September. Glass says, now, ABC has extended the song's license for the show's entire season.

Unfortunately, the song is not identified in the TV spot or in the video stream on the show's official Website (abc.go.com/prime-time/desperate). Glass says he is in discussions with the network to have the song ID'd on the Website. In the meantime, Artemis is letting everyone know about the song's connection to "Desperate Housewives."

If "Juicy" catches on, Glass says it will be sent to radio. "Our Last Night," the second single from "Before the Robots," is now making the radio rounds.

Programming manager Seth Neiman of the Hear Music/Starbucks channel on XM Satellite Radio championed the track early on. He says listeners are responding positively to "Juicy." Given the "Desperate Housewives" exposure, the song is receiving.

Neiman believes "radio stations will discover it and add it into rotation."

By the way, "Juicy" does not appear on the "Desperate Housewives" soundtrack, which Hollywood Records released Sept. 20. The collection includes Anna Nalick's "Band of Gold," Gloria Estefan's "Young Hearts Run Free" and Joss Stone's "Treat Me Right (I'm Yours for Life)."

BUSY SIGNAL: Everyone is talking about the "Phone Booth" spot for Motorola's iTunes-compatible ROKR mobile phone (Inside Track, Billboard, Sept. 10). The ad features a number of acts—including Madonna, Little Richard, Iggy Pop, Common and the Bravery—crammed into a phone booth.

It also features the sounds of Madonna's ABBA-infused "Hung Up," the lead single from her upcoming Warner Bros. album, "Confessions on a Dancefloor."

Well, just so you know, BBDO New York chief creative officer David Lubars and executive creative director Jim Smith helmed the spot. Jesse Dylan directed.

A Cingular Focus On The Latin Market

Left to its own devices, Apple Computer has yet to launch a major Hispanic-targeted advertising campaign for its iTunes Music Store. But the release of iTunes software for cell phones is leading the company to this new market, with the help of Cingular.

When the phone company launched its new iTunes service earlier this month, it did so with a flashy Latin America campaign that includes three distinct TV commercials, one of them aimed specifically at the Latin marketplace.

The Latin iTunes campaign features "Brincar," a track recorded by up-and-coming EM Icon Heather DJ Kane. The song is the second single from Kane's new album, "Capitulo II, Brincar." It was released Sept. 13, the same week the iTunes campaign kicked off.

"The "Brincar" spot will air for six months on the Univision, Telefutura, Galavision and Telemundo networks. Cingular is also considering it for its mainstream campaign," says Ignacio Meyer, president of Koneksi Entertainment, the branded entertainment firm that helped broker the deal.

"It's a significant media buy, and we felt it was a good opportunity to help promote the artist."

Although the "Brincar" spot marks the first time Cingular licensed an original Latin track for its commercial, it is the latest in a long line of the company's Latin-targeted initiatives.

"We are putting heavy emphasis on the Hispanic market," Garcia says, noting that an important part of Cingular's growth is coming from that segment.

To that end, Cingular will sponsor five stops on Daddy Yankee's arena tour and a billboard campaign featuring Spanish pop group La Oreja De Van Gogh and Venezuelan party band Los Amigos Invisibles.
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Tom Rogers is Chief Executive Officer, President and Vice Chairman of the Board of TiVo, the creator of and a leader in television services for digital video recorders. With a career that operates at the nexus of where media, technology, advertising and public policy collide for more than two decades, Rogers brings to TiVo a distinctive blend of leadership, investment, and corporate strategy experience across multiple facets of the industry.

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Smith Miffed By Slow Digital License Talks

Not happy. In a nutshell, that was the feeling Rep. Lamar Smith, R-Texas, had after meeting with representatives of the record industry and online music services Sept. 20. The two camps have yet to agree on rates or digital-music licensing reforms.

Sources say Smith, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, is frustrated that negotiations he called for in July broke down last month. He reluctantly gave the two sides more time to settle, warning that an imposed bill would surely make "one side or the other more unhappy."

GOOD NEWS: In a related development, Smith chaired a Sept. 22 hearing on peer-to-peer music file sharing on campus. He received a new report by the Joint Committee of the Higher Education and Entertainment Communities that notes "considerable progress during the past academic year."

The report says the number of schools with legitimate services on campus has more than tripled to nearly 70 in the last year, potentially serving more than 670,000 students. The report adds that student-run file-sharing systems on schools' local area networks and the increased use of unauthorized hacks of iTunes are still "significant problems."

TIGHTEN THE NOOSE: Sens. Arlen Specter, R-Pa., Patrick Leahy, D-Vt., and 10 other lawmakers introduced a bill Sept. 14 that will strengthen current laws to combat counterfeiting. The Stop Counterfeiting in Manufactured Goods Act will make it a crime to traffic in counterfeit labels or packaging, even when shipped separately from the counterfeited product itself.

HI-DEF RADIO SQUABBLES: The Recording Industry Assn. of America and groups that form the Music United coalition are calling on copyright-minded members of Congress to require manufacturers of high-definition radios to include content copy controls in second-generation machines. Such radios are expected to have a "cherry-picking" feature that would allow the user to grab a digital copy of a song and upload it to the Internet. The resulting infringement, claims the RIAA, could rival P2P piracy. Manufacturers dismiss the worry. At the recent Future of Music Coalition confab here, Consumer Electronics Assn. president/CEO Gary Shapiro argued that mandating copy controls robs consumers of their right to make a private copy of broadcasts.

RIAA chief Mitch Bainwol called Shapiro's remarks "hyperbolic fear-mongering," adding he is all for fair use. ...
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Top 25 markets UP 14.5%
Top 50 markets UP 11.2%
Top 100 markets UP 9.6%

Source: Arbitron Spring Ratings Book (Spring 2004 vs. Spring 2005)

Clearly, it's working.

We created a great radio env
German Biz Embraces Local Acts
Labels Find Success By Developing A New Breed Of Domestic Talent

BERLIN—German voters may have had trouble choosing their new leader in the Sept. 18 general election, but in recent months music buyers in Germany have voted with their wallets for homegrown music. After five years of declining sales accompanied by massive restructuring and management changes at labels, the development of a new breed of domestic artist is a boon for local executives. Domestic acts ranging from pop vocalist Juli (Islands) to rock band Silbermond (Model) to folk singer Annett Louisan (105 Music) have graced the upper regions of Germany’s Media Control sales charts in recent months.

Joining them have been pop vocalists Joana Zimmer (Polydor) and Christina Stürmer (Amadeo/Polydor), and teenage rockers Tokio Hotel (Island). In his opening address at the annual Popkomm trade fair Sept. 14 in Berlin, Minister of Economics and Labor Wolfgang Clement stressed that the federal government recognizes the music business as important for the German economy. “It would be good for our local music industry if we could strengthen international interest in music produced in Germany,” Clement told attendees.

One distinctive feature of this new breed of domestic artist is the use of German lyrics. “A few years back, English was the cool language,” says Frank Briegmann, president/CEO of Universal Music Germany, “but artists have discovered that German can carry a lot of emotions; it’s now accepted by kids as a cool factor.”

A recognized turning point for German-language pop/rock was veteran Herbert Groenemeyer’s 2002 album “Mensch” (EMI). According to EMI, “Mensch” has shipped more than 3.5 million copies worldwide. “It opened up a greater acceptance for German lyrics,” Briegmann says.

Groenemeyer told German artists their language was not up and they could use it,” adds Peter Ende, managing director of EMI Music Publishing Germany. Horst Weidenmüller, CEO of Berlin-based indie label K7 Records, says recent domestic successes also reflect increased production values. “German hits now sound like international hits,” he says. However, not all of the emerging German artists opt to use their native tongue. Zimmer, for example, chose English for her recent debut album, “My Innermost.” She links that decision to having lived in New York. “I feel comfortable in English; it’s like my mother language,” she says.

Zimmer also views herself as part of the breaking wave of German talent. “It’s great to see that people are going back to local artists,” she adds. Briegmann took over at Universal less than 18 months ago. He credits Jorgen Larsen, then chairman/CEO of Universal Music International and acting CEO of Universal Germany, for making the strategic decision two years ago to focus on domestic artists. “We [then] allocated resources and committed to local [artists] who can have long-term careers and who can sing live,” Briegmann says. That emphasis on the long term contrasts with previous years when German labels banked on local pop/dance acts with brief shelf lives.

Ende’s company publishes Juli, Silbermond and Tokio Hotel. He says the new acts share a strong attitude and a clear vision of what they want to do, plus lyrics with an edge. He also points out that many acts are now licensed to major companies.

Ende suggests that the independent sector has begun to drive the A&R process. “That is a welcome development,” Weidenmüller says. “It puts indie at the heart of the process [and] benefits cultural diversity.”

Additional reporting by Wolfgang Spaur in Berlin.

BUENA VISTA—When top-billed Spanish rock artist Juanes performed on the Spanish-language MTV program “Mi Sangre,” his arrangement with Universal Music was put to the test. The TV special was the culmination of a one-year release campaign that Universal executives say has been a low-key but big budget project to launch the artist in Latin America.

Juanes has just completed a Latin American tour with Universal. He recently headlined the Movistar World Music Festival in Mexico City, and he is scheduled to perform in Miami at the Winter Music Festival. Universal is putting a lot of money behind Juanes, and the label is hoping that the investment will pay off.

Juanes has topped charts across central Europe with his third album, “Mi Sangre.”
CBC LOCKOUT HITS CANADIAN LABELS

TORONTO—Even in late summer, Barenaked Ladies on a picket line is a rare sight in Canada.

On Sept. 17, the Warner Music Canada act performed outside the Toronto headquarters of the state-funded Canadian Broadcasting Corp. as a gesture of support for locked-out members of the Canadian Media Guild who are picketing the building.

The band, which records for Reprise in the United States, is one of many leading Canadian acts—including Colin James, Jann Arden and Ron Sexsmith—who got early on-air exposure from the CBC.

On Aug. 17, after talks on collective contract agreements collapsed, the CBC locked out 5,500 members of the CMG, which represents on-air, production, technical and administrative staff.

Although a handful of issues have been resolved, sources say major problems remain. They include the employment status of workers, contracting out work to freelancers, hiring contract workers and employee pay.

"Bargaining is a slow slog," CMG president Lise Lareau says.

SHifting promotion

The CBC is relying on reruns and management-produced output on its three radio channels—featuring local and national programming—and its TV broadcasts.

Canadian musicians, writers and actors depend on CBC Radio for exposure. Record labels, folk, roots and classical acts particularly affected by CBC promotion, without it, are restricted to a handful of regional community and college radio stations.

The lockout "is a huge void for anyone in the arts in Canada," says Holger Petersen, president of EDMONTON, ALBERTA-based roots label Stony Plain Records and host of the weekly "Saturday Night Blues" show on CBC Radio One.

"CBC is the national voice that carries the message of new releases, new books and festivals," Petersen adds.

With the CBC route blocked, specialist labels say they have been shifting their promotional efforts to print and college radio.


"There's a broad range of music you don't hear anywhere else than on the CBC," adds Jian Ghomeshi, vocalist/drummer for successful alternative rock act MOXY FRIVOLOUS. "Ghomeshi rotates as host on various CBC radio and TV shows. "Without a triple-A format in Canada," he says, "we don't have other outlets to hear Bruce Cockburn, Leonard Cohen or Ron Sexsmith."

NOT STAYING IDLE

Meanwhile, locked-out CBC personalities have remained busy. Radio One "Metro Morning" show host Andy Barrie and locked-out staffers have been producing another daily show called "Toronto Unlocked" on the University of Toronto's community radio station, CIUT.

Shelagh Rogers, host of Radio One's daily "Sounds Like Canada" magazine show, has embarked on the Caravan Unlocked tour, visiting CMG picket lines across the country and delivering podcasts and blogs from shelaghcaravan.blogspot.com.

A serious deadline for the CBC is looming with the National Hockey League season beginning next month. Unless the dispute is settled by Oct. 8, the date of the CBC's first scheduled game telecast, CBC management will produce the coverage—meaning no play-by-play commentary or unionized voices.

"I hope and expect," Lareau says, "we will be back by then."
Los Angeles—Gretchen Wilson and Big & Rich’s musical affinity is reuniting them for the second annual American Revolution tour, presented by Chevy.

The 17-date co-headlining trek will begin Nov. 4 at the Cynthia Woods Pavilion in Houston and continue through Dec. 11. It also features Jon Nicholson and they are musically connected.”

Wilson and Big & Rich are members of the Music Mafia, a group of Nashville musicians who met while performing at local nightclubs.

They will alternate who closes each show and will also take the stage together.

The eight shows reported to Billboard Boxscore from last year’s trek grossed more than $812,000 and were attended by more than 32,000.

Oswald says that booking this tour was more challenging than in 2004.

Wilson and Big & Rich—the duo of John Rich and “Big” Kenny Alphin—have been touring extensively on their own since then. Oswald wanted to avoid overplaying any markets or revisiting cities where their co-headlining tour stopped before.

“They each probably worked 70 to 75 days without each other this year, and that eliminates about 110 cities for this tour,” Oswald says. “We were also looking for venues with a minimum of 7,500 seats and willing to go up to 15,000.”

As a result, most of the stops on the tour are secondary markets, with the exception of the opening date in Houston and a later date in Minneapolis.

Oswald says ticket prices increased this year because “the show needed to generate more money. The production is a bigger act, and there are more trucks.”

Most tickets are in the $40-$45 range versus about $30 last year.

Several venues are already predicting quick sellouts, though many dates will not be on sale until October.

“We think they are two of the best new acts out there today in country music,” PMI president Ken Wachter says. PMI manages the Resch Center in Green Bay, Wis., which will host the tour Nov. 28. “We think this will do very well, because our Toby Keith, Kenny Chesney and Tim McGraw dates recently all sold out in less than a day.”

Wilson and Big & Rich are also about to launch sophomore albums. Wilson’s “All Jacked Up” (Sony Music Nashville) will be in stores Sept. 27 (Billboard, Sept. 24), and Big & Rich’s “Comin’ to Your City” (Warner Bros. Nashville) is slated for a Nov. 15 release.

Wilson’s new single, also called “All Jacked Up,” has already reached the top 10 on the Hot Country Singles chart. Her previous album, “Here for the Party,” sold 3.8 million units, according to Nielsen SoundScan, and spent nine weeks at No. 1 on the Top Country Albums chart.

Big & Rich’s “Horse of a Different Color” has sold 2.4 million units and also hit No. 1 on the country albums list.

Promoters involved in the tour believe that Wilson and Big & Rich will attract a diverse crowd.

Stu Green, president of Magic City Productions, which is promoting the tour, said the No. 20 stop at the Erie (Pa.) Civic Center, notes that both acts “cross over into pop, and will also bring in redneck fans.”

Green says that he will advertise the show in local newspapers and on country radio stations.

Oswald says that Chesney may spearhead a national TV campaign supporting the tour, as it did last year. A Chesney representative could not be reached by press time.
BOXSCORE Concert Grosses

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue, Date</th>
<th>Attendance</th>
<th>GROSS/ VENUE PRICES</th>
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<tbody>
<tr>
<td>JIMMY BUFFETT</td>
<td>Warsaw Field, Chicago, Sept. 4-5</td>
<td>79,751</td>
<td>$7,897,550</td>
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<td>ELTON JOHN</td>
<td>The O2 Arena, Toronto, Sept. 6-7</td>
<td>33,925</td>
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<td>DAVE MATTHEWS BAND</td>
<td>Wrigley Field, Chicago, Sept. 4-5</td>
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<td>COLDPLAY, RILO KILEY</td>
<td>Madison Square Garden, New York, Sept. 2-7</td>
<td>31,061</td>
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<tr>
<td>CELESTINE DION</td>
<td>The Colosseum at Caesars Palace, Las Vegas, Sept. 19-23</td>
<td>12,279</td>
<td>$1,679,847</td>
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<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS, THE BLACK CROWES</td>
<td>Molson Park, Winnipeg, Ont., Aug. 12</td>
<td>30,168</td>
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<td>GREEN DAY, JIMMY EAT WORLD</td>
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<td>48,371</td>
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<td>DESTINY'S CHILD, MARIO, AMIER, TYRA</td>
<td>Staples Center, Los Angeles, Sept. 2</td>
<td>13,441</td>
<td>$5,376,713</td>
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<td>MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE</td>
<td>The Greek Theatre, Los Angeles, Sept. 2</td>
<td>13,247</td>
<td>$696,859</td>
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<td>DESTINY'S CHILD, MARIO, AMIER, TYRA</td>
<td>Bankers Life Fieldhouse, Indianapolis, Ind., Sept. 1</td>
<td>16,197</td>
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<td>JAMES TAYLOR</td>
<td>Gwinnett Arena, Atlanta, Sept. 2</td>
<td>12,204</td>
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<td>GREEN DAY, JIMMY EAT WORLD</td>
<td>Shoreline Amphitheatre, Seattle, Sept. 1</td>
<td>16,688</td>
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<td>OZZFEST: BLACK SABBATH, VELVET REVOLVER, MUDVAYNE &amp; OTHERS</td>
<td>The Greek Theatre, Los Angeles, Sept. 2</td>
<td>15,045</td>
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<td>DESTINY'S CHILD, MARIO, AMIER, TYRA</td>
<td>Oakland Arena, Oakland, Calif., Sept. 3</td>
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<td>X-Files</td>
<td>The O2 Arena, London, Sept. 1</td>
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<td>Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 1</td>
<td>13,429</td>
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<td>SYSTEM OF A DOWN, THE MARS VolTA, BAD ACID TRIP</td>
<td>Scotiabank Saddledome, Calgary, Sept. 2</td>
<td>8,15</td>
<td>$62,545</td>
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<td>VAN'S WAMPED TOUR: TRANSPLANTS, THE STARTING LINE &amp; OTHERS</td>
<td>Air Canada Centre, Toronto, Sept. 1</td>
<td>5,311</td>
<td>$45,555</td>
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<td>B Dickie JAM, BLEACHER-KIN</td>
<td>Bell Centre, Montreal, Sept. 15</td>
<td>12,011</td>
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<td>RASCAL FLATTS, BLAKE SHELTON, BLAINE LARSEN</td>
<td>Terwillegar Arena, Edmonton, Sept. 2</td>
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<td>TIM McGRAW, HOT APPLE PIE</td>
<td>Great Allentown Fair, Allentown, Pa., Sept. 1</td>
<td>10,240</td>
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<td>SUNDAY IN THE COUNTRY: JUERGEN S, RASCH</td>
<td>Great Allentown Fair, Allentown, Pa., Sept. 1</td>
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<td>RASCAL FLATTS, BLAKE SHELTON, BLAINE LARSEN</td>
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<td>DADDY YANKEE</td>
<td>The O2 Arena, London, Sept. 9</td>
<td>5,560</td>
<td>$35,702</td>
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<td>KEITH URBAN</td>
<td>Madison Square Garden, New York, Sept. 2</td>
<td>15,349</td>
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<td>BLACKSTREET BOYS, THE CLICK FIVE, KACI BROWN</td>
<td>House of Blues Chicago</td>
<td>15,380</td>
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<td>Verizon Wireless Ampitheater, Charlotte, N.C., Sept. 1</td>
<td>19,990</td>
<td>$55,575</td>
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GROSS Mc2050-0110

Time Spent Listening
Increased Persons 12+
Spring'04 vs. Spring'05
Top 25 markets UP 14.5%

Source: Arbitron Spring Ratings Book (Spring 2004 vs. Spring 2005)

WLTW-FM ↑ 14.3% P25-54 Atlanta-Hispanic
WWVA-FM ↑ 14.3% P25-54 Atlanta-Spanish Contemporary
WKLZ-FM ↑ 5.0% P25-54 Atlanta-Rock
WBZY-FM ↑ 8.0% P18-34 Atlanta-Alternative
WINZ-AM ↑ 119.2% P25-54 Miami-Progressive Talk
WMGE-AM ↑ 22.7% P25-54 Miami-Hurban
WBGG-FM ↑ 15.4% P25-54 Miami-Classic Rock
KJZ-AM ↑ 71.4% P18-34 Seattle-Sports
KJR-FM ↑ 13.6% P25-54 Seattle-60's & 70s
KOY-AM ↑ 104.5% P25-54 Phoenix-Altroagist
KMXP-FM ↑ 15.0% P25-54 Phoenix-AC
KDWB-FM ↑ 118.2% P25-54 Minneapolis-CHR
KFCX-FM ↑ 55.0% P25-54 Knoxville-CHR
K addiction-FM ↑ 55.0% P25-54 Knoxville-CHR
KWHQ-FM ↑ 125.0% P25-54 Denver-Adult Alternative
KMTK-FM ↑ 35.3% P25-54 Denver-Alternative
KWKX-FM ↑ 19.0% P12+ Pittsburgh-CHR
WKST-FM ↑ 16.0% P12+ Pittsburgh-CHR
WBGB-FM ↑ 110.0% P12+ Pittsburgh-Sports
WKBX-FM ↑ 14.3% P25-54 Portland-Soft AC
WGBG-FM ↑ 11.8% P25-54 Cleveland- Country

batteradio.net
Ragweed Keeps Sprouting Up
Country Rock Act's Fan Base Grows, Leading To Bigger Biz On The Road

For country rockers Cross Canadian Ragweed, its circle of popularity is growing ever wider.

The Universal South act—made up of frontman/lead guitarist Cody Canada, drummer Randy Ragsdale, rhythm guitarist Grady Cross and bassist Jeremy Plato—first made noise playing college markets in its native Oklahoma and Texas, and is now snowballing into an act that can be booked successfully coast to coast.

At first, selling a band called Cross Canadian Ragweed to promoters took some explaining, though a passionate fan base helped keep the ball rolling.

“A lot of the educating of buyers came about through word-of-mouth from the rabid fan base they developed,” says Scott Gallloway, CCR’s agent at the William Morris Agency. “I liken it to the buzz bands like Widespread Panic or Dave Matthews Band had several years ago.”

In their home base, CCR are already superstars. They recently broke Texas icon Willie Nelson’s attendance record at Fort Worth’s Lone Star Park with 25,000 paid attendees.

CCR’s success in its home region has allowed it to break new markets without suffering financially. “This band has been working at it for 10 years and has gotten their expenses and break-even to the point where we can use our successes in one market to afford to go earn new audiences across the country and build it from [the] ground up,” Gallloway says.

It’s hard to pin CCR down to a genre. “Are we country? Are we rock? There’s so many different opinions,” says Enzo DeVincenzo, who manages the band with Shannon Canada, Cody’s wife. “But when we sell out in Fort Worth and break Willie Nelson’s record, there’s something to be said.”

Last year CCR did more than 250 dates and grossed in excess of $2 million. DeVincenzo predicts the band will gross about $2.5 million this year and take in $1.5 million from merch sales with fewer dates.

“We don’t live and die by radio playlists,” he points out. “There are so many artists that have to do certain things because of radio, and we’re the opposite. If we do get radio, that’s gravy.”

CCR’s next release, “Garage,” bows Oct. 4, and the band will begin touring earnestly that month after uncharacteristically taking some time off so three members could celebrate the births of babies.

The group is signed to a Nashville label, has taken a few marginally successful shots at country radio and toured and recorded successfully with mainstream country acts. But when the members headline their own shows, they tend to lean more to the rock genre.

The uninitiated can be caught off guard by the intensity of a CCR show. “There’ve been some gigs where people come out to see a country show and they realize it’s not as country as they thought, but they don’t walk away pissed off,” Cody Canada says.

The band’s fence-straddling between country and rock does make it a more flexible act to book. “We’ve done stuff with Keith Urban, Lynny Skynyrd, ZZ Top; we’re talking about doing some things with Collective Soul in the future,” Gallloway says.

For the rest of this year the band will reprise its successful High Times & Hangovers tour with Dierks Bentley. “This is the second year of the High Times & Hangovers tour, and we jumped up in capacity because of the success last year,” Gallloway says. “We’ll end up doing 30 to 40 dates coast to coast, the majority probably in 3,500 seats and up.”

According to Canada, touring with Bentley is rewarding but physically taxing. “It’s a lot of fun, but it’s hell on our bodies,” he says. “There’s not a better friend in the business to us than Dierks. We see him probably once every other month until we go on tour with him, so that first week is just a balls-out party.”

The band will be out with Bentley until Dec. 10. Next year, the plan is to expand its road boundaries even further. “I get e-mails from all over the country begging for the band to come make a stop,” Gallloway says. “One thing I’m excited about next year is they’re going to have more opportunities to get to places like Florida and Maine and the Northwest and the West Coast that we haven’t had an opportunity to (go to) this year.”

Galloway says CCR will also be more targeted in touring next year. “From the standpoint of them having been road dogs for 10 years and now they have families, I think we’ll be a little more strategic, with some shorter-distance runs instead of just sending them out for two months,” he says.

Asked if he has a preference for venues, Canada quickly replies, “Club. Definitely a bar. Those outside, big gigs, they’re great, don’t get me wrong—we’ve been trying to sell out those places forever. But the clubs are just more personal. And they’re rowdy. We like the rowdy crowds.”

Canada thinks CCR fans also prefer club shows. “Those big [outdoor venues], you can’t see somebody that’s a football field away from you,” he says. “Most of those people out there in the cheap seats—what we call the ‘pot-smoking seats’—they’re the ones that really, really live and breathe your music. Not taking away from the guys upfront, but the ones that are camping out on the lawn all day are always the ones that are upfront in the bars.”

CCR will return to its traditional 250 dates next year. “These guys are just four best friends from Yukon, Okla., who never thought they’d ever get this far,” DeVincenzo says. “They pinch themselves every day.”

On The Road
RAY WADDELL rwaddell@billboard.com

Relix Finds Its Groove, Catering To Live-Music Fans

One would be hard pressed to find a consumer music magazine more in tune with touring and touring bands than Relix.

What started out as a Grateful Dead fanzine in 1974 is now second only to Rolling Stone as the longest continuously published consumer music magazine in the United States.

Under president/publisher Steve Bernstein, who purchased Relix in 2000, the magazine seems to have really found its groove as a publication catering to mondo fans of live music.

“The premise of our whole magazine is about live music,” Bernstein says. “We’re at all the festivals, whether it’s Bonnaroo or Gathering of the Vibes or High Sierra. We sponsor them, we put out festival newspapers. We make sure we promote live music and help get people out on the road to see live music.”

Relix owns Jambands.com, as well as a custom publishing division (which prints the Bonnaroo Beacon at that festival in Manchester, Tenn.); partners in the Jammy Awards each year; and maintains a presence at almost every summer music side of the country rock equation.

Relix boasts a subscriber base of more than 75,000 with a circulation of 100,000. Jambands.com, which basically lets fans know who is playing where, gets 3 million hits a month, according to Bernstein.

“These fans are rabid about keeping up to date and making sure they’re on top of the live music scene,” he says.

Most recently, Bernstein launched Relix Japan, revived Relix Records and has plans to continue sponsorships of major festivals. This year, the zine will co-produce its first event with former Wetlands owner Pete Shapiro: the Green Apple Music Festival April 20-23 in New York. Kicked off by the Jammy Awards, the green-minded fest will feature 50 concerts during four days at 20 Manhattan venues.

Prior to Relix, Bernstein worked in the finance industry. He retired as a managing director for Citigroup in Japan earlier this year to focus full time on the magazine.

“I saw Relix magazine in a headshop [in Japan] that focused on music,” he says. “I saw no other magazine out there that focused on live improvisational music, so I decided to buy it.”

Under Bernstein’s leadership, Relix has seen total pages grow from 64 in 2001 to 140 in 2005’s issue. Advertising pages have increased from three or four per issue to 45 in August.

“Jam-band musicians are some of the best musicians out there. They love to play music and to be on the road connecting to their fans,” Bernstein says. “These guys play without a net.”

And jam-band music fans are similarly dedicated. “You can listen to the album, but seeing some of these bands live and seeing the improvisation takes it to another level,” Bernstein says. “The reason fans really dig it is they get a lot out of the live experience. Most of these fans spend most of their disposable income around music.”
**PATENT LAW IS LATEST ‘PLAYER’ IN MP3 GAME**

Copyright law and MP3 files are still center stage as the industry attempts to bring unauthorized file sharers and peer-to-peer operators to justice. But a spotlight is slowly shifting toward intellectual property rights in the devices that play these files.

Singapore-based Creative Technology was awarded a U.S. patent last month—which it calls “the Zen Patent”—covering a user interface for such portable media players as the company’s Creative Zen and Zomedial Jukebox. This interface enables users to efficiently and intuitively navigate and select tracks.

Creative, which filed the application more than four years ago, now claims that many competing MP3 players—including the iPod—infringe this patent. The company has yet to file a lawsuit. Even if it does, the patent may be challenged. One way to make such a challenge is to find “prior art” for that interface.

In the United States, a patent can be awarded for any new and useful process, machine, manufacture or composition of matter—and for any improvement to these inventions. Although European patent law does not protect software, U.S. law does.

Unlike copyright law, which protects even identical works as long as they are original (i.e., not copied from someone else’s copyrighted work), patent law only protects inventions that are unique. It basically protects creations not previously invented, used and published. Someone can prove that an invention is not unique by presenting prior art.

“Prior art comes in a lot of shapes and colors,” says patent attorney Daniel DeVito with Skadden, Arps, Slate, Meagher & Flom in New York. It may be shown from such printed materials as prior patents, white papers and industry journals. And when it comes to software, some developers do not try to prevent others from using their technology—but its existence will prevent others from patenting their ideas.

“The software industry grew up as a kind of left-wing group of scientists,” DeVito says. “It was all about [the ideas that] software should be free and ideas should be shared. People didn’t associate software with patents—that you should stop people from using it. They want other people to build upon it.”

As a result, prior art for software can be difficult to find before a patent is issued. Often ideas and descriptions are sent only to a limited number of people.

For example, a company may put out an RFP (request for a proposal) inviting other companies to create technology to meet the business needs of the requesting company. Typically the proposals are confidential and may lay out patentable ideas. Those ideas will prevent others from obtaining a patent on something that contains even a snippet of it.

“If a person comes up with the same idea on his own later on, that’s too bad,” DeVito says, “even though he didn’t have access to the earlier idea, and even though he is not aware that someone else also had that idea and relayed it to people through that RFP.”

The biggest problem today for software patents, he adds, is that the U.S. Patent Office is understaffed and those examining the applications have a limited amount of time—usually only a day or two—to find prior art. They also do not have access to the type of public information that will help them determine the existence of prior art. As a result, it is unusual for patents to be awarded and then fail to hold up against a challenge.

Whether the Zen Patent is challenged, can withstand a challenge or will force Apple Computer and others to pay damages and future royalties remains to be seen.

**SOUNDS LIKE TROUBLE:** Tom Waits is again challenging advertisers that use a sound-alike singer. He filed a lawsuit Sept. 15 in Germany against ad agency McCann Erickson Deutschland and automaker Adam Opel over Opel Zafira commercials.

Waits claims that he was asked last year to record music for the commercial. But he refused. TV broadcasts of the spot with a sound-alike singer began airing around February in Scandinavia and Germany. A version was also on the Internet.

The suit states that the defendants offered to stop the broadcasts and to spend 25,000 euros ($31,000) to produce an ad for Waits’ next album, but the artist believed the offer was “not fair enough.”

He wants the commercials stopped and damages of at least 250,000 euros ($300,000). Andreas Shumacher with Spie & Shumacher in Berlin represents Waits.

The artist won a similar U.S. suit in 1992 against Prito-Lay.

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**DeVITO**

**KGBY-FM** ↑ 33.3% P25-54 Sacramento-AC
**KSTE-AM** ↑ 21.4% P25-54 Sacramento-Talk
**WSAI-AM** ↑ 44.4% P18-34 Cincinnati-Sports
**WEBN-FM** ↑ 16% P19-34 Cincinnati-Rock
**WVMX-FM** ↑ 64.3% P25-54 Cincinnati-AC
**KGQI-FM** ↑ 30% P12+ Riverside-San Bernardino-CHR
**KKDD-AM** ↑ 125% P12+ Riverside-San Bernardino-Radio Disney
**KTDJ-AM** ↑ 123.5% P25-54 Riverside-San Bernardino-Country
**WQBW-FM** ↑ 100% P25-54 Milwaukee-Classic Rock
**WOKY-FM** ↑ 24.1% P25-54 Milwaukee-Nostalgia
**KSJO-FM** ↑ 205.3% P25-54 San Jose-Spanish Oldies
**WHYJ-FM** ↑ 20% P25-54 Providence-Rock
**WQIO-FM** ↑ 100% P25-54 Columbus-Soft AC
**WLZT-FM** ↑ 9.5% P25-54 Columbus-AC
**WIBT-FM** ↑ 15% P12+ Charlotte CHR Rhythmic
**WKKT-FM** ↑ 66.7% P25-54 Charlotte-Country
**KWD-FM** ↑ 328.6% P25-54 Las Vegas-Mexican Variety

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**Source:** Arbitron Spring Ratings Book (Spring 2004 vs. Spring 2005)
Retailers Reach Out To Their Employees In Katrina’s Wake

NEW YORK—The music industry has been part of the massive post-Hurricane Katrina aid drive, but music merchandisers executives say their first priority is to take care of their own.

“The music industry seems to always lead the way in reacting to [tragedies] like this,” Tower Records CEO Alan Rodriguez says. And of course Tower is participating in those efforts. But he adds, “Frankly, our primary focus is on our people. We want to help our 35 people, then we can worry about helping everybody else.”

Those employees worked at the one Tower outlet in New Orleans. While the company initially received reports that the store appeared to be unaffected Aug. 30, the Tuesday morning after the hurricane, that was before a levee in the city broke open. Since then, Tower has not had an on-the-ground report about the store’s condition.

Tower is actively engaged in raising funds through customers’ donations at the store level, with $60,000 already earmarked for the American Red Cross Disaster Relief Fund. But it has also, among other things, held a fund-raiser at its West Sacramento, Calif., headquarters for the displaced New Orleans staff.

Tower is not the only company with the attitude that the home front has to be taken care of first.

“A lot of companies are contributing to [the] Red Cross, and we will do that too, but beyond that we want to do something for our [independent] accounts,” says Bob Ekizian, VP of marketing at Coral Springs, Fla.-based Alliance Entertainment Corp. Ekizian says this could mean providing credit or maybe even jobs if it comes to that.

According to Ekizian, AEC has only heard from one account so far, New Orleans indie Mushroom. The store was flooded, and the owner is waiting to see if insurance money will help it stay in business.

AEC president Alan Tuchman says he is not worried about lost sales, which he predicts will have a minimal impact on his business.

“Instead of figuring out how much business we are going to lose, what we are trying to do is step back and figure out how we can help. Some of the refugees are coming into Florida, and once they get situated, will they need work? We want to see if we can help out there.”

Already, the company has been involved in an effort with the Miami Dolphins in supplying a couple of tractor trailers full of clothing that were sent to affected areas, he reports.

Virgin Entertainment Group executive VP Dave Alder says that the 41 employees who worked in his company’s store are all safe, but likely having a tough time because of the “tragic event. Our employees come first and foremost, and we are working on ways to help them,” he says. The chain is doing a fund-raising effort internally for those employees.

But it also is holding a benefit jazz and blues concert Sept. 24 at its Orlando, Fla., store, and plans another one at a different store. In addition, it is also holding an auction for items donated by labels and artists, among others.

Best Buy, which has three stores in the New Orleans area still closed because of the hurricane, is also looking out for its employees. The Minneapolis-based chain held a job fair at four stores in Alabama and Louisiana for 1,273 displaced employees to help them find positions at other stores in the 706-unit chain.

It is also providing temporary shelters and paying employees while the crisis persists. For the general relief effort, Best Buy started collecting donations for the American Red Cross Disaster Relief Fund at its stores. The Best Buy Children’s Foundation will match these donations, up to $2 million.

In Albany, N.Y., Trans World Entertainment executive VP/ CFO John Sullivan says the chain has set up a SKY key on its cash registers, and employees ask customers if they want to donate to the Red Cross. So far it has collected $175,000 from customers, in addition to the $50,000 the company itself has pledged.

All employees are safe, he says, but the stores are a different story. The 850-unit chain has three in the New Orleans area that are currently shuttered. “One store is in the Esplanade Mall [in Kenner, La.], which has six feet of water,” Sullivan says. The store in North Shore Square in Slidell, La., does not have power, and “we are not sure of what the water damage is.”

The Musicland Group also has three stores—two Suncoast outlets and one Sam Goody—closed in the New Orleans area, but fortunately all employees are safe, a company representative says. The 800-store chain is holding a food drive at its Minnetonka, Minn., headquarters. It will also hold a blood drive in October, and has formed a committee to examine different types of efforts and organizations to be involved with in responding to the disaster, another representative says.

At the wholesale level, Galaxy VP of marketing George Balicky says the Pittsburgh-based company has a link on its business-to-business Web site where accounts can click to donate $1 for hurricane relief when making purchases, with the funds destined for the Red Cross.

Additionally, the National Assn. of Recording Merchandisers is contributing $25,000 to the American Red Cross on behalf of its members.

JAPAN’S LABELS WANT A BITE OF APPLE

TOKYO—Apple Japan may claim to have sold more than 1 million songs through its recently launched iTunes Music Store (billboard.biz, Aug. 8), but several leading Japanese labels have yet to add Apple to their musical menu.

While Music Entertainment (Japan), BMG Japan, Warner Music Japan and Victor Entertainment do not have any repertoire on iTunes Japan, the companies had a combined market share of 56% in the first half of 2005, according to SoundScan Japan.

Apple launched iTunes in Japan Aug. 4, offering 1 million tracks from 15 labels, including Universal Music Japan (UMJ), Sony BMG, Toshiba-EMI, Columbia Music Entertainment and leading independent Avex.

Spokesmen for WMJ and Victor Entertainment say their companies are in discussions with Apple. A source close to the Warner-Apple discussions says pricing is high on the agenda.

A spokesman confirms SMEJ is negotiating terms with Apple, but says that “many details are as yet undecided.” Recent press reports that SMEJ would provide music to iTunes Japan before the end of this year are “incorrect,” he adds.

BMG Japan says it does not have any plans to provide music to iTunes Japan and has not yet started negotiating specific terms.

“We would like to deal with iTunes,” BMG Japan executive director of international labels Yoshio Terashima says. He explains that the company is awaiting instructions from BMG’s head office in New York regarding making repertoire available to the service. SMEJ and BMG Japan remain separate entities, despite the Sony-BMG merger in the rest of the world.

Pricing is understood to be a concern for Japanese labels. Mora, a download service operated by a consortium of Japan’s major labels headed by SMEJ, cut prices for its 200,000 titles by an average of 15% to 200 yen ($1.81) per track following the iTunes Japan launch. The Apple service charges an average of 150 yen ($1.36) per track.

Sources suggest Sony uses iTunes—and related iPod sales—as threatening Mora and Sony Corp.’s own hardware.

Sony announced a new line of Walkman portable music players Sept. 8, the same day Apple launched a new iPod model in Japan. The Walkman line includes a 2GB player that costs 30,000 yen ($277). That is more than the 2GB iPod, which retails for 28,800 yen ($197).

Shaun waisse is director of international relations at Tokyo-based content aggregator Rightscale, which supplies music to iTunes Japan. He notes that, as music download stores are just starting in Japan, labels remain uncertain of their potential.

Currently, mobile downloads are far more attractive and productive than PC downloads,” he says.

One source adds, “Apple has done a good job in helping industry up and proposing an alternative to illegal file sharing, but has yet to prove that it has a longer-term, sustainable business model for music downloading.”

Apple Japan says it sold 1 million songs in the four days following Aug. 4 launch of its iTunes store. Despite that figure, Terashima claims that BMG Japan’s artists have not complained about being absent from the service.

Meanwhile, such domestic artists as Warner Music Japan vocalist Bonnie Pink find themselves in the odd situation of having their music available on iTunes in territories outside Japan but not in their home market.

Further complicating the situation is that it is common practice for Japanese artist-management/production companies to own masters outright or co-own them with labels.

A spokesman for leading Tokyo-based management/production company Amuse says it is looking into the possibility of working with iTunes and has not yet reached a decision.

Tokyo-based label/publishing/management company Bad News has made some 150 songs to which it has the masters rights available on iTunes Japan. These include catalog by rock band Quruli, which signed to the Bad News label before moving to Victor Entertainment. Quruli’s newer material on Victor is not yet available on iTunes Japan.

One source believes that, in SMEJ’s case, the standoff reflects its parent company’s desire to dominate the digital music market. “Sony would like to control distribution, pricing, hardware and customer relationships,” the source says.

“However, as much as industry people tried to convince the press and the public that iTunes would fail in Japan or take years to get anywhere, the reality is that iTunes is doing very well—and Sony’s artists and their fans want their material available on iTunes.”

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Om Records Turns 10
Label Continues To Expand From Downtempo Electronica

Ten years in, San Francisco-based Om Records has firmly established itself as a house and lounge label. Now, the respected brand is looking to stretch its range with the Oct. 25 release of the two-CD set "West Oakland," from Colossus.

The expansive, adventurous album contains one disc with a heavy jazz base and another with a firmer foundation in hip-hop. Om is hoping that Colossus, which previously recorded under the name King Kooba, will give the label a wider reach, as "West Oakland" should appeal to fans of such hip-hop artists as Madlib and Lyrics Born.

"We've done quite a few hip-hop releases on Om, with People Under the Stairs and J Boogie," label spokesman Gunnar Hissam says. "A lot of the stuff on Om is branded on the house/downtempo/chill/lounge vibe. We're hoping to do an Om hip-hop release with J Boogie, and the Crown City Rockers are a group we're hoping to work with."

Those interested in a quick history of Om can check out the label's three-disc overview, due in January. One of the discs will be dedicated to hip-hop.

EXCLUSIVELY INDIE: Just because Junketboy—the distribution arm of the Coalition of Independent Music Stores—had tremendous success with Clap Your Hands Say Yeah (Billboard, Sept. 24), do not expect CIMS/Junketboy leader Don Van Cleave to start hunting for unsigned talent.

"That's the last thing I want," Van Cleave says. "I have plenty of unsigned artists coming to us who can do all kinds of things. I don't want to compete with all the indie distributors that are out there.

That being said, Clap Your Hands Say Yeah is not the first unsigned act embraced by Junketboy, which focuses on servicing indie exclusives to noncoalition stores. The company also took the lead on distributing Songs We Sing, the album by Jack Johnson protege Matt Costa, to U.S. indies.

"We're a one-way seller, so stores have to buy from us on faith, and we've put a couple thousand Costa copies out there," Van Cleave says. "It's not as successful as Clap Your Hands, but we're starting to get reorders on Matt Costa."

A notable indie-only exclusive on the horizon is Elbow's "Leaders of the Free World," which was released Sept. 5 in the United Kingdom. Junketboy will soon make the album available to indie accounts before its wider U.S. release.

TAKING ROOT: Jade Tree co-owner Tim Owen says his Wilmington, Del.-based label is planning a heavy release schedule for 2006 to capitalize on its recent distribution agreement with Touch & Go.

Among the highlights are an album and DVD from Jade Tree's flagship act, Pedro the Lion, and releases from Kid Dynamite and These Arms Are Snakes.

Seattle-based Pedro the Lion—which is essentially a revolving cast of musicians anchored by singer/songwriter David Bazan—specializes in the kind of light indie-pop that earned Death Cab for Cutie (a former Pedro opening act) a spot on The OC TV series. Pedro's last set, "Achilles Heel," sold 30,000 copies, according to Nielsen SoundScan.

A new full-length is planned for spring or summer. Earlier in the year, however, Jade Tree will issue a Pedro DVD, featuring plenty of live material and lengthy interviews with every artist who has been a member of the group since 1996.

In other Jade Tree news, Owen says the label recently acquired the back catalog of Washington, D.C., hardcore act Avail from Berkeley, Calif.-based Lookout Records. Owen says he attempted to sign the band before it went to Lookout in the early '90s.
Takeshi Natsuno is the chief architect of NTT DoCoMo’s wildly successful “i-mode” mobile-based Internet interface. With 44.7 million subscribers, i-mode is the world’s biggest wireless Internet service.

Natsuno joined NTT DoCoMo in 1997 and launched the i-mode business model of forming partnerships with content providers and charging subscription fees to users. He is currently senior VP of multimedia services for the Japanese telecom giant.

After graduating from Waseda University in Tokyo, Natsuno worked for utility company Tokyo Gas, where he concentrated on real-estate development. He graduated from Wharton Business School at the University of Pennsylvania with a master’s degree in business administration. On returning to Japan, Natsuno held an executive position with Internet company Hypernet.


“The biggest contribution of Natsuno and the i-mode team was the establishment of a model that allows many content providers—especially ringtone and master-ringtone companies—to compete and make money by selling through the i-mode menu,” says Steve Myers, president of Tokyo-based software developer Theta Music Technologies.

Myers adds that DoCoMo’s decision to charge content providers only 9% of their earnings, and to allow hundreds of services to compete on ringtone and master-ringtone menus, proved groundbreaking. “This is in sharp contrast to wireless carriers in the U.S. and elsewhere,” he says, “who typically charge a fee of 40%-50% and limit participation to just a handful of content providers.

Q: The Mobile Content Forum recently released data showing that Japan’s ringtone market grew by 6% in 2004, while master-ringtones sales rose 631%. What is the reason? A: The master-ringtones market is growing rapidly because its history is very short. Not all handsets support master ringtones, but all the mobile phones in Japan—around 80 million phones—support ringtones. So, in terms of the size of the market, ringtones is still much, much bigger—maybe three to four times bigger.

Q: Some analysts predict that the ringtone market will decline this year. What do you say? A: I’m not sure. Maybe it will stay the same, because the coverage of ringtones is already big enough. But no replacement will take place in the future. Master ringtones can be part of the ringtone market, but master ringtones do not allow customization. With ringtones, you can hear the same song in different versions, played by different instruments. So by definition the volume of the ringtone market will always be bigger than master ringtones.

Q: Don’t NTT DoCoMo have any plans to introduce a full-song mobile download service like KDDI’s Chaku-uta Full? A: Maybe in the future. We don’t see a full-download service as the only solution for merging mobile phones and music. For example, in our current 900 series, we support CD-ripping. It’s much faster than downloading. Media people always pay too much attention to [mobile-based] downloading services. But Chaku-uta Full only had 10 million downloaded songs (since November 2004), divided by 5 to 6 million handsets. We have to merge all the different ways of acquiring music consumers want to listen to into the phone. To have just one cannot be satisfactory.

Q: What further growth possibilities do you see for music-related mobile-phone applications in Japan? A: One interesting thing is 3-D sound. Another is “chaku-video,” or “chaku-motion.” By having a subscription to an artist’s site, you can see a lot of pictures and videos on your mobile phone. Many artists have already started this kind of service independently.

Q: What about song-recognition services? A: Some companies are now providing song-recognition services: You dial a number, and by having the phone “listen” to some music, you can find out the name of the song and the performer. I’ve never seen anyone use such services, but we welcome this kind of music-related application. Maybe some will be successful and others won’t be.

Q: What potential do you see for mobile phones as digital-music playback devices? A: Real music lovers tend to use iPods rather than phones, because of the storage, the quality, the user interface, the battery life. By definition, mobile telephones as music players cannot be like an iPod, because the iPod is an exclusive machine for that. Mobile phones cannot replace digital cameras, and mobile phones cannot replace digital music players. But mobile phones can replace instant (film) cameras, and mobile phones may replace cassette or CD Walkmans.

Q: Japan’s Fair Trade Commission recently accused five Japanese record companies of unfair trade practices, saying that they used their Label-Mobile joint venture to restrict access to their master recordings for use as master ringtones. What are your thoughts on the case? A: To protect copyrights is important. Japan has been the most advanced ringtone market since 1999 because of the existence of the Japanese Society for the Rights of Authors, Composers and Publishers. If we didn’t have JASRAC, the market size for ringtones and master ringtones would have been very small.

Q: Do you think that the ringtone business is going to be as big as the phone business? A: I don’t think so. The phone market is very different from the music market. DoCoMo’s ringtone business is very different from the iPod business. There are no direct comparisons between the two markets.

Q: Are you involved in the development of digital content? A: Yes, we are involved in the development of digital content. But we are not involved in the content business, but we are providing the i-mode business model to overseas telecom companies. We already have more than 5 million i-mode subscribers outside Japan, and i-mode has been introduced in almost all major European countries. In the coming two months we’re going to start the i-mode service in the U.K., Ireland, Russia and Israel. The biggest impact we’ve had is with our business model. We set up a win-win relationship with content providers.

Q: How come your company is so successful? A: We are successful because we have a strong business model: We give users a good service, and we charge content providers only 9% of their earnings. We also allow hundreds of services to compete on ringtone and master-ringtone menus, which is not the case in the U.S. and elsewhere.

Q: What is your advice to other companies looking to enter the mobile content business? A: My advice is to have a strong business model. You have to have a strong business model to be successful in the mobile content business. You have to think about how to make money, and you have to think about how to provide a good service to users.

Q: What do you think will be the future of mobile content? A: I think the future of mobile content is going to be very important. People are going to use their mobile phones for more than communication. They are going to use their mobile phones for music, video, games, and other services. I think the future of mobile content is going to be very important.

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BY ANTONY BRUNO

THE NEXT MOVE FOR MOBILE MUSIC
Labels And Carriers Set Sights On More Options, Less Confusion

And so it begins. Wireless operators and record companies are starting to let mobile subscribers buy and download full songs over wireless networks directly to mobile phones capable of storing and playing music.

As a big first step, Apple Computer and Motorola have partnered to create an iTunes-compatible mobile phone, dubbed the ROKR, capable of storing 100 songs and currently offered by Cingular.

Will the result revolutionize both industries or just be another wireless hype machine met with tepid response and consumer apathy?

"We're heading into areas where there is no market research," says Andrew Seybold, a veteran wireless industry consultant. "The only way we're going to find out what consumers will buy is to try various things and see what sticks."

The opportunity is clear. There are 180 million mobile phones in the United States, most of which can be used to access the Internet and buy products with charges added to the user's monthly phone bill.

The result is an on-demand, impulse-buy capability accessible to all age ranges that the still-struggling music industry sees as a lifeline out of the doldrums. Wireless carriers, meanwhile, hope access to music will be the application that compels subscribers to migrate to the new high-speed networks they have spent billions on developing.

Yet for all the opportunity, fully realizing it requires solving significant challenges, which is expected to take several years.

Research group IDC expects 1.8 million U.S. wireless subscribers to download music wirelessly by the end of the year once carriers launch their stores. It forecasts the market will grow to 50 million users and $1.2 billion by 2009.

The leading question is cost. By all accounts, downloading a song to a mobile phone will cost twice the typical rate of 99 cents online. For many, this is a doomed strategy.

"To pay double or treble the amount of what you would be paying for the same track online is not going to receive the traction they're looking for," says Nick Holland, an analyst at Pyramid Research. "They will probably start off with a price point that is high and then discount it quickly as they realize that demand is not as anticipated."

Record labels argue that music accessed Wirelessly carries greater value than music accessed online, where the 99 cent per-track rate was set arbitrarily because of the threat of free peer-to-peer file sharing.

In addition, wireless consumers have been conditioned to pay for content, as reflected in the $2 or more they pay for master ringtones.

Wireless operators admit the price issue is something that they must overcome, but are betting subscribers will find the convenience of mobility worth the extra cost.

"There is a premium that a customer is willing to pay to get the spontaneity of being able to download over the air a song right there on your mobile phone," says Paul Redick, VP of business development and innovation management for Sprint Nextel.

The main point that record labels and wireless carriers stress is that the wireless music experience is not meant to be compared with the online music experience, in either price or service.

To get music fans to buy music wirelessly, and pay more to do so, mobile music must be sold differently than ringtones and online downloads.

"Just thinking of mobile as a portable version of online is going to take you down the wrong path," says Michael Nash, senior VP of Internet strategy for Warner Music Group. "We really have to think carefully about what consumers want, what's unique about mobile and where we're going to create propositions of value."

The leading school of thought in this regard is to treat wireless as an early-release platform on which fans can get early access to new hit music that otherwise is unavailable elsewhere. Another is to use mobile distribution to test-market emerging acts by releasing their music via mobile before placing larger bets on physical distribution.
THE NEXT MOVE (cont.)

from p.25

The concern, however, is that a high cost of entry teamed with an unfamiliar interface and confusion over how the service works will keep wireless subscribers from experimenting with wireless music services.

"There's a lot of silliness going on between carriers and the labels," Yahoo Music VP/GM David Goldberg says. "They're being overly greedy about things. Let's figure out how to build the market and then worry about how to split the money up.

Ease of use is the albatross that has weighed down many new wireless initiatives in the past. Wireless operators are known for making bold claims about new services that ultimately fall flat because consumers do not understand how to use them. But carriers also have great resiliency, often relaunching services several times until they find the right fit.

"Most of the stuff they've tried out of the box have not been very successful," Seybold says. "Look at the first attempt to get on the Internet. That was a terrible disaster.

The main reason wireless text messaging was so slow to develop in the United States was because of the same lack of inter-carrier interoperability. Once users could send text messages to their friends on other networks, usage skyrocketed.

Carriers initially prohibited the practice of allowing users to transfer existing music from their personal digital libraries to MP3-capable phones—a process known as "sideloading"—but they are now warming up to the idea.

Motorola's ROKR phone is the latest and best-publicized example. Cingular is not only supporting the sideloading capabilities, it is encouraging it with a rash of TV, billboard and print ads mimicking Apple's successful iTunes/iPod campaign.

Establishing mobile phones as music devices comparable to today's MP3 players requires them to have the same functionality. This leads to perhaps the greatest challenge of all—simply letting people know that any of this is possible and convincing them to try it out.

The idea of buying music digitally remains on the periphery of consumer consciousness, and doing it with wireless devices is even more so. As such, carriers and labels have a marketing and education job to do if this market is going to flourish.

The prevailing view is that the music industry needs wireless music to work more than wireless carriers do, and as such should be doing the legwork to promote these services.

"We should take more responsibility for the future of our business," Universal Music Mobile VP/GM Rio Caraeff says. "We need to start putting our money where our mouth is and start marketing this. [Carriers] are not good at music merchandising. You don't want Con Edison marketing 'Desperate Housewives.'

In the years to come, many expect the per-track rate to fall and the experience to improve. Another likely scenario forecasted by analysts and confirmed by carriers is the eventual adoption of a monthly subscription model in addition to the à la carte fee. For an extra set fee per month, subscribers could download a specific number of songs, with a per-track fee added for any song downloaded in excess of that amount. It is exactly how voice minutes are tallied.

Together, the wireless and music industries are attempting to invent a new market, without a road map or example to follow. Ringtones were the first step, but full-song downloads mean that big leaps must be made to forge ahead.

"These are just the first moves of the wireless carriers and music labels into this new space," IDC analyst Sue Kevorkian says. "Nothing is set in stone, because this is still very experimental. Both the labels and the carriers are open to change depending on the reception of these services."

Companies are banking on artists like 50 Cent, Clara and Lil' Jon (from top) to turn hit ringtones into full-song sales.

BY ANTONY BRUNO

A PREVIEW OF THE MECCA CONFAB

If there is any doubt that the mobile and entertainment industries are converging, the partnership between the Wireless Association (CTIA) and the Mobile Entertainment Content and Applications conference (MECCA) should put them to rest.

"There's a great concept to communicate to consumers on Internet delivery to the phone," says Sue Kevorkian, IDC analyst. "We need to take that message to the audience.

CTIA should perhaps focus on the need to find a way to get the equivalent of a credit card into the wireless space, and how to integrate it into the consumers' lives.

The MECCA conference, which is primarily aimed at mobile app developers, is a great way to find companies involved in app development and to showcase the potential for wireless to the mobile entertainment business.

MECCA is taking place Sept. 26 at the Moscone Center in San Francisco, the day before the start of CTIA's conference, which runs Sept. 27-29.

The broad range of expert speakers presenting at the inaugural MECCA event reflects that mobile entertainment services of all types are of significant interest to the entertainment industry.

MTV Networks Group president Van Toffler is the day's keynote speaker. MTV began its programming empire with the then-emerging cable TV, and for the last 12 years has been the top-rated cable TV destination for 12- to 24-year-olds.

The company is now trying to replicate this success online and in the wireless world, tapping a mix of content that includes music, video, TV programming, films and videogames.

Other speakers include Michael Nash, senior VP of internet strategy for Warner Music Group; Tim Walsh, president of videogame publisher THQ Wireless; Ames Kirsch, VP of interactive for Marvel Enterprises; Bill Stratton, VP of business development for Turner Broadcasting System; and Lucy Hood, senior VP of content and marketing for News Corp.

Other brand representatives will be on hand to discuss their hopes and plans for wireless distribution. They include Jeff Price, VP/chief marketing officer for Sports Illustrated; Will Griffin, president/COO of "Def Comedy Jam" producer Simmons Lathan Media Group, and Bryan Binak of American Greetings.

All will be on interactive panels designed to explore how music, videos and games can best take advantage of wireless networks and devices.

The leading companies in the wireless industry working to deliver on this promise will join them.

These companies include Cingular, Vodafone, Motorola, Nokia, T-Mobile, Sprint, Napster, PacketVideo, Texas Instruments, Amp'd Mobile and many others.
Let there be MUSIC.

Over a million songs. 5 bucks a month. THIS IS HUGE.
Who's Counting Mobile Content Sales?

Wireless is being touted as the entertainment distribution channel of the future. But record labels and other content owners are still seeking better information about sales on the phone. Billboard introduced the first ringtone chart in November 2004. That chart reflects data from eight leading ringtone aggregators.

The problem is that as the industry moves to master ringtones, the aggregators become less of a factor. To get a true reflection of the total mobile music market, it is necessary to get data from the wireless carriers. However, there is no standard reporting system for carriers to detail what subscribers are buying.

"We’re all operating in the dark," says one executive at a major media company, speaking on condition of anonymity. The executive says that while it is nice to know which of his company’s products are selling, he also needs to know how competitors’ products are selling so he can put the market in context. "That’s the big thing. What are people buying?"

Wireless carriers can report how many ringtones they have sold or the corresponding revenue. But they cannot always tell how well a particular track or artist did.

Technically it is possible, but carriers historically have not mined their sales databases for such information.

Sources say carriers may eventually start collecting this data, but lack of time and resources have kept the effort low on the to-do list.

The issue is sensitive for wireless carriers; major ones contacted for this story declined to comment or did not return calls.

Nielsen Entertainment (which is owned by Billboard parent company VNU) has been working for several months to enhance mobile content tracking through its Nielsen Mobile service. Nielsen Entertainment also owns Nielsen SoundScan.

Nielsen Mobile GM Paul Leckas says it is not a simple matter of reporting ringtone or game sales the way SoundScan reports music sales, because wireless carriers do not track content sales at the title level.

"The task here is greater because of the expansiveness of the mobile industry," he explains. "There is no set standard for development standards or devices. There’s just a large pool of data out there to gather."

For instance, Verizon subscribers buy ringtones by downloading an application from a third-party provider like ModTones. Users then buy a number of credits with the application that can be redeemed for ringtones. Verizon only sees the number of ModTones credits purchased, not which ringtones were bought with them. Nielsen Mobile has to go to ModTones for that information.

"Anybody who is transacting and has sales data is a potential data supplier," Leckas says. The fact that carrier networks are not equipped to track individual title sales highlights a significant philosophical difference between the wireless and entertainment industries. While media and content companies are primarily interested in who their audience is and what they are buying, carriers are more interested in how well ringtones or games sell as a category.

"The carriers are more concerned with overall volume and less about subgenres," says Seamus McAteer, founder of wireless-usage tracking firm M-Metrics. As an example, McAteer points to the discrepancy between the types of games carriers offer and the types of games that actually sell. The 20 best-selling games are puzzle and card games, he says, but carriers offer a greater variety of action and sports titles.

Because carriers do not keep the kinds of sales figures that content providers want, companies like M-Metrics have built rather complicated systems to collect such data. M-Metrics maintains a database of all wireless devices available in the market and details which devices can support MP3, video or other multimedia capabilities. It keeps another database of the different types of content each carrier offers, including category, publisher and cost.

Finally, the company conducts a monthly cross-sectional Internet survey of 18,000 wireless users aged 13 or older to determine what they have purchased. The results are broken down by age, gender, carrier, geographic region and other demographic categories.

Others like Telephia and U.S. wireless industry trade association CTIA are making similar efforts.

As the amount of content sold through wireless networks increases, so will the demand for tracking data. "The gold standard of any measurement service is to track actual sales," Leckas says. "Record labels want to see how their artists are performing both in the ringtone space and with full-length music downloads when they become available. It helps them see how their marketing efforts are performing, especially when you can dig down into a per-market level."
Mix-Tape Crackdown
Retailers Get Arrested While Labels Reap Benefits

On Sept. 29, Skippy White, who has operated a record store under his own name since '91, gets to find out if he is a criminal or not.

In April, White was charged with carrying CDs that didn’t list the addresses of their manufacturers. White reports the police raided his three stores in Boston, Cambridge, Mass., and Pawtucket, R.I., confiscating roughly 8,700 CDs.

As White found out, it is illegal to sell any CD that does not have the manufacturer’s name and physical address on it. To make up for the cases of some mix-tape CDs are not part of hip-hop culture, the “foundation” can be used.

Soon, radio is bashing those retail executives report that labels have been known to pay thousands of dollars to get their developing artists onto mix-tape CDs by popular DJs. In fact, some hip-hop artists built their reputations by making such CDs, not to mention appearing on them.

A major label urban marketing VP says mix-tape CDs are not only part of hip-hop culture, but “the foundation” for advertising the music.

Soon, radio is bashing those DJ’s that use mix-tape CDs.

“The RIAA is going after the next level, like someone selling mix tapes on the corner, because that’s how we create a buzz,” the head of one dance/hip-hop label admits. “But [White] should not be selling them; he is supposed to be selling legitimate records.”

One major-label head of sales adds that White has “got problems.”

“I know that sounds like it’s hypocrisy,” the sales exec continues, “but I don’t think the government understands the industry’s marketing strategy using mix tapes.”

RIAA executive VP of anti-piracy Brad Buckles says he has heard of the strategy but questions whether labels authorize it. Beyond that, “I don’t know anybody that has been authorized to reproduce them by the thousands,” he adds.

Moreover, he says, most mix-tape CDs confiscated in raids are of the greatest-hits variety. To be sure, there is plenty of money to be made in such CDs. Certainly the RIAA should investigate the situation, but perhaps it could also be a bit more discerning.

After all, you have to wonder what’s going on when an online store that appears to sell only mix-tape CDs has a home page with 48 such titles, each priced at $6.49, and a disclaimer that reads: “All CDs and artwork are promotional and are free with the purchase of the jewel case.”

In the meantime, White is due in court Sept. 29. Sources say there is a plea bargain on the table. If it is accepted, White would only get probation, but it might come with a criminal record.

If it does, that would be a sad coda to the 45-year career of a music retail pioneer.

The people who are promoting these CDs are not held accountable (DJs, stations).

The RIAA is going after the neighborhood mom-and-pop, who certainly are having a tough time making ends meet as it is and just cannot handle being slapped with fines, let alone being arrested.

But not everyone feels that way. “We look the other way when it’s on the street level, like someone selling mix tapes on the corner, because that’s how we create a buzz,” the head of one dance/hip-hop label admits. “But [White] should not be selling them; he is supposed to be selling legitimate records.”

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In March, U2 was inducted into the Rock and Roll Hall of Fame by Bruce Springsteen. By turns eloquent and funny, Springsteen’s induction speech concluded with a mention of U2’s partnership with Apple.

A man of integrity, Springsteen acknowledged that he was shocked to learn that the Irish rockers received no money for their participation in the Apple campaign.

Springsteen noted that anybody can do an ad and sell the money, but to do an ad and not take the money, well, “that’s smart.”

Indeed, Springsteen is among a vanishing breed of artists who have not embraced the power—and payoff—at brand marketing. But he did offer a new angle on the practice. From the stage he told manager Jon Landau to call up Bill Gates “or whoever is behind this thing” and suggest a red-white-and-blue iPod signed by the artist himself. “Now remember,” Springsteen added, “no matter how much money he offers you, don’t take it.”

To paraphrase Bob Dylan, the new way of doing business—The Secret pitchman—the times have changed.

What was once considered taboo for many artists has become an integral part of many a marketing plan. And in these times of a challenged music industry, where marketing and promotions dollars are not what they once were, a partnership with a national brand has become a significant means of generating buzz and sales.

“The music industry needs to expose its wares to new ears, but it doesn’t necessarily need the marketing dollars needed to accomplish this,” says Josh Rabinowitz, senior VP/director of music at Gray Worldwide ad agency. Conversely, a brand that has a multimillion-dollar media buy—a TV spot, ad, or single—can pull out all the stops in a national campaign. And how do the fans feel about artists who join the bandwagon?

In a new survey, 63.5% of respondents said an artist’s participation in a TV commercial for a product did not affect their attitude toward the artist. What’s more, 33.6% said such TV spots actually built their interest in the artist. Only 13.1% said an artist promoting a product turned them off to that artist.

The findings are part of a survey of 2,500 music fans conducted in August by PromoSquad/Hit Predictor. The survey was commissioned by Billboard in anticipation of the second annual Advertising Week, a series of events taking place Sept. 26-30 at various venues throughout New York.

The goal of the survey was to measure fans’ attitudes toward artists who participate in ad campaigns to gain insight into the effectiveness of these campaigns.

In the survey, 39% said it is “OK” for an artist to take part in a campaign. Another 33.5% said it depends on the product—choosing the common wisdom that bands and brands must be carefully matched. Only 6% felt artists shouldn’t be in TV commercials. Most observers believe that high level of acceptance is a major break from past attitudes.

“Fans accept bands who hook up with products more now-a-days because acts like Run-D.M.C. and Busta Rhymes endorsed products in the early ‘90s without the involvement of the brand itself,” Black Eyed Peas member will.i.am tells Billboard. In his way, they were “creating a band/brand lifestyle” long before it was fashionable. The Peas have done spots for brands like Dr Pepper.

Looking at a demographic breakdown of the results, black respondents were considerably more accepting of products’ promotional efforts than whites or Hispanics. Only 0.6% of blacks said artists should not take part in TV commercials. Across the board, the respondents were even more open to an artist’s songs being used in a campaign, with 48.4% of the sample supporting this practice.

On the other hand, the respondents were sensitive to artists accepting cash to mention a product in a song, with 31.5% saying such product placement “compromises an artist’s integrity.” Again, blacks were more receptive to product placement in songs with only 12.9% expressing disinclination with the practice.

Perhaps most important to the music and advertising communities were the results reflecting the effectiveness of an artist’s participation. Nearly 20% of respondents said it builds their interest in the product when they see an artist they know and like in a TV spot. At the same time, nearly 24% said ads build their interest in the artist. In both cases, younger audiences (ages 13-17) were more easily influenced.

Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting company in New York, considers such surveys healthy—particularly because TV spots can reach tens of millions of people. So, if one-third of the fans speak up about...

THE FANS SPEAK UP ABOUT

In general, do you think it is OK for an artist to take part in an advertising campaign?

<table>
<thead>
<tr>
<th>Yes (39%)</th>
<th>No (6%)</th>
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<tbody>
<tr>
<td>It’s a bad move (22.5%)</td>
<td>It’s a good move (78%)</td>
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</table>

When you see an artist you know and like in a TV commercial for a product, how does it affect your attitude toward the product?

| It builds my interest in the product (29.6%) | It turns me off to the product (7%) | It doesn’t make a difference to me (63.4%) |

| Source: PromoSquad Hit Predictor |
The numbers in the survey jump when respondents hear music in a TV spot by a new artist they have never heard before. Nearly 40% said it builds their interest in the artist, while only 9.7% considered it a turnoff. Again, black fans were most receptive, with 47.7% saying a TV spot could build their interest in a new artist.

This is music to the ears of artists and label execs. "Strategic marketing opportunities are at the top of every artist's marketing plan," Virgin Records executive VP of marketing Raady Miller says.

International DJ/producer Paul Oakenfold, whose music has appeared in spots for Diet Coke, Hummer and other national brands, agrees. "You need other vehicles to promote and market your music," he says. "You can't rely on radio or MTV."

In Europe, Oakenfold has partnered with Toyota for a new ad campaign that runs through the holidays. This spot features "Feed Your Mind," the lead single from Oakenfold's second studio album, due early next year.

"The ad will run over 1,000 times throughout Europe," Oakenfold says. "No disrespect to record labels, but they cannot pay exposure like this." Toyota will also sponsor Oakenfold's upcoming tour.

Many artists who have appeared in TV spots say there is a direct correlation between such exposure and their CD sales. Among successful brand/artist hook-ups are Joss Stone with Gap; Kings of Leon with Volkswagen and U2, Go?azz and Kafars with iPod.

Stone's Gap ads centered on her singing or talking about her favorite artist and song. Sure, she's dressed in clothes from the retailer, but the spot is as much about her and her music. The spot helped to sell Jars and Stone's CDs. "Gap offered us a way to expose Joss to an wider audience—while focusing on her voice and personality," says Marty Maidenbe-g, Stone's manager at Sanctuary Management.

In the case of Kings of Leon, the RCA act's song "Molly's Chambers" appeared in the Volkswagen spot this summer. Susan Cloewer, VP of strategic marketing and artist development for RCA Music Group, says sales of the band's 2003 debut album, "Youth & Young Manhood" (which includes "Molly's Chambers") shot up during the campaign, as did sales of the track at the Apple iTunes Music Store.

"During the summer months, we were selling 10,000 to 15,000 downloads of the single per week at iTunes," Cloewer says. "You cannot deny the benefits of working together with its brand—but it must be a natural fit, one that makes smart business sense for the band and brand."

Because, at the end of the day, consumers and music enthusiasts know something is contrived.

"You don't want the artist to appear to be the anti-Christ—sell-out-to-corporate fans," Violator Management co-founder Chris Lighty says. "The artist's belief in the product is tops."

In the PromoSquad/Billboard survey, 66.3% of respondents said such ads should only run with "products they actually use and believe in." But there was a disconnect for the fans, as only 21% said they assume an artist endorsing a product actually uses it. This skepticism could be credited to the fact that today's consumers—particular younger fans—experience music wrapped around brands with tremendous frequency. Passers-by brandish jerseys in stadiums and on Web sites and TV shows—places where ads may have been of more interest to people other than the record label or management.

"Kids have become desensitized to brands that surround artists and music," artist manager David Schnersberg of DAS Communicat ons says. "So, when you affirmatively make a deal with a brand, it may not look so different from passive branding."

Still, a brand that is a good fit with the act can get the job done for both parties. The partnership can be unexpected—50 Cent and Gleeceau Vitamin Waters say—but it must come across as genuine. "50 wanted a hea thy partnership, because he already has a gangsta image," Lighty says.

Another frequently cited example of a successful partnership is the now classic Mitsubishi spot that featured "Days Go By" by Dirty Vegas. "The spirit of the spot was in touch with the spirit of the song," says Eric H. Ribbent, managing partner/executive creative director of the Deutsch agency.

"Consumers do not like to feel they are being marketed to. Hirschberg explains. "They fantasize that the band just wanted to be part of the ad, really, that 'show you want it to be.'

One-quarter are positively affected, as the survey suggests—well, do the math.

"Brand marketers are desperate for a return on investment," Pass koff says. "Thirty percent is golden."

Patty Faveure, president of brand strategy consulting firm Redscott in New York, calls it a phenomenal result. She says such numbers point to "increased purchase receptivity," which is the bottom line of most ad campaigns.

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BY RAY WADDELL  
When it comes to music in New York, there is a new room in town.  
The $21 million Nokia Theatre Times Square, with a flexible capacity that tops out at about 2,100 seats, will immediately provide stiff competition for existing Big Apple venues.

Debra Rathwell, senior talent buyer for AEG Live, which developed and will operate and program the new venue, sees it as "an incubator for developing talent and a showcase for large artists playing multiple dates."

Rathwell adds, "We will do comedy, country, gospel, R&B, Latin—try some of everything—and it all works based on the venue's location and size.

Veteran agent Jon Podell has the highest praise for the theater. "It is the most ridiculously perfect venue I have ever seen in my life," he says. "You don't know until it's open if it has any soul—that has yet to be reckoned with. But in terms of a billionaire who built a venue and thought of everything, yes."

The venue, converted from the Loews Astor Theatre at 1515 Broadway, opened Sept. 19 with a Network Live-produced multimedia extravaganza that not only showcased Bon Jovi's new "Have a Nice Day" album release, but also the theater's broad technological capabilities.

"The opening and the Network Live broadcast were amazingly successful," AEG Live CEO Randy Phillips says. "Bon Jovi and Nokia Times Square rock."

The initial lineup for the new Nokia Theatre Times Square demonstrates the wide range of acts suitable for smaller venues, as well as the diversity of acts that can play New York successfully.

Tim Leiweke, CEO of AEG Live parent AEG, says developing such theaters is a high priority for the company—"simply because if you look at the music business, there aren't a lot of new artists that can fill up an arena. Realistically, some of the best music today is [by] people like Norah Jones or Alicia Keys that are more suited for the intimacy of a theater."

THE ROAD TO TIMES SQUARE  
The veteran AEG Live New York team, which includes Rathwell, senior talent buyers Mark Shulman and Mike Donovan, tour coordinator Donna DiBenedetto, senior production manager Neil Ryan and theater GM Bill Brusca, was mostly in place when AEG made its move into the New York market. Most of the staff came from the fallout when Clear Channel Entertainment purchased New York/New Jersey promoter Metropolitan Entertainment in 2002.

"I swept in and took all of them . . . and called it AEG Live New York," Phillips says. "Overnight, we were in action."

One of the first orders of business at AEG Live was to find an intimate room. "Small venues are critical in New York; if you want to be in the business, you also have to break acts," Phillips explains.

Shulman says he looked at nearly 50 sites in New York "and this one at 1515 was, by far, the one with the greatest potential and was the most striking space of them all in terms of its scope, its possibilities, its sightlines and its lack of columns."

Having the deep-pocketed AEG behind the project was a major plus, Shulman admits. "I knew that AEG would do it right, and if that meant $20 million, it meant $20 million," he says. "It's really great working for a company that has our kind of resources and will back up an idea that you have as long as you can show them that it has great potential."

The Loews Astor, which closed in summer 2004, had been New York's largest single-screen theater. AEG Live put it through an extreme makeover. "We had to gut it," Phillips says. "We had this tremendous expanse without poles, so the sightlines were

THE LINEUP  
The Nokia Theatre has about 60 shows on the books, including four nights of Social Distortion with Mest and Bullets & Octane beginning Oct. 1.

Among the other shows booked:

<table>
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<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Nickel Creek</td>
<td>Oct. 7</td>
</tr>
<tr>
<td>Steve Winwood</td>
<td>Oct. 10</td>
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<tr>
<td>Blues Traveler</td>
<td>Oct. 16</td>
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<td>Danzig</td>
<td>Oct. 17</td>
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<td>Les Claypool</td>
<td>Oct. 21</td>
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<td>Black Label Society</td>
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<td>Slipknot</td>
<td>Oct. 30-31</td>
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<tr>
<td>Danzig</td>
<td>Nov. 2</td>
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<tr>
<td>Les Claypool</td>
<td>Nov. 11-12</td>
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<tr>
<td>Pat Green</td>
<td>Nov. 14</td>
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<tr>
<td>Dierks Bentley</td>
<td>Nov. 25</td>
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instantly good and the acoustics were great. But we had to build the whole stage box, and we built two platforms that hold about 800 people each and there are about 606 seats."

Leiweke acknowledges $21 million is a lot to invest in a smallish theater. "We spent a stupid amount of money building that theater out, not only acoustically and from a fan experience, but we spent millions of dollars wiring that theater to be the perfect studio for live content," he says.

Designer David Rockwell and the Rockwell Group were responsible for design and architecture. The auditorium features two VIP mezzanines with lounge seating, a high-tech in-house lighting system and an in-house sound system by JBL. Backstage boasts luxury dressing room suites with full bathrooms including showers, flat-screen TVs and wireless Internet capabilities for band and crew. A green room for band, crew and VIPs seats 30.

The venue's marquee is an 85-foot-long Mitsubishi LED HD screen, capable of displaying live and digital video. It is one of the largest marquees on Broadway and connects to the marquee for MTV, which is headquartered and has studios in the same building. The theater marquee has interactive capabilities for text messaging with fans, and events can be broadcast live from the stage to the marquee in real time.

Distributed throughout the venue are five media panels that allow electronic media outlets to access live footage from inside the theater. The theater is also wired to MTV's studios.

"I'm happy with what we have achieved in that we have put in a system of both sound and lights which are far beyond anything available in any current space" in New York, Shulman says. "This facility is not built to be like Madison Square Garden; you're not supposed to roll in with 12 trucks. That's not what we're trying to be. But for a facility of this size, we're able to do a ton of stuff."

NUTS AND BOLTS  
Rockwell's design maintained about 600 seats in the existing theater. There are an additional two levels that are flat floors. Combined, that makes for two general-admission standing levels and one for seating. "I used to run [New York venue] Irving Plaza and one of the problems I had there was we didn't have any seating," Brusca says. "So, having seating available is just a major plus for me in terms of operations."

After patrons enter the venue at street level, a grand staircase
flanked by two escalators takes them down to a large lobby/lounge area with two expansive bars. The venue’s east corridor has coatroom facilities, a third bar, a food kiosk from Europa Cafe, a Nokia video wall, interactive kiosks and restroom facilities, "which are quite spectacular in and of themselves," Brusca notes. "The ladies room has 26 commodes, probably one of the largest ladies' rooms in the city."

The venue is also roadie-friendly. "Load-in is real sweet," Brusca says. "You load right onto the dock where the freight areas are, you drop down one level to the basement, come off the elevator and it’s a straight shot of 30 feet to the stage."

Production managers will also be impressed with the venue’s design, Brusca says. "They very wisely designed it so that all the stuff that’s usually on the stage—the amp racks, the dimmer racks, all the brain power that manages the show—is all beneath the stage," he explains. "It’s a clean stage with nothing but the act and the monitor board on it."

The venue is wired with fiber optics throughout. "Obviously, the big challenge will be to schedule between live contemporary dates, whether it’s music, comedy or corporate, and MTV’s needs," Phillips says. "The building will probably be working 300 days a year."

**COME PLAY WITH US**

Rathwell admits convincing agents to commit to a new room in such an important market took some doing. "Mark and I went on a ‘dog and pony show,’ and we actually went to visit with every agent and brought a little slide show with us," she says. "What we wanted to do was show them all the bells and whistles so that they really understand what this building was, what it could do and that it really filled a niche in the New York market."

A major objective was to make the economics of playing the Nokia Theatre Times Square as favorable as possible. "We kept the economics, the load-in, load-out, etc., at such a rate that a band can make more money playing there than they can playing a bigger venue in New York," Phillips says.

"Say you have an artist and you aren’t quite sure it could sell 2,500-3,000 tickets, which would be a seated venue," Rathwell explains. "And you can play a show with 1,350 seats at the Nokia Theatre and have the same economics going on, just because it’s so favorable."

Perhaps the most attractive element of the theater to agents and managers is the niche it fills and the flexibility it offers. "In New York you have 1,200- and 1,300-seaters like Irving Plaza, then you jump up to 3,300- to 3,500-seaters like Roseburg, the Hammerstein and the Beacon," Phillips says. "And this fits a crucial niche. If we put tables and chairs in there we can go down to 1,200 seated up to 2,100 [in] a combination of seated and standing."

The diversity of the market is a plus for booking the venue. "In New York there are a lot of artists that can sell 1,000 to 1,500 tickets," Rathwell says. "That doesn’t mean they can do that anywhere in America, but they should be able to find an audience here."

The Nokia Theatre Times Square is a further expansion of the existing relationship between Nokia and AEG. The partnership already encompasses Nokia Theatre Los Angeles, a recently announced 7,000-seat theater in an AEG-developed sports and entertainment district in downtown Los Angeles; Club Nokia, a 2,500-seat concert venue, also in the district; and Nokia Theatre at Grand Prairie (Texas), a 6,000-seat venue.

"We’re the masters of the economics of naming rights," Phillips says. "That’s what we do."

And now intimate theaters are what they do. "We’re looking at a number of projects, whether it’s build-from-scratch free-standing or retrofitting an existing structure," Phillips says. "It shows our serious commitment to the industry, to not only do arena talent but to help break new talent."
**SCHEDULE OF EVENTS**

**8:00am - 6:30pm**  
**ROOM 3018**  
**REGISTRATION, EXHIBITS & NETWORKING**  
Pick up lanyards sponsored by Tira Wireless!

**8:00am - 9:00am**  
**CONTINENTAL BREAKFAST**  
co-sponsored by m-Qube  
**GENERAL SESSIONS**  
**ROOM 3014**

**8:45am - 9:00am**  
**BILLBOARD OPENING REMARKS**

**9:00am - 9:30am**  
**WHITE PAPER PRESENTATION:**  
**STATE OF MOBILE ENTERTAINMENT**  
Distributed by JULY SYSTEMS  
MECCA attendees will receive custom research on the mobile behavior of end users, detailing what consumers are buying, using and recommending to others, presented by Billboard, Nielsen Research and other partners.  
**MODERATOR:**  
Antony Bruno, Editor, Digital/Mobile, Billboard  
**PANELISTS:**  
Paul Leakas, General Manager, Nielsen Mobile

**9:30am - 10:15am**  
**EXECUTIVE KEYNOTE**  
**VAN TOFFLER**  
**PRESIDENT, MTV NETWORKS MUSIC/FILMS/LOGO GROUP**  
In this one-on-one conversation with Billboard’s Co-Executive Editor Tamara Conniff, Van Toffler will share his insights into how the entertainment and wireless industries can best partner to deliver on the promise of mobile entertainment.

**10:15am - 10:30am**  
**NETWORKING BREAK**

**10:30am - 11:00am**  
**CASE STUDIES**  
**Case Study I:**  
**ROOM 3002**  
**CONNECTED MOBILE GAMING**  
Bill Barhydt, CEO, Sennari  
**Case Study II:**  
**ROOM 3014**  
**DIRECT-TO-CONSUMER**  
**BRANDING THROUGH MOBILE MEDIA**  
Andrew Bud, Executive Chairman, mBlox  
**Case Study III:**  
**ROOM 3002**  
**CONTENT FILTERING AND CLASSIFICATION**  
Tom Erskine, VP & GM, Access Management, Boston Communications Group

**11:15am - 12:30am**  
**SUPER SESSION**  
**SPONSOR INTRODUCTION:**  
**JULY SYSTEMS**  
Ashok Narasimhan, Chairman, CEO & Co-Founder

**PUT ANOTHER DIME IN THE JUKEBOX**  
This panel will explore the potential of ringtones, emerging possibilities of ringback tones, and the no-longer distant future of full-song downloads, as well as other mobile music options such as streaming Internet radio, P2P file sharing and more. In addition, we’ll discuss mobile as a promotional, branding and merchandising tool; sales strategies; rights management and pricing.  
**MODERATOR:**  
Bill Werde, Senior News Editor, Billboard  
**PANELISTS:**  
Fred Davis, Attorney, Davis Shapiro Lewit Montone & Hayes  
Brad Duea, President, Napster  
Alberto Moriondo, Worldwide Dir. Entertainment Solutions Mobile Devices, Motorola Inc.  
Michael Nash, SVP Internet Strategy, Warner Music Group  
Paul Reddick, VP Business Development & Product Innovation, Sprint Nextel Corp.

**12:30pm - 1:30pm**  
**NETWORKING LUNCH**  
**SPONSORED BY JULY SYSTEMS**

**1:30pm - 2:15pm**  
**CARRIER KEYNOTE**  
**EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT CARRIERS (BUT WERE TOO AFRAID TO ASK)**  
The leading content and programming executives from wireless operators both in the U.S. and overseas will discuss their views on content agreements, partnerships, and business models, as well as off-portal vs. on-portal sales. This is a must-attend keynote for anyone hoping to learn more about the carrier mindset.  
**MODERATOR:**  
Mark Desautels, VP Wireless Internet Development, CTIA  
**KEYNOTERS:**  
Peter Adderton, CEO, Amp’d Mobile  
Jeremy Flynn, Head of Commercial Partnerships, Vodafone UK  
J.H. Kah, VP & Head of Global Business, SK Telecom  
Jim Ryan, VP Consumer Data, Cingular  
Bill Stone, VP Market Strategy Planning & Segmentation, Verizon Wireless

**2:15pm - 2:45pm**  
**CASE STUDIES**  
**Case Study I:**  
**ROOM 3014**  
**MULTIMEDIA IN THE REAL WORLD**  
Dr. James Brennan, Ph.D., CEO, PacketVideo Corp.  
**Case Study II:**  
**ROOM 3002**  
**DIGITAL BROADCAST TELEVISION (DTV)**  
Doug Rasor, VP, Manager, Worldwide Strategic Marketing, Texas Instruments

**2:45pm - 3:00pm**  
**NETWORKING BREAK**

**3:00pm - 4:15pm**  
**SUPER SESSION**  
**THE GAMES WE PLAY**  
What does the future hold for the wireless gaming field? What kinds of games are end-users buying, who is buying them, and how are developers integrating new features such as hidden ringtones and prizes? These are just some of the questions surrounding the market that we’ll examine in this session with industry experts paving the way.  
**MODERATOR:**  
Antony Bruno, Editor, Digital/Mobile, Billboard  
**PANELISTS:**  
Jason Ford, General Manager, Games Sprint Nextel  
Michael Gallelli, Dir. of Product Marketing, T-Mobile USA  
Aames Kirshen, VP, Interactive, Marvel Enterprises  
Daniel Kranzler, Chairman and CEO, MForma  
Tim Walsh, President, THQ Wireless

**4:30pm - 5:45pm**  
**SUPER SESSION**  
**IT’S CINEMATIC**  
Transforming an audio medium into a visual one is no simple task, and our panelists will tackle programming decisions, technology roadblocks, and business model issues that must be addressed before the multimedia can be declared a reality.  
**MODERATOR:**  
Robert Terek, General Partner, Venture Intellect LLC  
**PANELISTS:**  
Alex Bloom, Dir. Content & Programming, Verizon Wireless  
David Bluhm, CEO, GoTV Networks  
Lucy Hood, SVP of Content & Marketing, NewsCorp  
Bill Stratton, Vice President Business Development, Turner Broadcasting System, Inc.  
Mark Selby, Global VP, Multimedia Business Sales, Nokia

**5:45pm - 6:30pm**  
**Sponsor Introduction : m-Qube**  
**BRING IN THE BRANDS**  
Three leading consumer brands in the music, sports and entertainment worlds will give a first-hand account of how they went wireless. Details will include the lessons learned, challenges overcome and results gained from their experience. Hear what they think the wireless industry could do better, as well as what other brands entering the market should know about wireless before they start.  
**MODERATOR:**  
Ralph Simon, Chairman, Mobile Entertainment Forum, America  
**PANELISTS:**  
Bryan Biniak, SVP, AG Interactive & General Manager, AGMobile  
Will Griffin, President & COO, Simmons/Lathan  
Media Group (Def Comedy Jam)  
Jeff Price, VP, Chief Marketing Officer, Sports Illustrated

**6:30pm - 7:30pm**  
**MECCA HAPPY HOUR**  
Co-sponsored by AG Interactive

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**STAYED TUNED... FOR SPRING MECCA 2006** at CTIA WIRELESS 2006 IN LAS VEGAS!
He is an icon, a musician whose first initials alone separate him from a legion of admirers and wannabes.

His name has become a brand for his own style of blues. Most anybody who has slung a guitar over their shoulder would give an appendage for the privilege of playing with him.

And yet, in this year that marks his 80th birthday and the arrival of a new album titled "B.B. King & Friends—80," he humbly says, "There are a lot of people who haven't heard of B.B. King."

That is hard to imagine. Since he started recording in 1949, King has set a standard of musical excellence that has influenced scores of followers and has seldom been equaled. A player, singer, writer and bandleader, he is a Mississippi Delta pioneer who forged his own unique sound from the influence of his forebears.

King has created a soulful, melodic approach to the blues that nevertheless stings when it has to and is played with a genuine sense of grit and urgency, even when the arrangements are polished to a shiny sonic veneer.

Much of the credit for that goes to King's playing style and his distinctive tone, a sweet, ringing sound influenced by Hawaiian and country music. But he plays with a technique learned from such blues and jazz...continued on >p36
THE THRILL IS ALIVE (cont.)

masters as T-Bone Walker, Charlie Christian, Django Reinhardt, Lonnie Johnson and King's cousin, Bukka White, whose 10-month tutelage of King in the mid-'40s laid the foundation for his subsequent approach and musical vision. Like the greats he admired, whatever he was playing—he it "Three O'Clock Blues," Lowell Fulson's "Every Day I Have the Blues," Joe Turner's "Sweet Sixteen" or his signature hit: "The Thrill Is Gone"—became King's from the very first note.

Taste has something to do with it, too. One of his most famous encounters was during an onstage jam with the late Stevie Ray Vaughan. Seeking to impress his idol, Vaughan played a furious flurry of notes. Though equally virtuosic, King responded with a single, pure ping. Recognizing the simple statement King was making, Vaughan was reduced to tears of laughter.

King has maintained those virtues for 56 years of recording and heavy touring, and sounds as enthusiastic today as he probably was at the beginning.

Of course, there is plenty of reason for additional enthusiasm on this year of King's 80th birthday. (The celebrated day was Sept. 16.) He is still on the road, of course, with a regional and national schedule that includes a touring summer blues festival. The '80 album features collaborations with Eric Clapton—with whom King won a best traditional blues album Grammy Award for "Riding With The King"—Elton John, John Mayer, Gloria Estefan and others. Ground has been broken on the B.B. King Museum & Interpretive Center in his hometown of Indianola, Miss., and a chain of nightclubs that carries his name continues to flourish amidst the Hard Rock Cafes.

He developed a live reputation in the Memphis clubs before recording for Bullet Records, which led to a formal contract with the Modern Records imprint before he established his Sun Records imprint. King's career highlights can fill a book— including his own "Blues All Around Me" and the new "The B.B. King Treasures" for his personal collection of mementos. He founded the Billboard OTTOVERO Evolve and even cartoon family the Simp- ons, on 1990's "The Simpsons Sing the Blues." Although he says his pace has slowed, King continues to work harder than many musicians who are decades younger. Clearly, the thrill is very much alive for music's new octogenarian.

Did you ever imagine you would still be doing this when you turned 80?

[Laughs] No. I wouldn't have let you that I would've got over 50. But I'm happy to be here. I feel that I'm very lucky. This year has taken its toll, it seems to me, on people in entertainment. Peter Jennings... Mr. [John] Johnson in Chicago, the man who started the first black magazines like Ebony and Jet, he died... Luther Vandross... and Little Milton.

So I feel happy and lucky. It's sort of like when you get into the army; your buddy gets shot next to you, and you say, "I'm sorry; so sorry." But then you think, deep down, "I'm glad it wasn't me."

What keeps you doing it at this point?

Well, popularity has a lot to do with it. Blues music doesn't get exposed on radio like other types of music. So if I don't take it to the people, they don't know I'm out here. I go around the country or out of the country—I've played 90 different countries—and I noticed a long time ago when I go to some city, I start to get mail and the record sales go up.

So I've found out that it's best for me to travel a lot. Then I can get good work and, of course, sell records.

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BLUES MUSIC DOESN'T GET EXPOSED ON THE RADIO LIKE OTHER TYPES OF MUSIC.' —B.B. KING

R&B charts with 74 songs between 1951 and 1985. He appeared on other surveys, thanks to the Grammy-winning crossover sensation "The Thrill Is Gone," which hit No. 15 on the Billboard Hot 100 in 1970, and "When Love Comes To Town," his collaboration with U2. King even appeared on the Disco Singles chart in 1975 with "Philadelphia," the title song to "Riding With The King," written by John Hiatt, was a Mainstream Rock chart entry.

Besides U2 and Clapton, King has recorded with the Rolling Stones, Van Morrison, Willie Nelson, the Crusaders, Dr. John, Joe Cocker, Pink Floyd's David Gilmour, Marty Stuart, Grover Washington. Randy Travis, the Dave Brubeck Quartet, Pat Metheny and even cartoon family the Simpsons, on 1990's "The Simpsons Sing the Blues."

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B.B.

May your journey continue until you choose otherwise

HAPPY 80TH!

FLOYD & STAFF OF LIEBERMAN MANAGEMENT LLC
Do you feel a mission to promote the blues in general, as well as your own music?

Well, that could be part of it. We’ve had and have today young superstars who play the blues, and they don’t get the exposure I think they should—for example, Robert Cray, Kenny Wayne Shepherd, there are others. And I don’t hear them. We have only two, three satellite stations, I think. They’re the only ones that play the blues every day.

Where I live, on Saturday night they’ll play blues for two or three hours. So if a person was looking for blues, you have to wait till Saturday night, like you’re a vampire. [laughs] But what about Sunday, Monday, Tuesday . . . ?

Why do you think blues cannot get more exposure?

I think it’s like when a person has a car, he lets ride who he wants. So the stations play what they want or what they think people want. They make money off it, so you can’t blame them, I guess. So that’s one of the reasons.

You ask why I travel so much, and that’s my reason. I could’ve retired financially when I was 65, but that wouldn’t have served a purpose to me. It seems to me now I do more good moving around than I ever did before, because more people know about me today.

How did you start making music?

Oh, I guess I started like most people did. I played little gigs around, tried to make people like me by doing the best I could. Finally I was a disc jockey, and I got popular in the area of Memphis, as far as the station could be heard. So I’d play little gigs. My guarantee at first was $100, then $150 a date. That don’t take care of a band too much, so that caused me to be able to support myself and the group.

What was your first recording contract like?

My first recording contract was with Modern Records; they were starting a new label called RPM, and Ike Turner at the time was kind of a scout for them, he knew me, he brought me in, and that was my first recording contract. I had recorded prior to that, for a company out of Nashville called Bullet; I recorded four sides for them, but no contract.

How has the label business changed since you signed with Modern?

Well, they’ve changed quite a bit. How can I put it—they’re a little more liberal than they once were. You can get a better percentage today for your records and such. A lot of the young people, black, white or otherwise, today have ideas about their own production companies and their own music companies, and so on, so they’re able to make better deals than we could at the time. And that’s helped those of us that didn’t make much money earlier on, too.

Was there a sense that music could make you rich when you started out?

[laughs] Well, I didn’t think I’d get rich, but I thought I’d do a heck of a lot better than I was doing on the plantation. I was getting half a cent a side for each record, so that meant I got a penny for every single I sold. That was my first deal.

But I probably wouldn’t have done it for nothing, because I wanted to be recorded. When you want to record and you believe you’ve got something and you want the world to hear it, you don’t think about the other stuff. You just want to record it.

I think a lot of the young people today feel the same way, but I don’t think they’d do it for nothing. They’ve got better sense than I had. [laughs]

Rolling Stone magazine recently named you the No. 3 guitarist of all time, behind Jimi Hendrix and Duane Allman. How did you feel about that?

Well, I liked it very much. But had they asked me, I wouldn’t have put me up that high. I would’ve thought that Eric Clapton and a few others would’ve gone ahead of me there. But since they said it, hallelujah!

How did you develop your playing style?

I could lie to you and say, “Yeah, I knew I was going to have this style,” but I don’t know how I did it. I was crazy about, believe it or not, the Hawaiian style of music. The Hawaiians have a different sound, the ukulele and the guitar, and so does country music with that steel guitar. To me, man, that’s the greatest sound of a guitar ever.

So every time I’d pick up a guitar, I’d trill my hand, and when I trill my hand my ears said it sounded like a steel guitar, if you know what I’m saying. I finally got to a place where every time I picked up a guitar I had to sound like that, because I couldn’t do anything else.

What was your first guitar?

My very first guitar was a little red Stella. Compared to the guitar I play now, it would be about two-thirds the length of it. I was working in Mississippi, making $15 a month at the time. I found a guy who had this guitar, and he wanted $15 for it. So I asked my boss if he would get it for me, and he said yes, so he got the little guitar for me and I had to give up half my salary for two months to get it.

What is your first Lucille?

My first Lucille I got about 1950 or ’51. It was a Gibson; it later became the 335, but at first it was a little black Gibson.

And you are now on . . .

Lucille the 16th. Most of the rest are at home. The first one got stolen one night when I was up in the Bronx in New York. I went to see a friend of mine, and someone went in the trunk of my car, took out my amplifier, my guitar, a spare [tire] and the battery. I tried advertisements and said I would pay $5,000 to anyone who would bring it, but nobody ever did. I guess they never knew what they had.

What kinds of changes have you experienced in the touring world during all these years?

Well, today I can afford to get a bus for my band and . . . sometimes, if necessary, we can fly, and we used to couldn’t do that. My early years I used to take the Greyhound bus from one job to another, then finally we got a car. But now I’ve got a modern bus that we all sit and ride in. I keep two drivers for safety. And, of course, the people come out to see us. That makes a big difference. We’re considered artists now, and they treat us like we are.

How about equipment and technical accommodations at the venues?

Well, I haven’t gone as high-tech as a lot of people have, with the exception that we have electrified instruments like the guitar and the keyboards. And the sound system. But that’s about it.

Other than that, we don’t have a lot of other things like a lot of other modern groups do. It’s easy to carry around. In our bus we have our whole everything together.

Your new album is another duets collection with a bunch of very well-known artists and friends. What do you get out of those albums that is different from doing one on your own?

These people are superstars, man. A lot of people know them that don’t know B.B. King, so if I could get some of these people to play with me, that might introduce me to those people who don’t know me.

And another reason is because I enjoy working with people, and it’s educational. Most all of them I sit down, and we work together. There’s a lot of learning, a lot of friendship, a lot of good things for people, I think, because I learned a lot, and being around so long I’m sure they must’ve heard something from me, too. So it was fun, good will and, I think, a good CD.

Do you have a wish list of people you would still like to play with and haven’t?

It’s more than I have time to talk to you. I want to play with everybody.

How are you feeling about the B.B. King Museum & Interpretive Center in Indianola?

Oh, man, that’s one of the greatest things that I think has happened to B.B. King. I’m from the Delta—Mississippi. Most of the blues singers in the world come from the Mississippi Delta, so this museum will tell a lot of these stories about not only B.B. King but about the Delta and music as a whole that has to do with the blues.

I’m one, and a lot others, believe that blues is the origin of much of the Western music we hear today. So this museum will tell a big part of that story.

Are you giving them a lot of stuff to display there? Oh, yes, quite a bit. You might even get a chance to see two or three Lucilies there.

Your nightclubs are becoming quite a success story, too. Well, the nightclubs, in the first place, I don’t own them—but I wish I did. They use my name, and I’ve got a little

continued on >>>p40
SOME KIDS DREAMED OF GROWING UP TO BE PRESIDENT.

OTHERS JUST WANTED TO BE KING.

On September 16th the King of the Blues turned 80 years old.
Happy Birthday B.B. King.
From all of us at OneTouch.

B.B. KING
HAPPY BIRTHDAY

ONETOUCH
THE THRILL IS ALIVE (cont.)

Do you have a favorite B.B. King album?
Yes, one called "My Kind of Blues"—but I don't think anybody bought it but me! [laughs] I recorded it in one evening, the whole thing, starting about 3 o'clock and finishing about midnight. And I was doing songs that to me had the blues feeling that we don't get in a lot of the songs we play.

How about a favorite song?
I'd have to go with "The Thrill Is Gone," because if I didn't play that I'd probably get tomatoes thrown at me.

How did that song come about?
Well, I heard the melody of it from a guy called Roy Hawkins. I liked the melody so well I rewrote the tune, the lyrics for it, and for two or three years every time I'd go to a session I had ideas for it, but it never worked.

So finally one night in New York, about 2 in the morning, I pulled it out and had a great rhythm section—I had Herbie Lovelle on drums, Paul Harris on keyboards, Hugh McCracken on guitar, Gerald Jennmott on bass, and, boy, the minute we started, it clicked. I could hear it right there.

Is it ironic to have a signature song called "The Thrill Is Gone" when, clearly, the thrill is hardly gone for you?
Well, that's the myth about the blues, isn't it? People think that every time you play blues your mother or father just died or your wife quit you and so on. But we like to play music because it feels and sounds good to us. Of course we get blues like everybody else, but there are a lot of songs that, if you're blue, all of a sudden you're not blue anymore because the song helps you.

The blues isn't just about being blue; that's just a name they gave it, just like every rock 'n' roll tune I've heard wasn't rock 'n' roll.

But what do you feel sets blues apart from other styles of music?
I believe blues music is like any other type of music, really. The only thing is we don't paint pictures in blues music like a lot of people do in other popular songs. Tony Bennett and so many others, they would paint a beautiful picture of the woman by the brook, and there's the flowers and the meadow and so on, and finally you get to the point of wanting to take the woman's hand.

We don't go that far; "Baby, I love you. Can we get married?" [laughs] We're not as eloquent in the words.

Do you foresee playing music for the rest of your life?
I intend to do it for as long as possible, as long as my health lets me. I'm diabetic, but other than that, my health is pretty good. I can get along pretty well. People still buy my records and come to my concerts. I don't want to go fishing every day, and I don't feel like watching Hoot Gibson, Roy Rogers and all those guys; the old movies I'm crazy about, cowboy movies. I couldn't do that every day. So what else is there for me to do?

---

Dear B.B.,

It has been our honor to produce the B.B. King Blues Festival for the past 15 years.

We treasure you and your friendship.

Wishing you the best on your 80th birthday, and always.

- Irene & Paul Zukoski

frontrow productions inc
Thank you.
B. King certainly has not celebrated his 80th birthday alone.

To mark the Sept. 16 milestone, Universal Music released "B.B. King & Friends—80," a new album on which the King of the Blues is joined by a star-studded roster of guest artists.

The idea for the album developed naturally. "We were looking for a unique and exciting way to celebrate B.B.'s 80th birthday," says Bruce Resnikoff, president of Universal Music Enterprises. "We know there are a tremendous amount of artists who respect B.B., and his most successful album had been one of duets with those artists. So we thought, 'Why not do another album of B.B. with his friends and guest performers?'

We went to B.B., who loved the idea," Resnikoff continues. "B.B. and his management put together the initial list of artists who were important and influential to B.B. and whom he wanted to work with, and we asked them. "But what was even more interesting, and what we didn't anticipate, was that other artists heard about the project and contacted us, wanting to be involved."

The album includes King classics and blues standards penned by other artists. King teams up with Eric Clapton on the former's 1970 Grammy Award-winning classic, "The Thrill Is Gone," and with Roger Daltrey on "Never Make Your Move Too Soon." Daryl Hall joins King for "Ain't Nobody Home." Van Morrison is his partner on "Early in the Morning." Bobby Bland joins in on "Funny How Time Slips Away," and ZZ Top's Billy Gibbons duets on "Tired of Your Jive." Mark Knopfler contributes to "All Over Again."

King joins John Mayer for Leon Russell's "Hummingbird." Gloria Estefan duets on the Grammy-winning '80s song "There Must Be a Better World Somewhere," written by Doc Pomus and Dr. John. Sheryl Crow pairs with King for Little Willie John's "Need Your Love So Bad." Glenn Frey of the Eagles sits in on Junior Parker's "Driving Wheel," and an Elton John duet on Jimmy Rogers' "Rock This House" concludes the album.

Plans for King's new album involve exclusive deals with iTunes, AOL and Starbucks.

Wishin' B.B. a Happy 80th Birthday.

To the guy who can sing that one note on "Lucille" that can hold all of the hurricane victims together in some little way.

Love yo' ass B.,
Dr. John
HAPPY 80th BIRTHDAY B.B.

YOU CONTINUE TO THRILL US EVERY PASSING YEAR
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CELEBRATE B.B. KING’S 80th BIRTHDAY
WITH B.B. KING & FRIENDS

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ALBUM FETES THE KING (cont.)

from >>>p42

A part from his large discography, B.B. King sees his expanding B.B. King Blues Clubs as a living, breathing, singing and strumming part of his legacy.


The B.B. King Blues Clubs are handled by the licencing division of Kingid Ventures within Lieberman Management, headed by Matt Lieberman.

"It's a big responsibility to protect and preserve the integrity of B.B. King," he notes. "We continue to pursue the right commercial opportunities, maintaining desired branding and positioning for B.B. and his music."

King has taken a strong personal interest in all the club locations, headlining each venue's opening and appearing several times per year at all the clubs.

"I really recharge my batteries every time I play one of my clubs," he says, "and jamming with many of my friends has produced some good memories and good times."

The Beale Street Blues Co., under Tommy Peters, is licensee of the Memphis, Nashville and L.A. clubs. "We all work hard every day to assure that he is as proud to be associated with us as we are proud to be involved with him," Peters says.

Kevin Kane, who became CEO of the Memphis Convention and Visitors Bureau the year the Memphis club debuted, recalls: "The opening of the first B.B. King's Blues Club in 1991 was the real turning point that has continued on >>p46

B B is 80 years young, but he's going to be marketed in far more places and be more visible than artists half his age," Resnikoff says.

UME also set up major promotion with Apple Computer's iTunes Music Store. During a pre-order campaign two weeks prior to street date, anyone who ordered the album from iTunes received three bonus tracks.

After the street date, those tracks will be deleted from iTunes. But starting on the street date, iTunes was set to offer a "best of" collection of B B tracks for $4.99 (half the usual iTunes price), which will come with a PDF "digital booklet," featuring exclusive photographs and liner notes.

iTunes has also selected the album to be part of its marketing program called 360, which will promote the album in a $1 million publicity campaign to 300 college campuses, press and other Web sites.

In other online publicity, UME is working with such companies as AOL to offer their subscribers the exclusive chance to hear other tracks and alternate versions that do not appear on the album. "A lot of magic happened in the studio when recording this album, and the artists did additional versions and other songs just because they were having fun," Resnikoff says.

The additional artists may help to expose King's music to a new audience. Resnikoff adds: "When you have influential artists who are exciting to kids, it makes the album much more attractive. Of course it will attract B B's fans and blues fans, but each guest artist also has their own musical style and a fan base who will want to check it out, so it's great for expanding B B's fan base as well."

The album will be carried at 450 Hallmark stores and at several thousand other retailers that sell Hallmark products.

Starbucks will stock an exclusive "Artist's Choice" album containing songs collected by King that have been most influential to him.

"With adult-oriented artists, we're always looking for nontraditional outlets to capture people who don't walk into record stores," Resnikoff says. "We believe the demographic at outlets like Hallmark and Starbucks can capture a certain audience for certain types of artists.

"As the traditional retail record business shrinks, we're finding a growing base of retail outlets that are not typically associated with the music business, but that are great for music," he adds.

The label is not releasing a single to radio, but will instead send the full album to blues stations, classic rock stations and nationally syndicated shows.

House of Blues Radio broadcast a special the weekend of Sept. 18-19 with interviews and performances by the artists. King also made a number of other radio appearances, including an interview with NPR.

On TV, King was due to appear on "Nightline," Sept. 16, as well as on several national morning and evening shows.

In addition, a birthday party and fund-raiser is set for Sept. 20 in Los Angeles at the home of Sam Haskell, former executive with the William Morris Agency, to benefit the B B. King Museum.

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WHERE THE KINGS STARTED THEIR CAREER

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photo courtesy of Ernest Withers
made Beale Street again one of the most dynamic entertainment and live music districts in the United States."

Kane recalls that a blighted Beale Street area was slated for urban renewal demolition in 1979 when a small group obtained state and federal grants to redevelop the area.

"It was a struggle until 1991 when B.B. King's opened," he adds. "And the old street has never looked back. There was something about the 'neon' of B.B. King that legitimized everything that Beale Street stood for, which was authentic blues and American roots music."

J.B. Wells, GM of the Memphis location, notes that the club presents dining and dancing to great live music every night.

The L.A. club followed the Memphis venue. For more than a decade, it has benefited from its Universal City Walk location. Here, the B.B. King's Blues Club and Restaurant has added the coda, "Blues, brews and BBQ" in its advertising, talent buyers Elle Grace notes.

"B.B. King—the name and the person—means 'the blues,' and our venue represents that feeling that his music gives to all who have ever listened," says Dimarkco Chandler, GM of the L.A. club. "We are honored to have his name on this venue and that he will be performing here again Nov. 8 and 9.

"We strive every day to uphold the respect that his name warrants," Chandler says.

Since opening in June 2000, B.B. King's Blues Club & Grill in New York has grown to become one of the city's premier dinner and music clubs, says Steven Bensusan, a member of the family that is the licensor/operator of the club and also proprietors of the world-renowned Blue Note Jazz Club.

"Its name, like its namesake artist, has become synonymous with style, status and amazing entertainment," he says. "I've enjoyed my 15-year relationship with B.B., who is truly one of the greatest musicians alive. But in establishing a music venue that bears his name, it was most important to us that we not only honor him as a musician—featuring the most talented musicians from around the world—but that we also honor him as a person, by running this club with style, integrity and class."

The Times Square location offers two performance spaces, the main Showcase Room with tiered, horseshoe-shaped seating for 500 or standing room for 1,000, and the separate 350-capacity restaurant/bar, Lucille's Grill, which the New York Post called the "best great bar that you'd never suspect was a great bar."

King makes regular appearances. One of the more memorable ones was June 19 last year at the two-day fourth-anniversary bash, jamming with fellow strummer John Mayer.

When the club at the Foxwoods Resort and Casino in Connecticut (licensed and operated by the Mashantucket Pequot Tribal Nation) opened in January 2003, Foxwoods president/CEO Bill Sherlock said, "It's only appropriate that our first venture with an outside name be with someone with the star quality of B.B. King. He's a winner, and we're proud to be associated with him."

"Foxwoods VP of marketing and entertainment Tom Cantone recalls that for the Jan. 12, 2003, grand opening, King was in what was then the 429-capacity Dance Club, and Clarence Clemons of Bruce Springsteen's E Street Band was in the smaller Nite Club (which since has closed)."

"When the Boss came in as a surprise to celebrate Clemons' parents' birthday," he notes, "the trio wound up onstage in a memorable two-hour plus jam session."

"We celebrated B.B.'s 80th birthday here at Foxwoods on the actual date, Sept. 16, and presented him with a cake onstage to mark this milestone in [our] Fox Theatre."

In August 2003, when the Nashville club opened, Peters recalls, "We had to really go over the top to impress the Music City."

"We've brought all the Memphis sounds with us, from the blues on Beale Street to Stax and Sun," he says. "Now we're adding B.B. King's Pure Blues Room downstairs, which will showcase blues artists and styles from the Delta to Chicago to wherever great blues is played."

Malcolm Hare, marketing director of the Nashville club, notes that, with seating for more than 500 and private party rooms, it is larger than the Memphis and L.A. locations—and offers an extensive "soulful Southern" menu.

"But like all of B.B.'s clubs, the focus is always on the music," he says. "Longtime acts from the Memphis club, including Preston Shannon and Ruby Wilson, make regular visits, and we also feature the best of Nashville's local blues and R&B groups, while celebrity artists frequently drop in to jam with whomever is onstage."

Peters adds: "All the staff at all our clubs join me in congratulating B.B. on this milestone birthday."

---

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**B.B. King, Bruce Springsteen and Clarence Clemons of the E Street Band jammed at Foxwoods Resort and Casino club in 2003.**

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KING'S SONGS ARE IN CONSTANT DEMAND

BY JIM BESSMAN

The publishing catalog of B.B. King "is one of the most enduring we have at BMG Songs," says Scott Francis, president of BMG Songs North America, which has been King's music publisher since 1994. "B.B. King isn't just a blues legend," Francis adds. "He's a musical legend, and hands down one of the most important figures in music history, period." According to the company, its activities on behalf of its King holdings have resulted in the licensing of 86 covers of 41 songs since just 2000. Artists covering his songs range from major stars like Eric Clapton, Jeff Beck, Jimmy Page and the Rolling Stones to such new artists as Kirk Fletcher. Francis says that King's song "Rock Me Baby" has been covered 14 times in the past five years alone, by legends like Eric Clapton and the Rolling Stones. Other classics that have been popular for covers include "Please Love Me," "Three O'Clock Blues," "Three O'Clock in the Morning," "Sweet Little Angel" and "Woke Up This Morning (My Baby's Gone)."

BMG film and TV music VP Ron Broitman reports "very strong interest" in King's catalog for synchronization, particularly in commercials, DVD titles and TV programming. Major consumer brands that have licensed King's music for ads range from Nike ("I Gotta Move Outta My Neighborhood") to Diet Coke ("One Whole Year Baby") to Baby Ruth ("Rock Me Baby").

"B.B. King defines 'blues,' and therefore his songs are timeless," Broitman says. "They are both the history of the blues and the present-day voice of the blues, and brands want that prestige. They want to associate themselves with what B.B. King stands for as the voice of the blues."

Demand for King's songs will continue "for many generations," Broitman adds. "We look forward to many years of proud representation as we pitch and place B.B.'s songs in the film, TV and commercial arenas."

King's music is also regularly licensed to late-night TV staples "Saturday Night Live" and "Late Night With Conan O'Brien." Broitman says King's catalog is easily one of the best-known at BMG Songs. Still, the publisher is not relying on King's international fame to promote its holdings. Rather, it has been proactive in marketing the classic hits as well as King's lesser-known songs to film/TV clients. Additionally, the company is aggressively seeking covers of King's songs.

"We recently created a 20-song sampler of his greatest hits, including 'The Thrill Is Gone' and 'Rock Me Baby,' as well as lesser-known gems like the dreamy blues ballad 'Sneakin' Around (With You)' and 'Miss Martha King'—which he wrote for his wife back in 1949," Broitman says. "Our clients were thrilled to receive the sampler, which spanned 50 years of music history and has rekindled interest in B.B. King's entire catalog."

International interest in the catalog is constant, Broitman adds, though he notes that it accounts for a "modest portion" of overall King catalog earnings for BMG Songs.

Francis, meanwhile, marvels at King's longevity. But he makes it clear that the blues great remains a vital contemporary artist.

"While it's easy to focus on B.B. King's groundbreaking classics, it's incredible to think that he is still creating important, inventive music 50 years into his career," Francis says.

"His music still resonates with fans around the world."

—SCOTT FRANCIS
PRESIDENT, BMG SONGS

"B.B. King had his first hit single in 1951: There are few artists from that time that are still recording, let alone making influential and commercially relevant music."

Noting that King's 2000 album "Riding With the King," a collaboration with Clapton, was a global chart hit, Francis concludes, "His music still resonates with music fans around the world."

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40 YEARS OF HITS

During the past 40 years, prior to the Sept. 13 release of "B.B. King & Friends—80," King has scored more than 40 albums on various Billboard charts. His first was "B.B. King: Live at the Regal," which debuted on the R&B album chart May 1, 1965; the most recent previous CD is "The Ultimate Collection," which debuted April 1 on the Billboard 200 and the Top Blues Album chart. "The Ultimate Collection" was the No. 1 blues album in the United States for nine weeks. But that feat is surpassed by "Riding With the King," a collaboration in 2000 between King and Eric Clapton, which held at No. 1 on the Top Blues Album chart for a remarkable 48 weeks.

Following is a chronological list of King's charting albums during the past four decades. Albums are listed with the chart on which they ranked highest—often it was the R&B chart, although King's releases simultaneously landed on The Billboard 200.

Chart information compiled by Billboard chart manager Keith Caulfield.

B.B. King: Top Albums

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Congratulations from the Bensusan Family and everyone at B.B. King Blues Club & Grill, the Blue Note Jazz Clubs, and Half Note Records on your 80th Birthday!
Crow Picks ‘Wildflower’
Walking The Line Between Art, Pop

"Now that I’m in my 40s, it’s much easier to be an artist," Sheryl Crow says. "It’s good knowing that I’m not in the game to be competing with really young groups of kids on the radio. Or to, you know, make ‘beat’ music.

With youthful, sunny singles like “Soak Up the Sun” and mature, wistful melodies in such hits as “If It Makes You Happy,” 43-year-old Crow has already proved she can successfully compete with artists from across the popular music spectrum. Filling the three-year gap since her last studio effort, she took time off and headed to Spain, to write and to determine her next move.

The result: the introspective “Wildflower” (due Sept. 27) and leadoff single “Good Is Good,” which is No. 11 on the Billboard Adult Top 40 chart.

Crow originally intended to release what she called an "art" record and a "pop" record this year. After putting down the initial tracks, she decided to combine elements of both, recruiting the talents of hot producer John Shanks, as well as longtime collaborator Jeff Trott, to keep her gentle songs grounded with string-filled orchestrations and upbeat production. Trott also co-wrote a number of tracks, including “Good Is Good.”

“I had good intentions to do both (albums), and I started feeling like ‘Wildflower’ was that art album. But then I thought that any pop songs I did after that would make it overlooked,” Crow says.

It is Crow’s ability to tread the line between serious rock and agile pop that has kept her on the radio and in stores, Interscope head of marketing and sales Steve Berman says. Given her consistent output and a loyal fan base, Berman expects her listenership to grow with “Wildflower,” especially if the label finds a toehold on mainstream top 40 radio with “Good Is Good.”

But retailers are still counting on Crow’s older fans to drive sales. “This crowd’s 30 and up,” says Joe Nardone Jr., VP of Pennsylvania-based chain Gallery of Sound. “I imagine [Interscope] is expecting her fans have grown up along with her, and that’s their best hope. If the single’s halfway decent, then [the record] is going to be big. You can rely on that crowd like that.”

Audiences first heard “Good Is Good” earlier this summer when Crow was tapped by computer maker Dell to appear in its TV commercials. Additionally, Interscope is extending retail options for continued on >>p56

FACT FILE

Label: Interscope
Management: Scooter Weintrob, W Management
Booking: William Morris Agency
Publishing: Old Crow Music Warner-Tamerlane Publishing (BMI)

Best-selling album: "Tuesday Night Music Club" (1993), 4.5 million
Last studio album: "C'mon C'mon" (2002), 2.1 million

MORE ‘ATTITUDE’
Wynonna and the ubiquitous John Rich of Big & Rich co-authored the only new studio track on Wynonna’s upcoming live CD, due Sept. 27 from Asylum/Curb. The new song, “Attitude,” goes to country radio in October.
—Phyllis Stark

MASTERS-MINDED
The National Endowment for the Arts unveiled its 2006 slate of jazz masters: percussionist Ray Barretto, singer Tony Bennett, arranger/composer Bob Brookmeyer, keyboardist Chick Corea, clarinetist Buddy DeFranco, trumpeter Freddie Hubbard and talent manager John Levy. The seven will be formally honored in January during the NEA Awards ceremony in New York.
—Gail Mitchell

WB TAPS McKENNA
Boston-based singer/songwriter Lori McKenna has been signed to Warner Bros. Records, which will rerelease her current album, "Bittertown," Sept. 27. She first came to the attention of label execs when WB star Faith Hill included three of McKenna’s songs on her latest album, “Fireflies.” McKenna has been releasing albums independently since 1998. “Bittertown” was previously released on the Signature Sounds label.
—Phyllis Stark

DANIELS AN ICON
Grammy Award-winning artist Charlie Daniels will be honored with the BMI Icon Award at the performing right organization’s 53rd annual Country Awards, set for Oct. 18 in Nashville. Daniels is being saluted for what BMI calls his “enduring influence on generations of music makers.” Previous BMI Icon winners include Loretta Lynn, Dolly Parton, Brian Wilson, Paul Simon and James Brown.
—Phyllis Stark
Chayanne: Out To Captivate Fans

Chayanne, one of the top performing artists in Latin music, has always followed a new release with a tour. But this time around, the Puerto Rican star reversed that formula. "Cautivo," his new studio set due Sept. 27 on Sony BMG, follows a massive summer tour that introduced the album to U.S. audiences.

And it looks as though the strategy is working. Pre-orders for "Cautivo" are higher than for any past Chayanne release. "Sincero," has registered modest gains in the weeks since the tour began, according to Nielsen SoundScan.

While for the past two months, Chayanne has been a part of the MAC tour alongside Marc Anthony and Alejandro Fernandez. The 19-city trek marked the first time Chayanne shared an arena with another artist, let alone two.

And, as it turns out, the tour came together as Chayanne was putting the finishing touches on his album. "By then, we had already recorded the album and had everything planned for it," says Patricia Vega, Chayanne's manager. "I thought the concept of the tour was interesting, and that using the tour to release the new single ("No Te Preocupes Por Mi") would be a great vehicle."

"I always tour when my singles are hot," Chayanne says. "I worry about singing something and not seeing a reaction. But this is my new song, and that's what I tell audiences before I sing it. This was all very spontaneous."

The label was able to use the tour to build excitement for the album by bringing in key tastemakers to select dates. Beyond the tour, Sony BMG is using a multifaceted sales strategy. Customers who buy the album via iTunes, Target or Wal-Mart will get an exclusive bonus track. But perhaps the biggest difference between "Cautivo" and Chayanne's previous 12 studio albums is the music itself.

Long a purveyor of sweeping ballads and up-tempo dance tracks imbued with Latin rhythms, Chayanne delivered a more rock-oriented and experimental album this time around. And instead of relying on singer/songwriters Estefano and Franco De Vita, who have long supplied him with hits, Chayanne enlisted Carlos Ponce.

Ponce, an actor/singer/songwriter who has had a successful career as an EMI artist, gave Chayanne a handful of tracks, including "No Te Preocupes Por Mi," written with Freddy Ponte, Jr. The track, which is built on electric guitar riffs, marks the first time in Chayanne's career that his first single to U.S. radio is an up-tempo track instead of a ballad.

The track is No. 48 on the Hot Latin Songs chart and No. 17 on the Latin Pop Airplay chart.

"I'm very pleased with the sound, the lyrics, the freshness of the album," Chayanne says. "I wasn't looking for standard songs, but for things that would take me by surprise. I definitely wanted to do something different. Something different without going crazy, and without going in a direction that isn't mine."

While many acts end to make drastic changes in their sound, Chayanne's evolution has been slow but steady. Each album has slightly more edge than the one before. This has ensured that Chayanne's sound remains fresh and, at the same time, accepted at radio.

The artist says "Cautivo" comes at a high moment in his career. "For the first time, I've used an album title that isn't a song title and isn't mentioned in any of the songs either," he says. "And I called it that because of how I feel with life. I'm enthralled with everything. Captivated and happy."

"Cautivo" will be released throughout Latin America and in key international markets, including Japan and Australia—where Chayanne traveled recently for promotion—as well as Spain, Italy and Sweden.

There are no English tracks on the album. "Other Latinos are having success abroad in their own language, and we're going to take them to the next level," says Vega.

The possibility of Chayanne recording in English has long been discussed—so much so that Chayanne does not want to talk about it anymore.

"The idea has always been to record in English. But in the end, the promotion, the tour, the video, they have gone by, and it hasn't happened," he says, noting that "Cautivo" was supposed to have been in English. In fact, he adds, the songs on the album would be ideal for English versions.

"But no, I haven't done it," he says. "And when I do, I want to work with different producers, perhaps British or American."
The Band Charts Its Musical Journey

Robertson Collects Group’s Greatest Hits And Unreleased Material On CD/DVD Set

When Robbie Robertson had his way, every owner of “Across the Great Divide,” a three-CD retrospective of the Band issued in 1994, would toss that collection in the garbage and replace it with “The Band: A Musical History.”

The new set, which comprises five CDs and one DVD, and includes more than 100 tracks, comes out Sept. 27 on Capitol/EMI. Robertson, who spent years curating the collection, co-produced the set with Cheryl Pawelski and Andrew Sandoval.

“That [1994] set was completely inaccurate. I think they were just guessing,” the Band’s guitarist says. “This one is absolutely true. Forget the 1994 one ever was.”

The new collection starts with a 1963 recording of “Who Do You Love” by Ronnie Hawkins & the Hawks (the Band’s earliest incarnation) and ends as it must, with tracks from “The Last Waltz,” the Band’s star-studded farewell performance, captured on film by Martin Scorsese.

While the highlights are too numerous to mention, the previously unreleased live material—including sets with Bob Dylan (whom the Band backed from September 1965 until May 1966)—is the standout.

For Robertson, who had not listened to much of this material in years, if ever, one of the most pleasant surprises was “the musicality of the journey.”

But, as he stresses, he and his Band mates were hardly a “group who got guitars for Christmas and decided we wanted to get a record deal.”

Indeed, by the time “Music From Big Pink,” the Band’s legendary 1968 album came out, the group had been together for years and had absorbed musical influences from across America’s vast landscape.

“When that album came out, people acted like, ‘Where in the world did this come from?’ like it was so unusual,” Robertson recalls. “And we were like, ‘These are all the music that we know. There are the flavors we know. It was that simple. We’re bringing them with us when we come.’ ”

While there was joy in putting together the boxed set, Robertson says there was also great sadness for people lost along the way. “The painful part of all this was losing Rick Danko and Richard Manuel. The sounds of Richard’s voice or Rick’s voice, it would just tear my heart out.” Danko died in 1999 and Manuel in 1986.

The set’s release puts an end to the Band...for now. “I keep saying, ‘Now I’m done with the Band,’ ” Robertson says. “I’m just not keen to be going back up into the attic and going into the trunks. I’m more interested in tomorrow.”

Still, he admits he may go back to the well one more time. “I just have to write a book on it, and I’ll be all caught up. As soon as I get some time, I’m going out to that little cabin in the woods [and write]. I like telling stories, as one might figure.”

But there has never been a moment when Robertson considered reuniting with the Band’s surviving members. “It never crossed my mind. Things happen a certain way. It’s in some higher power’s hands. You can’t do anything with it it won’t bend that way.”

A.M. GIRLS: “Good Morning America” kicks off its second annual “Women Rule” concert series Sept. 23 with Sheryl Crow. Also slated to appear during the next two months are Bonnie Raitt, Wynonna, Faith Hill, Alicia Keys, Sara Evans, Dolly Parton, Melissa Etheridge, Shakira, Reba McEntire and Ashlee Simpson.

GRATE STUFF: The Grates, one of the must-see bands at this year’s South by Southwest Festival, along with their Australian label Dew Process, have formed a joint venture with Interscope-distributed Cherry Tree Records. They’ll release the band’s debut album worldwide next year. Cherry Tree is run by Martin Kierszenbaum, who is also senior executive of A&R for Interscope and head of international operations for Interscope/Geffen/A&M.
Since joining XM Satellite Radio as executive VP of programming a little more than a year ago, Eric Logan has brought a new energy to the satcaster and helped keep its lineup of more than 150 channels current. New additions include channels focused on reggaeton and on women's lifestyle issues.

Currently at 4.4 million subscribers, XM projects a paying audience of 6 million by the end of the year and 20 million by 2010.

Prior to joining Logan, spent more than 15 years in various programming jobs in terrestrial radio, most recently as president of programming for Citadel Broadcasting.

Q: What is behind your strategy to make XM content available on phones, PDAs, MP3 players and other gadgets?
A: We look at ways to put our content in front of subscribers and potential subscribers in any format [of] delivery mechanism. Those are the things that become the key drivers for subscribers to purchase the service. If we can make the accessibility of our products better, it's only going to further enhance our service.

Q: You partnered with AOL earlier this year by making 70 of your channels available as part of a subscription service at AOL Music. Has that been beneficial?
A: It's been terrific. All the different distribution ways that we can put our content in front of people are a good thing for us, because that is and always will be the key driver and differentiator for our business.

Q: XM is heavy on live performance. You even have a whole channel dedicated to performances that were captured live. What value is that to your subscribers?
A: We learned a long time ago that live music is something they want more of. We look to utilize our facilities in New York and Nashville and Washington, D.C., to generate more live content.

Q: Why have you decided to drop the MTV and VH1 audio channels from your lineup?
A: They've been great partners, but this represents a natural evolution of our business where we are becoming less dependent on third-party brands.

Q: What new shows are you launching this fall?
A: We're introducing a new series called "Artist to Artist," in a variety of genres, where a legacy artist is interviewed by a newer artist of today. Upcoming shows feature Dierks Bentley with George Jones, Silver, with Melody Crue and Kenny Wayne Shepherd with B.B. King. It really speaks to one of our core programming strategies, which is original, long-form content. We are in the brand-creation business, and shows like this further enhance our brands.

Q: How is the record-label community responding to XM's growth?
A: The record industry is starting to recognize— and some of them have already recognized—the enormous power and reach that these channels have today and certainly see the growth curve.

The flexibility we have with our technology [and] the flexibility we have with our music models gives the labels and the artists the unparalleled access and the unparalleled opportunity to do things that have never been done before.

The past eight years have been a slow, steady burn for Sara Evans, but these days, her career is on the cusp of exploding.

She's nearing a tipping point where her music is automatic for country radio, and she'll be the next female vocalist of the year," KZLA Los Angeles operations manager R.J. Curtis predicts.

Evans admits that she feels as though her career has "peaked up about 10 decibels" the last few years. She attributes the momentum to "perseverance and consistency." And she knows now is not the time to rest on her laurels: "This is the season to make hay, and that's what we're doing. We are working, working, working," Evans says as she preps for her new RCA set, "Real Fine Place," out Oct. 4. "You've got to strike while the iron is hot.

Since debuting in 1997 with "Three Chords and the Truth," Evans has landed 16 titles on the Billboard Hot Country Songs chart, including such No. 1s as "No Place That Far," "Born to Fly," "Suds in the Bucket" and her current single "A Real Fine Place to Start," which held the spot for two weeks.

Curtis feels that Evans' last two albums, "Restless" and "Born to Fly," have been the catalyst to the current boom: "I thought at least one more song on each of them could have been huge hits. When artists start stringing together albums, that are deep, it says to me they're in their musical prime, and she is.

Evans hopes "Real Fine Place" continues the string. After her longtime producer Paul Worley landed a gig at Warner Bros., Evans turned to Mark Bright because of his work with Rascal Flatts. "I love the way their records sound," she says.

Produced by Evans and Bright, "Real Fine Place" features a blend of stone-cold country tunes like the next single, "Cheatin'," alongside such musically adventurous numbers as the Celtic-Flavored "Supernatural." The project also covers a lot of territory lyrically. "These Four Walls" celebrates motherhood; "You'll Always Be My Baby" speaks of unconditional love from a parent and from God; "The Secrets That We Keep" is a sexy song about the bonds between a husband and wife.

"People want to be entertained. They want to cry and laugh and be emotional. That's what all of my records do. They run the gamut," says Evans, who co-wrote six of the album's 13 cuts. "I have so many sides to my personality, that's got to come out.

As the label prepares for the album's launch, Debbie Linn, senior director of marketing/artistic development for RCA Label Group, admits that having No. 1 single is a major plus. Linn feels Evans' upward career trajectory will continue as she tours this fall with Brad Paisley, adding that the label is printing info about the new album on the merchandise bags concertgoers get when they purchase items. The label will also hold listening parties in select cities.

Members of Evans' fan club were able to pre-order the album for a month before street date.

Additionally, Evans is the CMT/Wal-Mart pick for October. Consumers who purchase the album at Wal-Mart will get a bonus DVD featuring two of Evans' videos as well as a copy of the CMT program "Total Re-lease." Evans will also be featured on CMT's "Stacked," which will air her videos in succession. She is slated to appear on "Good Morning America" Oct. 12.

The label also plans to send content winners from radio stations in approximately a dozen markets to the Texas Motor Speedway Nov. 7 for the Dickies 300 NASCAR race, where Evans will sing the national anthem.
Entering The Post-Tribal Era
New Records By Steve Lawler, Oscar G Ease Up On The Aggression

It was December 2002 when Oscar G and Ralph Falcon's "Dark Beat"—modern tribal house's unofficial anthem—sat atop the Billboard Club Play Chart for three consecutive weeks. The Twisted Records track was an unlikely hit: intense and dark, with a dirge-like male vocal and thick drums that belied its underground roots. That combination made it all the more peculiar when it ended up in heavy rotation on mainstream dance radio.

With "Dark Beat," the popularization of the tribal sound had begun. Soon, its signature kinetic drum loops would crop up in major-label remixes, define certain DJs' identities and warrant a separate section at most record stores. But nearly three years later, it seems as if we are post-tribal. One of the first DJs to champion the sound was the United Kingdom's Steve Lawler. His debut compilation, "Global Underground: NuBreed," came out in 2000, and featured enough dark, drummy grooves to get him labeled a tribal DJ. A two-CD series called—what else?—"Dark Drums" followed in 2001, and the first installment of the "Lights Out" series hit in 2002. They were all similarly murky. But "Lights Out 3" (Global Underground), which comes out Oct. 4, is a whole new kind of twisted. Gone are the voices commanding the listener to "feel the drums," the watery tribal house that got me tired of the more dramatic breakdowns and the harder-edged stuff.

I grew tired of the more dramatic breakdowns and the harder-edged stuff.

—Oscar G

The two-CD compilation is positively blippy, and shifts the emphasis from percussion to what Lawler describes as "more disco-sounding" bass. "If I was still playing the same thing [Tribal house] just lost what it was; it lost its meaning." Oscar G is similarly disenchanted. His latest compilation, "Made in Miami" (Star 69), also diverges from such past releases as 2001's "Club Space: House Sessions" (which included the tantalizing "That First Tribal Feeling") and 2003's "Bangin' Progressive Beats," which he created with Falcon, his partner in the production duo Murk. "Miami" is reserved and slow-moving in comparison, but more satisfying.

Oscar G actually scrapped his original version of the new set's second disc, which contained more aggressive tracks. "I drove around listening to it, and I just wasn't feeling it," he says. "I grew tired of the more dramatic breakdowns and the harder-edged stuff. It seemed kind of lame to me, to be honest. Not from a set standpoint; I think it would work on a dancefloor. But I thought [the CD] should be more muted, the kind of thing you can listen to more often and for a longer period of time."

There are still true tribal believers out there, including Ralph Cedeno's fledgling New York-based imprint, Tweek'd. Its latest single, BPT'S "Moody," is climbing the Club Play chart, and four of its previous releases cracked the top 10. "First thing you've got to know about Tweek'd is that everything's got a tribal foundation," Cedeno says. "There's always going to be a drum in there somewhere—it's dance music. Drums make you go. They just make you move." That is a point that Oscar G is more than willing to concede. "I think tribal, in its essence, it's always going to be there, because it's music, and that's what drives dance music," he says. "But tribal in the form that it's taken on over the last two or three years? I don't even want to hear it at this point. I just find it boring."
Lonestar's New Sound
Band Taps Different Producer For 'Coming Home' Album

For Lonestar's eighth album, the group went back to the drawing board. When longtime producer Dann Huff was unavailable, the group turned to up-and-comer Justin Niebank. That change led the band to reconsider everything about how the members worked in the studio, resulting in a new sound.

Lonestar guitarist Michael Britt says, "In hindsight, it's the best thing that ever happened to us. When you go into with the same producer so many times you get a little lazy."

The change is evident on the band's new BNA Records set, "Coming Home," released Sept. 13. On the strength of top 20 single "You're Like Comin' Home," the album debuts at No. 3 on the Top Country Albums chart this issue with first-week sales of nearly 34,000 units, according to Nielsen SoundScan.

Niebank, who worked with the band as an engineer in 2003, had produced an album for new country duo BrittonJack that the members of Lonestar really liked. While Britt says that "Justin didn't really have a track record as a producer, we brought it to [RCA Label Group chairman] Joe Galante as an outside shot. Joe heard it and said, 'That's exactly where I hoped you'd go [with your sound].'

The best part about working with a new producer, Britt says, is that "it made us think. Any time you change your whole philosophy, it makes you want to change the things that weren't working that you'd [otherwise] just live with."

Among them, Britt says, "Dann tends to approach things more from a pop standpoint. We don't try to be a pop band. Justin made a record that was a little more raw, not as 'produced-sounding.' He kind of got our live sound on the record for the first time without sounding like a pop record.

"He knew what he wanted it to sound like in his head, but he wasn't limited to that," Britt says of Niebank. "It was this whole organic feeling. We'd bring him ideas, and he'd say, 'Try it.' Then your whole brain opens up."

Among the ideas that made the finished record are Britt (playing bouzouki) on one song and keyboardist Dean Sams making his recording debut on the Hammond B-3 organ.

Three of the group's four members—singer Richie McDonald and drummer Kreech Rainwater round out the lineup—contributed at least one song. McDonald has a writer credit on five, including one of the album's best tracks, "I Never Needed You," which he sings as a duet with Sara Evans.

This year Lonestar marks the 10th anniversary of its first RCA single, "Tequila Talkin'," and its career shows no sign of slowing down. All of its albums except a 2000 holiday set are certified gold or platinum, and its 1999 best seller "Lonely Grill" is triple-platinum. The band has also notched 16 top 10 hits. Nine of them reached No. 1.

"We probably work off of fear," Britt jokes. "We have hills to pay, and we have to split [profits] four ways."

More seriously, he says, "We want to keep doing this and don't want it to be over, because it's so much fun."

"We felt like we'd never get this far, but at the same time we all still feel like new kids—like we're still trying to get there—because so many bands, like Alabama, have done so much more. We still feel like we have a lot to prove."

On the Row: Longtime Arista Nashville VP of national promotion Bobby Kraig has resigned from the company. He underwent surgery on his spine earlier this year and has been on medical leave ever since. He has now decided that a return to work will not be feasible.

Kraig joined Arista 12 years ago after a career in radio. During his watch, the label has been Billboard's top country imprint for the last four years.

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Dwele Dons Many Hats For Second Album

Dwele boils down his style of R&B to three words: all-purpose music. The Virgin singer/songwriter was one of the few R&B newcomers to elicit critical praise in 2003 with his debut album, "Subject." The same sophisticated mix of soul, hip-hop and jazz supplies the creative foundation for his sophomore set, "Some Kinda...," due Oct. 4.

"I left the title open-ended," the Detroit native says. "I want people to listen and fill in their own definitions."

Dwele's own defining moment was his 2003 single "Find a Way." Its midtempo vibe returns on his new track, "I Think I Love U," written and produced by Mike City. The single is No. 15 on the Adult R&B radio chart. Dwele's new 13-song set also includes collaborations with Jay Dilla (of Slum Village) and G-1 (who has worked with R. Kelly and Raphael Saadiq) plus nine self-produced songs.

"I got the chance to show more of my personality," Dwele says. "When you work with outside producers, it pushes you to step out of your box and come up with different sounds." Having played the piano since age 6, Dwele (born Andwele Gardner) also took up the trumpet, flugelhorn, sax, guitar and bass. Those abilities, as well as his soothing tenor, are put to good use on the title track, which tells his family story (his father died when he was 10), and the hip-hop-influenced "Keep On" featuring Slum Village. Also compelling is the jazzy "Wake the Baby" with Boney James. Before embarking on his R&B path, Dwele earned an underground rep as an MC. Word-of-mouth eventually led to guest spots with Slum Village—on the 2002 R&B hit "Tainted"—and with rapper Bahamadia. "R&B now wears a lot of different hats," says Dwele, who wants to add rock to his repertoire as well. "Every form of R&B has its place. There will always be a market for it."

Aside from guest stints lined up for upcoming albums by Slum Village, Hill St. Soul and Goapele, Dwele will head out on a promo tour in mid-October to support the album's Oct. 3 release outside the United States.

And while "Subject" has sold a respectable 239,000 units, according to Nielsen SoundScan, Dwele says he did not then— and still does not—harbor any expectations.

"I'm happy with what 'Subject' did. It created a buzz and put my name out there overseas. And if we do our job correctly, it's the perfect setup for 'Some Kinda...,' " says DWELE, who collaborated on four of the 13 songs on his sophomore set "Some Kinda..." says that working with outside producers pushed him to come up with different sounds.

"This album is a showcase of Dwele's growth as a songwriter and performer," says producer Frank Dukes, who worked with Dwele on "Some Kinda..." and "Deja Vu." Dukes also produced the lauded "Don't Call Me" from Dwele's debut album, "Subject."
Betty LaVette landed a top 10 R&B hit with her very first single. In 1962, when she was only 16, her “My Man, He’s a Loving Man” peaked at No. 7.

The following 43 years, however, have not been as kind. Despite friends like Stevie Wonder and the attention of such labels as Atlantic and Motown, the past four decades have been a struggle for LaVette. An album she recorded for Atlantic subsidiary Atco in 1972 went unreleased until 2000, resurfacing only after French soul collector Gilles Petard discovered it in the Atlantic vaults.

“It took me so many years to get over Atlantic not releasing it,” LaVette says. “They had already sent me the plane tickets to go on a promotional tour. Atlantic didn’t even think they had it anymore. I was told it had been lost in a fire.”

The raspy-voiced LaVette never stopped singing, but she had practically given up on the label side of the music business.

“I don’t think of myself as a recording artist,” she says. “I think of myself as an entertainer. I was without an agent for nearly 30 years, just doing nothing gigs. Mike Kappus saw me and signed me to his Rosebud Agency. He promised to find me a manager and a record deal.”

Musician/composer Ry Cooder became interested, but when a deal could not be nailed down, Cooder persuaded Andy Kaulkin, president of punk-rooted Epitaph and its eclectic offshoot Anti-, to see LaVette perform. LaVette says Kaulkin approached her as soon as she walked onstage, and Anti-released her “I’ve Got My Own Hell to Raise” Sept. 20.

LaVette was familiar with Anti—as the label that issued Solomon Burke’s Grammy Award-winning “Don’t Give Up on Me” in 2002. Like Burke’s album, “I’ve Got My Own Hell to Raise” was produced by Joe Henry. While the album sees LaVette reworking songs from Aimee Mann, Fiona Apple, Lucinda Williams and Dolly Parton into fiery R&B tunes, as was Kaulkin’s idea, she was initially skeptical that she could find contemporary female songwriters to relate to.

“I don’t have girlfriends and I haven’t had man problems in years, and I don’t like to shop and I don’t like to chat,” LaVette says. “Since I’ve done this for so long, and the business is typically done by men, I tend to be a bit cautious. With all the men I’ve worked with, I think I have artificial balls.”

LaVette did not want any songs that conveyed vulnerability or coyness, and she slightly altered the lyrics to Parton’s “Little Sparrow” and Williams’ “Joy” to greater reflect her voice. Of the 100 songs Kaulkin fed her, LaVette found nine that captured her desired mix of attitude and maturity—or, in the case of Mann’s “How Am I Different,” a bit of sarcasm. “I picked Mann’s song because it was sassy,” she says. “If I drank four bottles of champagne, that song is probably the way I’d deal with you.”

Following the Burke template, Epitaph is counting on being able to resurrect LaVette’s career, and the artist has already performed on “Late Show With David Letterman.” The album will be reviewed on NPR, and Epitaph/Anti-GM Dave Hansen says the label has secured a track on a compilation that will be distributed to boutique hotels.

On Sept. 24, LaVette will perform at the Austin City Limits Festival in Austin. LaVette does not have much of a sales history, but with Epitaph’s support and favorable press, retailers are hoping for a sleeper hit. “The album is amazing,” says Terry Currier, owner of Music Millennium in Portland, Ore. “We would sell a collection of hers every once in a while, but it was just once in a while. It’s great for a label to give an artist like this a second opportunity, so we’re doing everything we can to help make it work.”

And if it does, it is about time, LaVette says. “I’ve given this my entire youth,” she says. “If this becomes a commercial success, then I’ll feel like a debt has been paid.”

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‘The Roof’ Goes Up Online
TV Show Partners With Yahoo Musica For Streaming

Syndicated TV music show “The Roof” has found a new outlet online. As of Sept. 12, the show is streamed on musica.yahoo.com, thanks to a partnership between Yahoo Musica and Perfect Image, which produces the program. The stream includes in-studio performances, interviews, an interactive community area and uncut, behind-the-scenes footage.

In addition to the show, Yahoo will host “The Roof Radio” as part of its roster of stations on the Yahoo Musica Launchcast service. “The Roof Radio” will play urban music. It is the first branded station on the site.

PUNKS UNITE! Punk rock has no barriers. That is the concept behind a new compilation that groups Spanish- and English-language punk bands hailing from such countries as the United States, Canada, Colombia, Argentina, Japan and Mexico.

“(Unite)” collects 26 tracks from acts as popular as Yellowcard to relative unknowns like Loquero and Jaime Sin Tierra, whose music has been released only in Argentina. The notion of uniting Anglo and Latin punk bands may be a first, says René Gómez, owner of California-based indie label Sour Pop, which will release the album Sept. 27.

Gómez, who co-owns Sour Pop with a silent partner, has worked for more than a year to obtain licensing agreements from all of the groups involved. Once those were in place, he designed album artwork to match the repertoire. The cover of “Unite!” is a drawing of multiracial fists. Inside, there are 23 cartoon depictions of punk rockers, each one wearing an outfit that is representative of the bands featured on the album.

“This world shares the same audience. Fans of this music like the music; it’s not about the language. So, why not bring them together?” Gómez asks.

“Unite!” is distributed through indie distributor DLN, and will retail for approximately $15. The album will be promoted through college radio and punk-friendly media in all languages.

GROWING UP: Forget Hector “El Bambino.” The reggaeton star has officially changed his name to Hector “El Father.” The change comes with Hector’s evolution; “El Bambino” is the moniker he used when he was part of reggaeton duo Hector & Tito.

Hector was able to celebrate his new seniority in style Sept. 16, when his first major solo concert in his native Puerto Rico broke attendance records at José Miguel Agrelot Coliseum. According to the venue’s records, 15,205 people attended Hector’s “The Bad Boy” show, whose guest acts included Fat Joe and Alexis & Fido. The show was produced by PRPC Events and Water Brother/Evenpro.

RITMO FREEBIES: Latin retailer Ritmo Latino, fresh from wrapping up its annual conference in California, relaunched its Web site Sept. 22. The move accompanies Ritmo’s interest in stimulating online sales and exploring the possibility of paid downloads.

To foster consumer interest in the site, Ritmo will offer 12 exclusive tracks that customers can download for free. The tracks were originally recorded for reggaeton compilation “El Draft 2005,” which features new acts in the genre, due Sept. 27 on UBO.

The free tracks are not featured on “El Draft 2005,” and consumers do not have to purchase the album to access the downloads.

“We are looking to see what the reaction from our consumer is to the option of having downloads on the site,” head buyer Alberto Uribe says.

A NEW SPIN: Linda Compagnone, Sony Music International’s longtime senior director of A&R and marketing administration, has launched her own consultancy, LinSpin Productions, based in New York and Miami, offers A&R administration and management services. Compagnone can be reached at lin-spin@earthlink.net.
REVIEW

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

ALBUMS

GRETHEN WILSON
All Jacked Up
Producers: Grethen Wilson, Rich, Mark Wright
Epic
Release Date: Sept. 27

Sean Paul
The Trinity
Producers: various
VP/Atlantic
Release Date: Sept. 27

Tony Braxton
Libra
Producers: various
Blackground/Universal
Release Date: Sept. 27

Classical
Los Angeles Master Chorale
(Grant Gershon, Conductor), Maya Beiser
Reich, You Are (Variations); Reich, Cello Counterpoint
Producer: Judith Sherman Noness
Release Date: Sept. 27

Singles

Kenny Chesney
Who You'd Be Today
(3:55)
Producers: Buddy Cannon, Kenny Chesney
Writer: A. Mayo, B. Luther

Prince
S.T.T. (3:59)
Producer: Prince
Writer: Prince
Publisher: NPGMC
NPG Records (digital/download)

Prince posts a fresh iTunes exclusive with all proceeds going to a Baton Rouge, La., relief fund. The legend obviously poured his heart and soul into this new track, which was recorded solo in the wee hours of Sept. 2. “S.T.T.” is a stripped-down groove campaign humbly built with a naked beat, sparse funk guitars and sweet, soul-wrapping vocals. Lyrically, Prince launches his own hearing on how the government handled the crisis, and his unfurled yet tender voice matches the rawness of his words perfectly. It’s time 4 another groove.” The title initials refer to Sade’s “Sweetest Taboo,” a song looped on Prince’s Web site after the hurricane hit. —SP

Reggae

Sean Paul
The Trinity
Producers: various
VP/Atlantic
Release Date: Sept. 27

After leading the charge for dancehall’s mainstream influx, Sean Paul returns to his grittier roots on “The Trinity.” Unlike the heavy hip-hop influence found on 2002’s “Dutty Rock,” the new set harks back to such early indie singles by Paul as “Deport Dem” and “Infiltrate,” which flooded the underground scene. The slick beats that Tony Touch and the Nep-tunes provide have been replaced by such lesser-known producers as the Renaissance Crew (“We Be Blummin’”) and Lenky (“Evan’s Lane”). But while hip-hop weights like Busta Rhymes appeared last time, the full set is hearing opener “Monk’s Mood,” where pianist Monk and tenor saxophonist Coltrane subtly but brilliantly circle and embrace each other’s lines, to know the full set will be exceptional. 1957 was the turning point in both their careers, after which they independently experimented with classic expressions of creativity. There is scented documentation of Monk and Coltrane performing together during their six-month tenure, which is especially illuminating. Having just kicked his heroin addiction, Coltrane displays playful clarity, but it is Monk, with his cabaret card recently reprinted, who is the hands-down star. He’s elated and, as usual, unpredictably curvy in his leads and comps, especially on “Blue Monk” and “Epistrophy.” —DO

Rock

Neil Young
Prarie Wind
Producer: Neil Young
Reprise
Release Date: Sept. 27

On 2003’s concept album/performance art project “Greenland,” Neil Young proved (even after 30-odd studio albums) he could still surprise. Sadly, the same can’t be said for “Prarie Wind,” on which the artist rolls out the plain-spoken acoustic routine he first unveiled on 1992’s delightful “Harvest Moon” and revisited on 2000’s “Silver & Gold.” The similarities to the former are numerous here in chord and lyric. The strumming of “This Old Guitar” exactly matches that of the “Harvest Moon” title track, while the pensive sentiment of “Falling Off The Face of the Earth” calls to mind the syrupy, slightly repentant lines of “One of These Days.” Even his Elvis homage, “He Was The King,” has its antecedent in his deceased-entice pet tribute, “Old King,” both lowlights of their respective albums. Still, Young’s shaky voice remains endearing, particularly on pleasant opener “The Prayer,” yes, but not unwelcome. —BF

Switchfoot
Nothing Is Sound
Producers: John Fields, Switchfoot
Sparrow/Columbia
Release Date: Sept. 13

“Nothing Is Sound” builds on the ingredients that made 2002’s “The Beautiful Letdown” so successful: Switchfoot’s taut musicianship, Jon Foreman’s hauntingly potent lead vocals and introspective lyrics. Foreman is not afraid to challenge the status quo and go big on such songs as “Easier Than Love,” which bemoans the fact that sex sells everything from cars to magazines, and “Happy is a “Puppy Word,” which was inspired by a Bob Dylan quote. “The Shade Proves the Sunshine” is a gorgeous, go go ballad bolstered by understated production, while first single “Stars” is a lighter, melodic tune about overcoming chaos. Switchfoot has a gift for delivering hard-charging rock anthems with a lyrical depth and maturity that should sustain a long, successful career. —DEP

Big Star
In Space
Producer: Alex Chilton
Rhysidisc
Release Date: Sept. 27

“In Space” is the fourth proper Big Star album, but this new collection of music is hitting stores more than three decades after the original incarnation of the band called it quits back in the early ‘70s. In 2005, Big Star is founding members Alex Chilton and Jody Stephens plus Jon Auer and Ken Stringfellow of the Posies, who have made up an on-again, off-again touring edition of the band since 1994. “It’s unfair to call this a Big Star album, says Chilton. Our arrangement of the original DNA in the mix to make this a worthy listen for fans, yielding such flash-back-worthy standouts as the bouncy opener “Dony” and Auer’s seductive, harmony-laden “Lady Sweet.” —FC

Gretchen Wilson
All Jacked Up
Producers: Gretchen Wilson, Rich, Mark Wright
Epic
Release Date: Sept. 27

These days, a country revolution with her debut, “Here for the Party,” Gretchen Wilson hits a tire-squealing second gear with her follow-up. There is plenty of the grit that brought her here, on the title cut and the roadhouse anthem “One Bud Wiser,” as well as with Beoeph-styled drinkin’ music like “Not Bad for a Bartender” and “Rebel Child.” But she really impresses with her stone-cold country delivery on the ever-redneck “Skool Ring,” the endlessly morbid “He Ain’t Even Cold Yet” and the birking Merle Haggard duet “Politically Unorrect.” The tradition of the outback has taken a back seat to her personal life, but “Wildflower” returns Gretchen Crow to the pop of music pack. Such highlights as “I Know Why,” a ballad broaching loneliness, point to heavier than her 2002 hit “Soak Up the Sun.” Crow turns introspective on songs like “Perfect Lie” and gives Alison Krauss-type vocal intimacy to the title track. First single “Good is Good” boasts a typically melodic hook and inventive vocal phrasing, and shows the influence of George Harrison’s side ear and strings. But “Live It Up” is the only outright rocker in a provocatively righteous set reflecting love and life changes, and a philosophical world view encapsulated by closer “Where Has All the Love Gone?” —JB

SHERYL CROW
Wildflower
Producers: Jeff Trott, Sheryl Crow, John Shanks
A&M
Release Date: Sept. 27

Her most mature release to date, Crow has taken a back seat to her personal life, but “Wildflower” returns Sheryl Crow to the pop of music pack. Such highlights as “I Know Why,” a ballad broaching loneliness, point to heavier than her 2002 hit “Soak Up the Sun.” Crow turns introspective on songs like “Perfect Lie” and gives Alison Krauss-type vocal intimacy to the title track. First single “Good is Good” boasts a typically melodic hook and inventive vocal phrasing, and shows the influence of George Harrison’s side ear and strings. But “Live It Up” is the only outright rocker in a provocatively righteous set reflecting love and life changes, and a philosophical world view encapsulated by closer “Where Has All the Love Gone?” —JB

Michael Cusumano
Blue Note/Thelonious Records
Release Date: Sept. 27

Discovered only recently, this 1957 concert spotlighting Thelonious Monk and John Coltrane immediately becomes a top contender for jazz album of the year. All it takes is hearing opener “Monk’s Mood,” where pianist Monk and tenor saxophonist Coltrane subtly but brilliantly circle and embrace each other’s lines, to know the full set will be exceptional. 1957 was the turning point in both their careers, after which they independently experimented with classic expressions of creativity. There is scented documentation of Monk and Coltrane performing together during their six-month tenure, which is especially illuminating. Having just kicked his heroin addiction, Coltrane displays playful clarity, but it is Monk, with his cabaret card recently reprinted, who is the hands-down star. He’s elated and, as usual, unpredictably curvy in his leads and comps, especially on “Blue Monk” and “Epistrophy.” —DO

Toni Braxton
Libra
Producers: various
Blackground/Universal
Release Date: Sept. 27

Toni Braxton’s deep, sultry vocals first wowed fans in the early ‘90s on such hits as “Breathe Again” and “You’re Makin’ Me Feel” (the American Heart Assn. spokeswoman and mother of two young sons returns after three years with a new label and her sixth studio album. The 10-song set finds the singer doing what she does best: pouring her heart out in R&B and soul. Braxton still owns the road when it comes to slow jams, especially on “Midnite” and “Stupid.” It’s when she veers into the fast lane that things become a little uneven. Braxton pleasingly gets her groove going on “What’s Good” (which samples the Crusaders’ “In My Wildest Dreams”) and the Scott Storch-produced “Please.” But on “Take This Ring,” she treads too close on the heels of another Rich Hill-honed number, Amerie’s “One Thing.” —GM

Classical

Los Angeles Master Chorale (Grant Gershon, Conductor), Maya Beiser
Reich, You Are (Variations); Reich, Cello Counterpoint
Producer: Judith Sherman Noness
Release Date: Sept. 27

Here are debut recordings of two of Steve Reich’s most recent works: 2004’s “You Are (Variations),” for chorus and instrumental ensemble, and 2003’s “Cello Counterpoint” for eight cellos, in which cellist Maya Beiser plays, against seven parts she prerecorded. With texts drawn from Jewish scriptures and the work of philosopher Ludwig Wittgenstein, “You Are (Variations)” evokes the intimacy and cracking energy of medieval religious music. (The third movement quote is often-mined 14-century tune, “L’Homme Armé.”) At the

PUBLISHERS: Careers/BMG, Evansville, Little Blue Typewriter (BMI) BNA (CD promo)

Most lead singles from country albums are up-tempo anthems, but Kenny Chesney shoots straight for the heart with a devastatingly poignant ballad about death claiming someone too early. Chances are it will be more effective at drawing attention to his Nov. 8 release, “The Road and the Radio.” Post-Hurricane Katrina America will definitely react to lines like “Sunny days seem to hurt the most/I wear the pain like a heavy coat.” Though well-known for his sun-drenched ode to Caribbean life, country’s entertainer of the year here reminds everyone how effective he is when it comes to serving up a great ballad. —DEP

www.americanradiohistory.com
same time, however, Reich's fresh rhythmic play and his sharply etched textures are entirely modern. The musicians here gave the world premiere performances of these respective works, both the LAMC and Berkeley ensembles familiar with Reich's idiom and perform with authoritative ease. —AT

RENEE FLEMING Sacred Songs
Producer: Chris Hazell
Release Date: Sept. 27
It has been a busy recording year for celebrated American soprano Renee Fleming. In May, there was the "Haunted Heart" album with pianist Fred Hersch and guitarist Bill Frisell. Sept. 13 saw the long-awaited release of Strauss' opera "Daphne," conducted by Semyon Bychkov with Fleming in the title role. Now comes an album of easy-to-love sacred repertoire that includes such favorites as Bach's "Jesus, Joy of Man's Desiring," Schubert's "Ave Maria," Franck's "Panic Angelicus" and selections from Handel's "Messiah." Joined by the Royal Philharmonic Orchestra, conducted by Andreas Deitz, as well as guest artists including mezzo-soprano Susan Graham, violinist Mark O'Connor and the ensemble London Voices, the virtuosic Fleming simply soars through this music with her justly celebrated, utterly lovely voice. Sure to be a hit.—AT

ELECTRONICA MORCHEEBA The Antidote
Producers: the Godfrey Brothers
Echo/World's Fair

CRITICS' CHOICE: A • A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album reviews to Jonathan Cohen and single reviews copy to Chuck Taylor both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003 or to the writers in the appropriate bureau.

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)


PICK A • A new release predicted to hit the top half of the chart in the corresponding format.

LEGENDS

songwriters of Álvaro and Pe de Astrónom. The result: cool pop and a potential powerhouse for top 40's fall roster.—CT

BAB/HIP-HOP MARIO FEATURING JUVENTILE Boom (4:09)
Producers: Lil Jon
Writers: various
Publishers: various
3rd Street Music Group/J (CD promo)

During the past few years, it seems as though everyone in Lil Jon touches has turned to gold. Now, after wowing female audiences with his hit lead single, "You Should Let Me Love You," crooner Mario is hoping that Lil Jon's magic touch can propel him back to the top of the charts. Though the song has all the trappings of a formula R&B hit (not producer plus rap verse plus catchy hook equals the No. 1 spot), it is hard to determine how successful "Boom" will be. On one hand, Lil Jon's synthesized keyboard riff that seemed so cool in his earlier songs is now becoming annoyingly redundant. Then again, today's music listeners seem to embrace anything that has been heard before.—IMJ

REDMAN Rush Da Security (2:24)
Producer: Adam F.
Writers: R. Noble, J.F. Smith, A. Fenton
Publisher: ASCAP/PRS Island Def Jam (CD promo)
Rapper Redman is back in a rowdy shenana big way on this lead single from upcoming album "Red Gone Wild." The song finds him boasting about one of his two favorite activities: rum-running the door at a hot nightclub. (The other: His favorite pastime leaves behind a serious case of munchies.) From the blazing synthesizers to ram-bunctious lyrics, "Rush Da Security" sounds an awful lot like 2001's "Smashinth." ("Also produced by Adam F.)" and get's get Dirty.") While fans of his previous tear-up-the-club anthems will be happy to hear Redman's Britney Spears-like voice on his new songs, his finest doesn't seem to have strayed too far from his standard fare, this same rowdy energy that kept the '90s kids on the edge of their seats.

AMERICAN POP HISTORY

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THIS WEEK

THE BINGO NIGHTS FUNDRAISER

OCTOBER 1, 2005

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65
Rebirth Needed In New Orleans

A
s New Orleans rises out of discussions of rebuilding, culture—specifically the city's rich musical heritage, including its distinction at the birthplace of jazz—should not be left out of the equation. Massive federal funds will pour in to repair the destruction and shore up the broken levees. But restoring the Big Easy's soul is just as vital.

In that regard, the national jazz community needs to be vigilant. Clubs and performance spaces ravaged by Hurricane Katrina must be rebuilt, and longtime creative stalwarts of New Orleans' music scene, scattered throughout the United States, will need help to return home.

Business concerns will strive to make the city into a tourist destination again, but New Orleans does not need a Disneyland-like musical make-over. Paramount in its reconstruction is maintaining the music's integrity.

The federal government too often gives short shrift to cultural promotion—witness the shriveling of arts-related grants. But it is imperative that along with funding basic needs, our national tax dollars are earmarked to restore New Orleans' culture, support it and help it advance again.

LOUKE ARRIVES: It is rare to come across a jazz natural who arrives on the scene with his own voice. Meet 32-year-old guitarist Lionel Loueke, a rising star who has accumulated an impressive résumé of sideman duties with such marquee artists as Herbie Hancock, Wayne Shorter and Terence Blanchard. Benin, Africa-born and New York-based, Loueke buys and bops, soothes and rocks on his guitar, as evidenced in the trio he co-leads, Gilfema. The group makes its auspicious recording debut with its self-titled CD, which streets Sept. 27 on Obbligando. The disc offers a quiet, dreamy soundscape and fast, angular playing, all infused with West African music colors.

Gilfema includes Swedish-Italian bassist Massimo Biolcati and Hungarian drummer Ferenc Nemeth, who hooked up with Loueke first at Boston's Berklee College of Music in 1999 and later at Los Angeles' Thelonious Monk Institute in 2001. They all moved to New York in 2003, keeping the trio intact and active.

Loueke came to the States to "learn how to speak the jazz language," he says. "I grew up in Africa, so I wanted to keep my roots but also learn the jazz vocabulary. But I wanted to learn how to play jazz without having an African accent. That way I could be open to playing anything."

Loueke's talent was recognized quickly. After Loueke recorded two Blanchard albums and toured with him for three years, Hancock took Loueke under his wing. He recruited Loueke to write a new arrangement of Sting's "Sister Moon" for his "Possibilities" CD and enlisted him for his new Head Hunters group.

"Lionel can play anything: totally out, blues, tear-jerking stuff, rock and African," says Hancock, who recommended that the guitarist join the early-August concerts in Japan that Carlos Santana put together to commemorate the 60th anniversary of the atomic bombings there. "Carlos didn't know him, but he trusted my judgment. When Lionel played, he blew everyone's minds—the audience and Carlos' band. Their jaws were hanging."

"I call Herbie 'Master,' " Loueke says. "I learned so much from him when we were on the road for six weeks this summer. I remember him saying, 'I'm not playing music, I'm playing life.'"

That resonated with Loueke: "If you play music from the heart, you play life."

While focusing on Gilfema right now, Loueke has also recorded a solo guitar album, "I'm a Trance," with overdubs and loops. It is available at his website, lionelloueke.com. "This CD shows what I'm doing right now," he says.

REEVES STARS: Dianne Reeves not only sings in the new film "Good Night, and Good Luck," directed by George Clooney, but she also stars in the drama about blacklist-fighting broadcaster Edward R. Murrow, played by David Strathairn. Reeves sings '50s-era jazz tunes, including "One for My Baby" and "How High the Moon," as well as an original co-written by Clooney's aunt, Rosemary Clooney, "Who's Minding the Store?" The film premieres Sept. 23 at the New York Film Festival and opens Oct. 7 in New York and Los Angeles. Concord Records will release the soundtrack, Reeves' first new recording since 2003, on Sept. 27.
ARMSTEAD REMAINS 'RED HOT'  
Veteran Chicago Soul Singer/Songwriter Self-Releases Compilation

Melvin Van Peebles was there (she starred in his Broadway show "Don't Play Us Cheap"), as were Nickolas Ashford and Valerie Simpson. So was Night Train R&B reissue label head Aaron Fuchs.

"She's the woman who puts sequins and feathers on the funky blues," Fuchs said of "JOSHIE" Jo Armstead, who launched her self-released compilation "Red Hot" last month at New York's high-end West Side thrift shop/AIDS service organization Housing Works. "To say she was the paragon of the [1960s] Chicago soul scene says it all. She was part of a generation of Chicagoans that uniquely melded the spirituality of blues and gospel with the sophistication and hipness of modern pop."

An original Ikette with the Ike & Tina Turner Revue, Armstead says she co-wrote without credit the Ikettes' 1961 hit "I'm Blue (The Gong-Gong Song)." She scored an R&B hit in 1968 with the self-penned "Stone Good Lover." And she wrote hits for fellow Chicago soul artists, such as Garland Green's "Jealous Kind of Fella" and Ruby Andrews' "Casanova (Your Playing Days Are Over)."

But the Yazoo City, Miss., native also briefly teamed with then-budding New York-based songwriter duo Ashford & Simpson, with whom she wrote Ray Charles' 1966 hit "Let's Go Get Stoned."

"I was in San Francisco when I left like and went to L.A. for a few months," Armstead says, "but I had family in New York so I moved there for three years or so."

She recalls seeing Ashford & Simpson perform as Val & Nick a few blocks from her aunt's house in Brooklyn, then running into Simpson at a music publisher's office. "I played a little piano, but I gave it up altogether after seeing her play there," Armstead says.

But the three did team up to write approximately 45 songs, says, some of which, including "Let's Go Get Stoned," are administered by BMG Music Publishing in the Renleigh catalog. She also wrote a few more songs with Simpson including "I Got to Know Him," recorded by Chicago soul vocal group the Kittens.

When Ashford & Simpson left for Motown, Armstead left for Chicago—though she began recording the tracks now compiled in "Red Hot" in 1974 in New York. "Stepping Stones" was to have been the title track of a self-produced album for Stax that fell through with the label's demise. Armestead recently returned to New York and earned a liberal arts degree at the New School. She lives in the same building as Housing Works ("I keep telling them to put in a spiral staircase"), where Dustin Hoffman bought three copies of "Red Hot" when she pointed him in their direction. (Some proceeds from the CD benefit Housing Works.)

She notes that she is a big hit in England's Northern Soul scene, and has discovered that a copy of "Stick by Me Baby" by the Salvadors—the Northern Soul staple that she wrote and produced and considers "one of my biggest failures"—is now selling for $1,800.

Coming full circle, Armstead can be found singing backup with Simpson at Ashford & Simpson's Thursday-night open-mic shows at New York's Sugar Bar. And Armstead's daughter Chandra Jo Armstead is a longtime backup singer for Ashford & Simpson.
Most new acts approach their careers with a fierce determination to succeed. BarlowGirl is different. The best way to describe the trio might well be as "accidental rock stars."

The threesome "never wanted to be in a band. We never wanted to do music," says Alyssa Barlow, who performed with sisters Rebecca and Lauren in their father's music ministry for years. "Music has always been such a huge part of our family. We always just wanted to do something else."

Such ambivalence did not hinder BarlowGirl's Fervent Records self-titled debut, which sold 221,000 copies, according to Nielsen SoundScan, and earned the band kudos as 2004's most successful new act in the Christian community. Thus BarlowGirl's sophomore set, "Another Journal Entry" (due Sept. 27), is one of the genre's most anticipated new releases.

The album's title reveals the inspiration for the new songs. "We opened up our journals," Barlow says. "It's straight from the last year of our lives and what we've been going through, what we've been learning and different stories we've heard from people on the road. It's been a great, growing year for us too as we get to go out there and minister and to know what people are going through."

The new album mixes hard-charging rockers like the opening track, "Grey," and the edgy lead single, "Let Go," with such vulnerable ballads as "I Need You to Love Me" and "Porcelain Heart." Barlow says the latter song "went deeper in the issue of saving yourself... We got to dive a little deeper in certain subjects that we touched on the last album."

The Barlow sisters are well-known for their views on abstinence. Christian music fans first heard about the siblings in the song "Barlow Girl," a hit by the band Superchick that was written about them and their values. They make no bones about the fact that not only do they not believe in sex before marriage, they do not even believe in one-on-one dating.

Does the band worry that its radical stand might cause people to focus on its lifestyle instead of its music? No, the group welcomes any such attention.

"I love when the emphasis is on what we are speaking about, because at the end of the day, I don't really want to give another great song to the world," says Barlow, adding that the sisters decided to pursue a music career because they felt God was calling them to use music as a platform to offer hope and truth. "What I want to hear is not what a rockin' album [we've recorded]. I want to hear that I was able to be a part of impacting someone's life through what I said. Then I'm happy, I'm satisfied with what I'm doing."

Where does she see BarlowGirl in the future? "We never even planned on being here," she says. "So how exciting! I don't even know where God is going to put me in five to 10 years. I just know that wherever he calls me is going to be amazing."

A NEW STORY: One of my favorite bands, StorySide B, has signed with Gotee Records, and is gaining ground at Christian radio with the single "Miracle."

StorySide B comprises frontman Lucio Rubino, Jordan Mohilowski, Matt Lande, Ron McClend and Preston Pohl. I became a fan when Rubino and Mohilowski were first runners-up in the Exalting Him 2003 national talent search, where I served as a judge. Look for the band's Gotee debut Dec. 26.
BUSY TOP 10 CANNOT REVERSE DOWNWARD TREND

Even as a robust Sept. 13 slate renders seven chart starts in The Billboard 200’s top 10, album volume again drops from the same sales weeks of 2005, a common trend for most of this year:

This week’s chart-topper Paul Wall and company faced an especially tough climb, as last year’s 37th sales week saw two Nelly albums each start with more than 300,000 copies, while three other titles each surpassed 100,000. That compares with fewer in the 100,000-plus club on the current list, where Wall leads the pack at 176,600 units.

Nielsen SoundScan has not clocked the same-week album volume hike since the week ending June 19, and that spike was artificial, comparing Father’s Day business of 2005 to a non-holiday frame in 2004.

Album sales lag behind last year’s pace by 8.5% if you look at the raw data, by 8% if you use the adjusted SoundScan comparison that better aligns the 2004 sales weeks. The gap might worsen by the time Santa Claus finishes his rounds.

During the 2001-2003 span where album sales slid from one year to the next, 2003 was the only time that the march of superstar that invariably reached stores during any year’s last four months is made a difference. The gap actually got a little wider in the closing months of each of the prior two years.

In the know executives at two of the four major distributors tell me their companies will be hard-pressed to equal the album numbers they hit during the fourth quarter of last year, predictions that suggest stores could be in for a blue Christmas.

MISNOMER: Warner Music Group revived the label name Asylum, the operation was posts as an “incubator.” The recent success realized by Paul Wall and Mike Jones suggests the WMG brass might have to rethink that nomenclature, as both rappers obviously arrived full grown.

This week, 176,000 copies put Wall in first place on The Billboard 200 and Top R&B/Hip-Hop Albums, leading the former list by a 7% margin. Although Jones fell shy of the Big Chart summit, he rolled an even larger number, 181,000 copies, when his album entered The Billboard 200 at No. 3.

To date, “Who Is Mike Jones?” has sold 1.1 million, according to Nielsen SoundScan, with a “Screwed & Chopped” version laying on another 45,000 units.

Fellow Asylum-sold rapper Webbie has scanned 212,000 copies in the 11 weeks he has spent on the album charts. He ranks No. 154 on The Billboard 200, where Jones stands at No. 48.

VARIETY PACK: Tick through the 10 new entries in The Billboard 200’s top 20 and you might recall those variety packs of cereal that maybe your mom picked for road trips, a little something for everyone.

The second highest bow marks a career best for Christian rock band Switchfoot, entering the big chart at No. 3 while grabbing No. 1 on Top Christian Albums with 131,500 sold.

Its last studio album, “The Beautiful Letdown”—which has scanned 2 million copies since its release in February 2003—peaked at No. 16 on The Billboard 200 and never sold as many as 93,000 in any week.

Occupying the next two rungs are a study in feminine contrasts. Serena-

ized country vet Trisha Yearwood (No. 4, 117,500 units) is followed immediately by the Pussycat Dolls, a burlesque act that traded the cabaret for the studio (No. 5, 99,000 units).

Mature rock fans can revel in the arrivals of Paul McCartney (No. 6) and Bonnie Raitt (No. 19), with the former’s start of 91,500 exceeding what charts first-day reports had suggested. Younger rockers can choose from harder-edged Trapt (No. 14) or introspective singer-songwriter David Gray (No. 16).

Reggae’s flag flies high in the hands of Damian “Jr. Gong” Marley (No. 7), son of the legendary Bob Marley. The prognosis’ 85,500 copies stand as the largest opening week by a reggae artist in Nielsen SoundScan history, while Charlie Wilson’s start at No. 10 represents old-school R&B (71,000 copies). . . .
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**Youngest son of Bob Marley scores biggest opening week (86,000) for a Reggae artist since SoundScan began in 1991.**

Rockers reach new chart peak with second album. Single "Stand Up" is top 10 at 18 radio stations.

Icelandic act scores chart's high and best sales week (63,000). Sold-out concert streamed live on MPR's Web site.

Group's latest yields first top 10, 11,000 copies, with 229 runs in Los Angeles.

**Legend celebrates 80th birthday with all star collaboration and his sixth top 10 this year. Top Blues Albums (23,000 copies).**

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<td>Dane Cook</td>
<td>Telerecords</td>
<td>Retail</td>
</tr>
<tr>
<td>MARY MARY</td>
<td>WARNER BROS</td>
<td>Lifehouse</td>
</tr>
<tr>
<td>Crazy Frog</td>
<td>MADONNA</td>
<td>Mary Mary</td>
</tr>
<tr>
<td>Gretchen Wilson</td>
<td>SOUL JAM</td>
<td>The Simple Life</td>
</tr>
<tr>
<td>Dierks Bentley</td>
<td>WARNER BROS</td>
<td>For A Little While</td>
</tr>
<tr>
<td>Michael Franti</td>
<td>EMI</td>
<td>Something To Be</td>
</tr>
<tr>
<td>Cheri</td>
<td>GOODIES</td>
<td>Goodies</td>
</tr>
<tr>
<td>David Matthew Band</td>
<td>JIVE</td>
<td>Stand Up</td>
</tr>
<tr>
<td>George Jones</td>
<td>REVENGE</td>
<td>Hits I Missed...and I Didn't</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>EMI (UK)</td>
<td>Greatest Hits 2</td>
</tr>
<tr>
<td>Institute</td>
<td>SONY</td>
<td>Disturb Yourself</td>
</tr>
<tr>
<td>Audioslave</td>
<td>SONY</td>
<td>Out Of Exile</td>
</tr>
<tr>
<td>The Click Five</td>
<td>SONY</td>
<td>Greetings From Immie House</td>
</tr>
<tr>
<td>Gucci + Paul Rodgers</td>
<td>WARNER BROS</td>
<td>Return Of The Champion</td>
</tr>
<tr>
<td>Tommy Lee</td>
<td>MCA</td>
<td>Mind Body &amp; Soul</td>
</tr>
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<td>AC/DC</td>
<td>EMI</td>
<td>Album II</td>
</tr>
<tr>
<td>Tom Petty</td>
<td>WARNER BROS</td>
<td>Highway To policemen</td>
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<tr>
<td>Jimmy Buffett</td>
<td>EMI</td>
<td>A Different Kind Of Pain</td>
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<tr>
<td>Jimmy Buffett</td>
<td>WARNER BROS</td>
<td>Karma And Effect</td>
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<tr>
<td>The Rolling Stones</td>
<td>WARNER BROS</td>
<td>City Of Evil</td>
</tr>
<tr>
<td>Alejandra Guzmán</td>
<td>DRAKE</td>
<td>Seventeen Days</td>
</tr>
<tr>
<td>George Strait</td>
<td>Sony</td>
<td>Somewhere Down In Texas</td>
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<td>AKON</td>
<td>SONY</td>
<td>Troubadour</td>
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<td>Trey Songz</td>
<td>SONY</td>
<td>I Gotta Make It</td>
</tr>
<tr>
<td>Genesis</td>
<td>SONY</td>
<td>Invisible Hand</td>
</tr>
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</table>

**Sales Data Compiled by SNELSON SOUNDSCAN.**
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shake It Off</td>
<td>Taylor Swift</td>
<td>Republic Records</td>
</tr>
<tr>
<td>2</td>
<td>Gold Digger</td>
<td>3LW</td>
<td>EMI Records</td>
</tr>
<tr>
<td>3</td>
<td>Let Me Hold You</td>
<td>Faith Evans</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>4</td>
<td>Play</td>
<td>Faith Evans</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>5</td>
<td>Wake Me Up When September Ends</td>
<td>Meat Loaf</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>6</td>
<td>Don't Cha</td>
<td>VH1</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>7</td>
<td>Cool</td>
<td>VH1</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>8</td>
<td>Soul Survivor</td>
<td>VH1</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>9</td>
<td>You And Me</td>
<td>VH1</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>10</td>
<td>Feel These Hazel Eyes</td>
<td>Tim McGraw</td>
<td>Epic Records</td>
</tr>
</tbody>
</table>

**Note:** The table above represents a portion of the Hot 100 Airplay chart from Billboard. The chart ranks songs based on airplay data for the previous week.

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lonely No More</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>2</td>
<td>This Is How You Lose A Broken Heart</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>3</td>
<td>Breaking Away</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>4</td>
<td>Hold On</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>5</td>
<td>Happy To Me</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>6</td>
<td>I'll Be There For You</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>7</td>
<td>You'll Find Me</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>8</td>
<td>Only You</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>9</td>
<td>Let Me Go</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>10</td>
<td>Good Is Good</td>
<td>Matchless</td>
<td>A&amp;M Records</td>
</tr>
</tbody>
</table>

**Note:** The table above represents a portion of the Adult Contemporary chart from Billboard. The chart ranks songs based on radio airplay in the adult contemporary format.

### MODERN ROCK

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Tread On Bros Times</td>
<td>Good Charlotte</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>2</td>
<td>You're Just Like Me (I Swear)</td>
<td>Good Charlotte</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>3</td>
<td>Leave Me</td>
<td>Good Charlotte</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>4</td>
<td>Wake Me Up When September Ends</td>
<td>Meat Loaf</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>5</td>
<td>Don't Cha</td>
<td>VH1</td>
<td>Hollywood Records</td>
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<td>9</td>
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<td>Tim McGraw</td>
<td>Epic Records</td>
</tr>
<tr>
<td>10</td>
<td>You And Me</td>
<td>VH1</td>
<td>Hollywood Records</td>
</tr>
</tbody>
</table>

**Note:** The table above represents a portion of the Modern Rock chart from Billboard. The chart ranks songs based on radio airplay in the modern rock format.
### POP 100 AIRPLAY

#### POP 100 AIRPLAY

| Title                                                                 | Artist                                             | Format | Pop Weekly # | Date
|----------------------------------------------------------------------|----------------------------------------------------|--------|--------------|------
| **1.** Without You                                                  | La Roux                                             | 100     | 1            |     
| **2.** Cant Stop                                               | G-Eazy, H.E.R.                                       | 100     | 2            |     
| **3.** You're Not Alone                                        | Luke Combs                                          | 100     | 3            |     
| **4.** All I Want                                                | Sam Smith                                           | 100     | 4            |     
| **5.** If We Were Vampires                                      | Post Malone                                         | 100     | 5            |     
| **6.** The Middle                                               | Imagine Dragons                                     | 100     | 6            |     
| **7.** Pretty Little Liars                                       | Dua Lip                                            | 100     | 7            |     
| **8.** Rain On Me                                               | Taylor Swift                                        | 100     | 8            |     
| **9.** Let Her Go                                               | Shawn mendes                                        | 100     | 9            |     
| **10.** Kissing Me                                             | Dan Reynolds                                        | 100     | 10           |     

#### POP 100 SINGLE SALES

| Title                                                                 | Artist                                             | Format | Pop Weekly # | Date
|----------------------------------------------------------------------|----------------------------------------------------|--------|--------------|------
| **1.** Dang Dang                                             | Smokie Norful                                       | 100     | 1            |     
| **2.** I Want It                                            | Bebe Rex                                           | 100     | 2            |     
| **3.** Homecoming                                           | En Vogue                                           | 100     | 3            |     
| **4.** Whenever                                               | Taylor Swift                                        | 100     | 4            |     
| **5.** Happy                                               | Justin Bieber                                        | 100     | 5            |     
| **6.** Love Story                                          | Sugarland                                           | 100     | 6            |     
| **7.** Don't Wanna Grow Up                                    | Panic! At The Disco                                 | 100     | 7            |     
| **8.** Yellow                                               | Coldplay                                           | 100     | 8            |     
| **9.** Will You Still Love Me                                 | Taylor Swift                                        | 100     | 9            |     
| **10.** Sunshower                                          | The Killers                                        | 100     | 10           |     

### POP 100

| Title                                                                 | Artist                                             | Format | Pop Weekly # | Date
|----------------------------------------------------------------------|----------------------------------------------------|--------|--------------|------
| **1.** Gold Digger                                              | Diddy                                              | 100     | 1            |     
| **2.** Shake It Off                                          | Mariah Carey                                        | 100     | 2            |     
| **3.** You Got Me                                             | Sara Evans                                         | 100     | 3            |     
| **4.** Can't Stop                                               | G-Eazy, H.E.R.                                       | 100     | 4            |     
| **5.** All I Want                                               | Sam Smith                                           | 100     | 5            |     
| **6.** It's Not Right                                         | Nick Jonas                                          | 100     | 6            |     
| **7.** The Middle                                               | Imagine Dragons                                     | 100     | 7            |     
| **8.** Breaking My Heart                                       | The Killers                                        | 100     | 8            |     
| **9.** Don't Wanna Grow Up                                    | Panic! At The Disco                                 | 100     | 9            |     
| **10.** Don't You Want Me                                      | Taylor Swift                                        | 100     | 10           |     

### Chart Legends

- **Top 40**: The top 40 songs are based on audience impressions measured by Nielsen BDS and Nielsen Broadcast Data Systems.
- **Top 100**: The top 100 songs are based on audience impressions measured by Nielsen BDS and Nielsen Broadcast Data Systems.
- **Pop Weekly**: The Pop Weekly chart is based on audience impressions measured by Nielsen BDS.
- **BDS**: The BDS chart is based on audience impressions measured by Nielsen BDS.
- **Pop 100 Airplay**: The Pop 100 Airplay chart is based on audience impressions measured by Nielsen BDS.
- **Pop 100 Singles Sales**: The Pop 100 Singles Sales chart is based on sales data measured by Nielsen BDS and Nielsen Broadcast Data Systems.
- **Hitpredictor**: The Hitpredictor chart is based on audience impressions measured by Nielsen BDS.

**Data for week of OCTOBER 1, 2005**

**Charts Legend**: See chart legends for rules and explanations.
Building Better Deals & Better Shows

KEYNOTE Q&A
KEVIN WALL
Founder & CEO, Network Live

ANNOUNCING
Legend of Live Award Recipient
JACK BOYLE
Founder of Cellar Door Concerts

Get Face to Face with...
Dennis Arfa, Artists Group International
Charles Attal, Charles Attal Presents
Paul Beard, Bar Performance Hall
David Bernste in, Rock-'n-Cargo
Jeffery Bischof, Cider Block
Tim Borror, The Agency Group
Matthew Burrows, Lapidus & Hoff, LLP
Bart Butler, Rock Solid Security
Susan Butler, billboard
Ashley Capps, A C. Entertainment
Mark Cheatham, ICM
Bill Chipp, Billboard Sponsorship Report
Andy Cirzan, Jam Productions
Tamara Conde, Billboard
Peter Conlon, Peter Conlon Presents
Tony Conway, Buddy Lee Attractions
Marty Diamond, Little Big Man Booking
Ron Essig, Creative Artists Agency
Mike Evans, Sports and Entertainment, SAG
Liana Farnham, Sony Music
Ken Fertaglich, The Agency Group
Harlan Frey, Roadrunner Records
Stuart Galbraith, Clear Channel Entertainment, UK
Ricardo Garcia-Morales, Warner/Chappell & Minuit PC
Neil Glazer, Madison House Inc
David Goldfinger, Ticketmaster
Alex Hodges, House of Blues Concerts
Patterson Robb, Drive-By Trucker
Chris Hooper, Montrey Peninsula Artists
Bruce Houghton, Skyline Music
Jeffrey M. Isler, Robertson Taylor
Charlie Jones, Capital Sports & Ent.
Dave Kirby, TID
Harvey Leeds, Epic Records
Ken Levitan, Vector Management
Eric Logan, XM Satellite Radio
Mike Luba, Madison House
Pam Matthews, Ryman Auditorium
Jay Marciano, Radio City Entertainment
Doc McPherson, McPherson & Kolmansohn
Jon Meglen, Concerts West
Paul McGuinness, Principle Management
Merrick Mercuriadis, Sanctuary Artists
Jerry Nicholalt, Jam Productions
Heath Miller, Excess 48 Entertainment
John Moore, Promoter/Talent Buyer
Greg Oswald, William Morris Agency
Randy Phillips, AES Live
Tom Poleman, Clear Channel New York
Kate Ramos, Vivel!
Michael Rapino, Capitalists Entertainment
Bill Reid, Rising Tide Productions
Simon Renshaw, Strategic Artist Management
Bob Reus, Pace Concerts
John Scher, Metropolitan Talent
Jeffrey Singer, Segal McCormack Singer & Mahaney, Ltd.
Charlie Walker, Clear Channel Entertainment
Neil Warnock, The Agency Group
Gene Yoham, AOL Tickets
David Zedeck, Creative Artists Agency
AND MANY MORE!

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touring and label relations, plus roundtable discussions
featuring... country, Latin, hip-hop, rock/metal, jam bands,
jazz/blues, pop, ticketing, international, security insurance,
merchandise, sponsorships, production/travel, state of the industry (Subject to change)

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Top R&B/Hip-Hop Albums

1. Kanye West - The College Dropout
2. Diddy - Last Train To Paris
3. Jay-Z - The Blueprint 3
4. Cam'ron - Come Home With Me
5. Cassie - Cassie

Top Reggae Albums

1. Bob Marley & The Wailers - Legend
2. Buju Banton - I Am A Rasta
3. Capleton - Omega
4. Toots & The Maytals - Everything
5. Beenie Man - Time Will Tell

BETWEEN THE BULLETS

Charlie Wilson’s latest effort, “Charlotta, Last Name Wilson,” enters Top R&B/Hip-Hop Albums at No. 5 and opens on The Billboard 200 at No. 10.

The singer’s former solo peak on the big chart was No. 152, when “Bridging the Gap” debuted in 2001.

The new set’s title song, penned by R. Kelly, is the most-played track at 22 stations and returns to No. 1 at Adult R&B with 1,473 detections, a record for male artists at the format.


—Ralph George
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**COUNTRY SINGLES SALES**

- **RCKY TPK 95**
  - "Inside Your Heaven" by Diamond Rio
- **DREAM BIG**
  - "She's My Valentine" by Tim McGraw
- **HURT**
  - "There Ain't Nothin' Gonna Stop Me Now" by George Strait
- **RESTLESS**
  - "Little Town" by Randy Travis
- **BIG BLUE NOTE**
  - "I Hope" by Toad the Wet Sprocket
- **BOONDOCKS**
  - "I'm Gonna Be" by Faith Hill
- **LIKE WE NEVER LOVED AT ALL**
  - "The Buddha of Suburbia" by The Hooters
- **HERE'S TO YOU**
  - "Mary's Country Love Song" by Tanya Tucker

---

**HOT COUNTRY SONGS**

- **1**
  - "Ain't Nothin' Gonna Stop Me Now" by George Strait
- **2**
  - "Inside Your Heaven" by Diamond Rio
- **3**
  - "She's My Valentine" by Tim McGraw
- **4**
  - "There Ain't Nothin' Gonna Stop Me Now" by George Strait
- **5**
  - "I'm Gonna Be" by Faith Hill
- **6**
  - "I Hope" by Toad the Wet Sprocket
- **7**
  - "The Buddha of Suburbia" by The Hooters
- **8**
  - "Mary's Country Love Song" by Tanya Tucker

---

**HIT PREDICTOR**

- **MISS ME BABY**
  - "Home Run" by Blake Shelton
- **SOMETHING TO BE PROUD OF**
  - "The Movie That You Are" by Brad Paisley
- **SOMEBODY'S HERO**
  - "It's Only Love" by Miranda Lambert
- **STAY WITH ME (BRASS BED)**
  - "You and Me" by Keith Urban
- **ALL JACkED UP**
  - "I'm Gonna Be" by Faith Hill
- **PLAY SOMETHING COUNTRY**
  - "I'm Gonna Be" by Faith Hill
- **ALCOHOL**
  - "It's Only Love" by Miranda Lambert
- **MISSISSIPPI GIRL**
  - "I'm Gonna Be" by Faith Hill
- **THE BEST MAN**
  - "It's Only Love" by Miranda Lambert

---

**COUNTRY MUSIC UPDATE**

- **TODAY'S MARKS CHESEY'S FASTEST START**

As the announcement of his brief marriage to Renee Zellweger made headlines, the lead single from Kenny Chesney'sومة: "The Road and the Radio," makes its own news, entering Hot Country Songs at No. 26.

That's the singer's highest bow to date, and the highest for any male artist since Alan Jackson's No. 25 start with "Where Were You (When the World Stopped Turning)" in November 2001.

Chesney's "Who You'd Be Today" tops his previous high, set when "Keg in the Closet" began at No. 38 in the May 7 issue. It peaked at No. 6.

Since Jackson's now classic post-Sept. 11 anthem arrived, only Shania Twain and Gretchen Wilson have made loftier bows: Twain's "I'm Gonna Getcha Good!" debuted at No. 24 (October 2002), and Wilson's "All Jacked Up" recently entered at No. 21 (Aug. 13).

Garth Brooks remains the modern-era debut champ, clenching to the title he set when "The Thunder Rolls" came on at No. 19 in May 1991.

—Wade Jesen

---

**BETWEEN THE BULLETS**

**TOP LATIN SONGS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title / (Artists)</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td><strong>LA TORTURA</strong></td>
<td>Shakira Featuring Alejandro Sanz</td>
<td>Epic/Latino Records</td>
<td>(1)</td>
</tr>
<tr>
<td>27</td>
<td>LUIS FONSI</td>
<td>Capítulo III: Evolución (14.98)</td>
<td>Epic/Latino Records</td>
<td>(14.98)</td>
</tr>
<tr>
<td>28</td>
<td>DJ KANE</td>
<td>La Diosa (18.98)</td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>29</td>
<td><strong>EL GUERRERO</strong></td>
<td>Luis Miguel</td>
<td>BMG Latin America</td>
<td>(18.98)</td>
</tr>
<tr>
<td>30</td>
<td><strong>LA DINASTIA DE TAZUANITA</strong></td>
<td><strong>Michelle</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>31</td>
<td><strong>EL GIGANTE DE AMERICA</strong></td>
<td><strong>De La Gente</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>32</td>
<td><strong>PATRULLA 81</strong></td>
<td><strong>Kiky La Doncella</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>33</td>
<td><strong>BETO TERRAZAS</strong></td>
<td><strong>Los Caras De La Moneda</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>34</td>
<td><strong>LOS REHENES</strong></td>
<td><strong>Los Rehenes</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>35</td>
<td><strong>MARCO WITT</strong></td>
<td><strong>Marco Witt</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>36</td>
<td><strong>SAMURAY</strong></td>
<td><strong>La Mejor. Coleccion</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>37</td>
<td><strong>CONJUNTO PRIMAVERA</strong></td>
<td><strong>De La Gente</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>38</td>
<td><strong>LO QUE QUEDA DE TRAVESURA</strong></td>
<td><strong>Daddy Yankee</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>39</td>
<td><strong>LA CAMISA NEGRA</strong></td>
<td><strong>Juanes</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>40</td>
<td><strong>MI CREDO</strong></td>
<td><strong>K-Paz De La Sierra</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>41</td>
<td><strong>VESTE VETE</strong></td>
<td><strong>Oiga Taron</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>42</td>
<td><strong>SIEMPRE TU A MI LADO</strong></td>
<td><strong>Marco Antonio Solís</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>43</td>
<td><strong>YO VOY</strong></td>
<td><strong>Zon &amp; yummy Featuring Daddy Yankee</strong></td>
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<td>(18.98)</td>
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<tr>
<td>44</td>
<td><strong>NO TE PRECUNAS POR MI</strong></td>
<td><strong>El Chepo De Santa Ana</strong></td>
<td>Sony Music Latin</td>
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<tr>
<td>45</td>
<td><strong>CANTA CORAZON</strong></td>
<td><strong>Alexandre Fuentes</strong></td>
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<td>(18.98)</td>
</tr>
<tr>
<td>46</td>
<td><strong>NO</strong></td>
<td><strong>Shakira</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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**TOP LATIN ALBUMS**

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<thead>
<tr>
<th>Week</th>
<th>Title / (Artists)</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>LA TORTURA</strong></td>
<td>Shakira Featuring Alejandro Sanz</td>
<td>Epic/Latino Records</td>
<td>(1)</td>
</tr>
<tr>
<td>2</td>
<td><strong>LOS REIROS DEL NORTE</strong></td>
<td><strong>Kambumbo</strong></td>
<td>Warner Latina</td>
<td>(10.98)</td>
</tr>
<tr>
<td>3</td>
<td>LUIS FONSI</td>
<td>Capítulo III: Evolución (14.98)</td>
<td>Epic/Latino Records</td>
<td>(14.98)</td>
</tr>
<tr>
<td>4</td>
<td><strong>DJ KANE</strong></td>
<td>La Diosa (18.98)</td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>5</td>
<td><strong>EL GUERRERO</strong></td>
<td>Luis Miguel</td>
<td>BMG Latin America</td>
<td>(18.98)</td>
</tr>
<tr>
<td>6</td>
<td><strong>LA DINASTIA DE TAZUANITA</strong></td>
<td><strong>Michelle</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>7</td>
<td><strong>EL GIGANTE DE AMERICA</strong></td>
<td><strong>De La Gente</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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<tr>
<td>8</td>
<td><strong>PATRULLA 81</strong></td>
<td><strong>Kiky La Doncella</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>9</td>
<td><strong>BETO TERRAZAS</strong></td>
<td><strong>Los Caras De La Moneda</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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<tr>
<td>10</td>
<td><strong>LOS REHENES</strong></td>
<td><strong>Los Rehenes</strong></td>
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<tr>
<td>11</td>
<td><strong>MARCO WITT</strong></td>
<td><strong>Marco Witt</strong></td>
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<td>(18.98)</td>
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<tr>
<td>12</td>
<td><strong>SAMURAY</strong></td>
<td><strong>La Mejor. Coleccion</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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<tr>
<td>13</td>
<td><strong>CONJUNTO PRIMAVERA</strong></td>
<td><strong>De La Gente</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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<tr>
<td>14</td>
<td><strong>LO QUE QUEDA DE TRAVESURA</strong></td>
<td><strong>Daddy Yankee</strong></td>
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<td>(18.98)</td>
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<tr>
<td>15</td>
<td><strong>LA CAMISA NEGRA</strong></td>
<td><strong>Juanes</strong></td>
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<tr>
<td>16</td>
<td><strong>MI CREDO</strong></td>
<td><strong>K-Paz De La Sierra</strong></td>
<td>Sony Music Latin</td>
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<tr>
<td>17</td>
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<td>18</td>
<td><strong>SIEMPRE TU A MI LADO</strong></td>
<td><strong>Marco Antonio Solís</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
</tr>
<tr>
<td>19</td>
<td><strong>YO VOY</strong></td>
<td><strong>Zon &amp; yummy Featuring Daddy Yankee</strong></td>
<td>Sony Music Latin</td>
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<tr>
<td>20</td>
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<td><strong>El Chepo De Santa Ana</strong></td>
<td>Sony Music Latin</td>
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</tr>
<tr>
<td>21</td>
<td><strong>CANTA CORAZON</strong></td>
<td><strong>Alexandre Fuentes</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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<tr>
<td>22</td>
<td><strong>NO</strong></td>
<td><strong>Shakira</strong></td>
<td>Sony Music Latin</td>
<td>(18.98)</td>
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Data for week of OCTOBER 1, 2005 | CHARTS LEGEND on Page 86
<table>
<thead>
<tr>
<th>Canada Albums</th>
<th>United Kingdom Albums</th>
<th>France Albums</th>
<th>Germany Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1 (CANADA)</strong></td>
<td><strong>#1 (UNION KINGDOM)</strong></td>
<td><strong>#1 (FRANCE)</strong></td>
<td><strong>#1 (GERMANY)</strong></td>
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<tr>
<td><strong>#2 (CANADA)</strong></td>
<td><strong>#2 (UNION KINGDOM)</strong></td>
<td><strong>#2 (FRANCE)</strong></td>
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<tr>
<td><strong>#3 (CANADA)</strong></td>
<td><strong>#3 (UNION KINGDOM)</strong></td>
<td><strong>#3 (FRANCE)</strong></td>
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<td><strong>#4 (CANADA)</strong></td>
<td><strong>#4 (UNION KINGDOM)</strong></td>
<td><strong>#4 (FRANCE)</strong></td>
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<tr>
<td><strong>#5 (CANADA)</strong></td>
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<td><strong>#5 (FRANCE)</strong></td>
<td><strong>#5 (GERMANY)</strong></td>
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<tr>
<td><strong>#6 (CANADA)</strong></td>
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<td><strong>#9 (CANADA)</strong></td>
<td><strong>#9 (UNION KINGDOM)</strong></td>
<td><strong>#9 (FRANCE)</strong></td>
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<tr>
<td><strong>#10 (CANADA)</strong></td>
<td><strong>#10 (UNION KINGDOM)</strong></td>
<td><strong>#10 (FRANCE)</strong></td>
<td><strong>#10 (GERMANY)</strong></td>
</tr>
</tbody>
</table>

**Japan Albums**

1. BON JOVI (NEW)
2. TATSURO YAMASHITA (NEW)
3. EIKICHI YAZAWA (NEW)
4. M-FLO (NEW)
5. BON JOVI (NEW)
6. TATSURO YAMASHITA (NEW)
7. EIKICHI YAZAWA (NEW)
8. M-FLO (NEW)
9. BON JOVI (NEW)
10. HIGH AND MIGHTY COLOR & GO! GO! GO!

**Canada Albums**

1. KANYE WEST
2. THE BLACK EYED PEAS
3. GREEN DAY
4. HILARY DUFF
5. 50 CENT
6. THE KINKS
7. MC CARTNELL
8. MEDLEY
9. THE KILLERS
10. THE ROLLING STONES

**United Kingdom Albums**

1. THE ROLLING STONES
2. PAUL MCCARTNEY
3. THE BLACK EYED PEAS
4. BLOOD DON'T TEAR MY APART
5. RORY Gallagher
6. SIMPLE MINDS
7. THE ROLLING STONES
8. JAMES BLUNT
9. THE KILLERS
10. THE ROLLING STONES

**France Albums**

1. PETER LEMAR
2. JAMES BLUNT
3. CALLE퟈트
4. THE ROLLING STONES
5. JAMES BLUNT
6. MICHAEL JACKSON
7. LOUISE HOFFSTEN
8. THE ROLLING STONES
9. JAMES BLUNT
10. PETER LEMAR

**Germany Albums**

1. JAMES BLUNT
2. JAMES BLUNT
3. JAMES BLUNT
4. PETER LEMAR
5. JAMES BLUNT
6. JAMES BLUNT
7. JAMES BLUNT
8. JAMES BLUNT
9. JAMES BLUNT
10. JAMES BLUNT

**Sweden Singles**

1. STEP UP
2. HAVE A NICE DAY
3. YOU'RE BEAUTIFUL
4. ON THE LIGHT IN OUR SOUL
5. THE ROLLING STONES
6. PETER LEMAR
7. MICHAEL JACKSON
8. LOUISE HOFFSTEN
9. THE ROLLING STONES
10. THE ROLLING STONES

**Austria Albums**

1. DURCH DEN MONSUN
2. DIE EINE 2005
3. DON'T CHA
4. LOVE TO BE LOVED BY YOU
5. ON THE LIGHT IN OUR SOUL
6. THE ROLLING STONES
7. THE ROLLING STONES
8. JAMES BLUNT
9. THE ROLLING STONES
10. JAMES BLUNT

**Spain Albums**

1. PETER LEMAR
2. JAMES BLUNT
3. CALLE퟈트
4. THE ROLLING STONES
5. JAMES BLUNT
6. MICHAEL JACKSON
7. LOUISE HOFFSTEN
8. THE ROLLING STONES
9. JAMES BLUNT
10. PETER LEMAR

**Norway Albums**

1. YOU'RE BEAUTIFUL
2. DON'T CHA
3. WHAT'S IN IT FOR ME
4. PON DE REPLAY
5. CRAZY FROG
6. THE ROLLING STONES
7. JAMES BLUNT
8. JAMES BLUNT
9. JAMES BLUNT
10. JAMES BLUNT

**Wallonia Singles**

1. ALAIN Souchon
2. JAMES BLUNT
3. JAMES BLUNT
4. PETER LEMAR
5. JAMES BLUNT
6. JAMES BLUNT
7. JAMES BLUNT
8. JAMES BLUNT
9. JAMES BLUNT
10. JAMES BLUNT

**Ireland Singles**

1. D'ZRT
2. RITA GUERRA
3. CRAZY FROG
4. HUMANOS
5. SIGUR ROS
6. THE ROLLING STONES
7. JAMES BLUNT
8. PETER LEMAR
9. CRAZY FROG
10. CRAZY FROG

**Mexico Albums**

1. FOBIA
2. SHAKIRA
3. BELANOVA
4. BENNY IBARRA
5. A.B. GUANTANILLA/LOS KUMBIA KINGS
6. CAFE TACUBA
7. ALEJANDRO FERNANDEZ/EL CORONADO
8. VARIOUS ARTISTS
9. VARIOUS ARTISTS
10. VARIOUS ARTISTS

**Portugal Albums**

1. D'ZRT
2. RITA GUERRA
3. CRAZY FROG
4. HUMANOS
5. SIGUR ROS
6. THE ROLLING STONES
7. JAMES BLUNT
8. PETER LEMAR
9. CRAZY FROG
10. CRAZY FROG

**Poland Albums**

1. David Gray
2. PAUL MCCARTNEY
3. KRAZY KIDS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS

Go to www.billboard.biz for complete chart data
**CHARTS**

**LEGEND**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Pop Adult Contemporary charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- Where indicated, this award indicates the title with the chart's biggest percentage growth.
- Indicates albums entered top 100 of The Billboard 200 and has been removed from Heatseeker chart.

**Pricing/Configuration**

CD/CD+DVD: price indicates standard or equivalent prices, which are projected from wholesale prices. After price indicates albums available only on DualDisc. CD/DVD also price indicates CD/DVD combo only available. "DualDisc available" indicates CD/DVD combo available. Price and vinyl LP availability are not included on all charts.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

**RECURRENT RULES**

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and have been at or below 30. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 20 weeks and rank below 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10. In detections or audience, provided there are retail gauging enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 50.

**SINGLE CHARTS**

- Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports compiled and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles, sales data is compiled from a national subset of core stores that specialize in those genres.

- Catalog titles are included. For Modem Rock and Latin). For Modern Rock and Latin.

**DANCE CLUB PLAY**

Compiled from a national sample of reports from clubs, DJs.

- Titles with the greatest club play increase over the previous week.

**ALBUMS**

- Recording Industry Association of America (RIAA) certification for net shipments of 500,000 albums (Gold). RIAA certification for net shipments of 1 million units (Platinum). RIAA certification for net shipments of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For direct view, and to view the album with a running time of 1 minute or more, the RIAA multiplies shipments by the number of days and/or licenses. Certification for net shipments of 500,000 albums (Gold). Certification of 200,000 units (Platinum). Certification of 40,000 units (Gold).

**SINGLES**

- RIAA certification for 100,000 paid downloads (Gold). RIAA certification for 200,000 paid downloads (Platinum). Numerical within symbol indicates album's multi-platinum level. RIAA certification for net shipments of 500,000 albums (Gold).

**MUSIC VIDEO SALES CHARTS**

- RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for television, longform videos. RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for television, longform videos. RIAA platinum certification for net shipment of 100,000 units for television, longform videos.

**DVD SALES/VIDEOSALES/VIDEO RENTALS**

- RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. RIAA platinum certification for sales of $2 million in sales at suggested retail price. RIAA gold certification for a minimum sale of 125,000 units or $1 dollar volume of $9 million of retail for theatrically released programs, or at least 125,000 units and $1 million at suggested retail for non-theatrical titles. RIAA platinum certification for a minimum sale of 200,000 units or dollar volume of $18 million at retail for theatrically released programs, and at least, 50,000 units and $2 million at suggested retail for non-theatrical titles.

**TOP INTERNET**

**ARTIST**

**SONG**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Distributor</th>
<th>Label</th>
<th>Format</th>
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<tbody>
<tr>
<td>Nothing Is Sound</td>
<td>Switchfoot</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>The Rolling Stones</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
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<tr>
<td>Paul McCartney</td>
<td>Paul McCartney</td>
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<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
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<tr>
<td>CHAS &amp; DIANNE</td>
<td>CHAS &amp; DIANNE</td>
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<td>Nothing Is Sound</td>
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<td>The Moody Blues</td>
<td>The Moody Blues</td>
<td>Sony Music Entertainment</td>
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<tr>
<td>Queen</td>
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**TOP SOUNDTRACKS**

**ARTIST**

<table>
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<th>Label</th>
<th>Format</th>
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<tbody>
<tr>
<td>The Sound Of Silence</td>
<td>Simon &amp; Garfunkel</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
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<td>Midnight Cowboy</td>
<td>John Barry</td>
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<tr>
<td>The Score</td>
<td>Paul McCartney</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>Happy Days</td>
<td>Various Artists</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>Saturday Night Fever</td>
<td>Various Artists</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>The Godfather</td>
<td>Nino Rota</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>The Exorcist</td>
<td>Various Artists</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
<td>Nothing Is Sound</td>
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<tr>
<td>The Last Waltz</td>
<td>The Band</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
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<tr>
<td>The Bodyguard</td>
<td>Whitney Houston</td>
<td>Sony Music Entertainment</td>
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<td>Various Artists</td>
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**TOP COMEDY**

**ARTIST**

<table>
<thead>
<tr>
<th>Title</th>
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<th>Distributor</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>The Fray</td>
<td>The Fray</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
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<tr>
<td>Lady Antebellum</td>
<td>Lady Antebellum</td>
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<tr>
<td>Blake Shelton</td>
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<td>Nothing Is Sound</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
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<td>Nothing Is Sound</td>
</tr>
<tr>
<td>Carrie Underwood</td>
<td>Carrie Underwood</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
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</table>

**TOP COMEDY ANIMATION**

**ARTIST**

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<th>Title</th>
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<th>Label</th>
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<tbody>
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<td>Fairly OddParents</td>
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<td>Nothing Is Sound</td>
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<tr>
<td>The Simpsons</td>
<td>The Simpsons</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>South Park</td>
<td>South Park</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>Family Guy</td>
<td>Family Guy</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
</tr>
<tr>
<td>American Dad</td>
<td>American Dad</td>
<td>Sony Music Entertainment</td>
<td>Nothing Is Sound</td>
</tr>
</tbody>
</table>

**DATA FOR WEEK OF OCTOBER 1, 2005**

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256 ACRE RANCH $15,000,000

EXQUISITE OCEAN-VIEW $6,800,000

PREMIER LOS FELIZ SPANISH $5,990,000
Los Feliz C102B. Very private, 6BD/6BA & 1/2BA + office on 1/2acre. Great view of the city. Beautiful details. Meticulously maintained. Hurry. Rosemary Low/Lawyer 310.428.8686

3218 HAMILTON WAY $998,000
Santa Barbara. 3BD/2BA, all units vacant! (2) 2BD/1BA units (1) 3BD/2BA unit, 2bd/2ba & decos. Views of Downtown. Rare opportunity, come see to believe! Place/Clark 323.671.2330

HAL LEVITT ARCHITECT $3,595,000
Hancock Park. 1 story spectacular 3w/3.5B office on cul-de-sac overlooking Wilshire Country Club w/ breathtaking panoramic views! St. Regis. Danny Kagaof 310.428.8686

BEACHFRONT JEWEL $3,299,000
Westside. 3BR+contemporary on Silver Strand. Beautifully maintained 4BD/3BA home. Mkt has shifting areas, Pismo, Palm Beach, & Silver + project. Linda Carminoff 310.345.7544

300 S MCCADDEN P. AVE $3,208,000
Hancock. Steak & Tudor in Inlands. Dramatic step down living room w/ beamed ceiling, awesome picture window & fireplace. 5BD/5BA, get your pool! Starona Alperin 310.688.3708

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1071 FRANKLIN AVENUE $3,195,000
Sunset. St. 7-piled, dramatic Caperco above Sunset. 5BD w/ unobstructed ocean views. Driveaway leads to 40x14 ft. Slate driveway. Lumi's. Shirene Alperin 310.888.3702

PRISTINE UPPER EAST $1,955,000
Santa Barbara. This lovely upper east home is the epitome of comfort and elegance. 3BD/2.5BA, formal ch, den, ctc. 3 bd to downtown & Mission. Rhonda Grant 805.859.7886

1344 WARNER AVENUE $1,595,000
Westside. Charming home in fabulous east 3BD/3BA + den, remodeled 1/2BA + bar & 2 fireplaces, hdwd fls, & open floor plan. A must see! Patricia Abelson 310.888.3705

OPPORTUNITY KNOCKS $1,555,000

PRIVATE GO F CESEBET $1,455,000
Palm. Joseph & Carla, Sunn. cotton in the heart of Westwood's most sought after.分析 bathrooms, gourmet kit, covered ceilings, upper floor must see! Gaddis/Skari 310.696.3605

1558 CAMEL AVENUE #305 $859,000
Westwood. Stunning med combo in one of Westwood's most sought after.分析 bathrooms, gourmet kit, covered ceilings, upper floor must see! Gaddis/Skari 310.696.3605

OPEN 2-5 09/25/05

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3220 N KNOLL DRIVE $865,000

101 ADELE AVENUE $2,500,000
Westside. 5BD/4.5BA. Meticulously maintained 2-story home. Large family rm, media rm, and office. View of mountains. Beach: $19,900

2617 HAMPTON WAY $989,000
Silver Lake. 4 units. Fantastic owner/user w/ character details, updates, great income. Hi ceilings, hdwd fls, fireplaces, & views! Joseph Lighthill 323.655.1108

1316 WESTLY RANCH $950,000
Silver Lake. All units vacant! (2) 2BD/1BA units (1) 3BD/2BA unit, 2 bd & deco's. Views of Downtown. Rare opportunity, come see to believe! Place/Clark 323.671.2330

3200 KNOBBY DRIVE $895,000

RUTH HARDY PARK $679,000
Palm Springs. 3BD/2BA. Tastefully updated & remodeled mid-century classic. central location, poolside & views, lush mature landscaping. Randy & Andrew 760.327.9572

3933 CUMBERLAND AVENUE $669,000
Los Feliz. 2BD/1BA. One-car garage, central location. Western house, walki...
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We currently have intern opportunities in the following areas: Editorial, Sales & Marketing, Finance, Production, Operations, and VNU eMedia Information Marketing.

Qualified candidates must be from undergraduate or graduate institutions that agree to grant academic credit to students in return for program participation for one semester. The candidate should have a strong desire to pursue a career in the business-to-business arena. An interest in magazine publishing in a plus since many of the internship opportunities available at our publications, which include but are not limited to Billboard, Adweek, and The Hollywood Reporter. We seek candidates with proven records of leadership and achievement who demonstrate the capacity for continuous development. Also important is the ability to communicate ideas clearly, and to work collaboratively. Additionally, candidates must have strong computer skills including Word, Excel, Access and PowerPoint.

Interested candidates should e-mail a resume outlining their area of interest and a resume to internships@vnbusinessmedia.com. Visit our website: www.vnbusinessmedia.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please.

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NOTICES/ANNOUNCEMENTS

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 bjbevents@billboard.com

646.654.4660 for more information visit: www.billboardevents.com

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DANCING AT THE SUMMIT

The dance industry gathered at the 12th annual Billboard Dance Music Summit, a three-day gala packed with power players, panels and parties that began Sept. 19 at New York's Union Square Ballroom. A Billboard Q&A with international DJ/producer/remixer Stuart Price highlighted the event, panels engaged on such topics as technology, brand marketing, licensing and radio formats.

(Photos: Ham Barag)

MUSIC

Panel artist Georgie
Porgie, left, and his Mad Industries artist Joel Cardwell took a break between panels to strike for the camera—and to discuss the buzz surrounding their duet "It's Over." The track, which originally appeared on DJ Mike Chait's two-disc set "Arrival" (Live/Music Plant), will soon be serviced to club DJs with new remixes.

Billboard Co-executive editor
Tamar Connell opened the "Billboard Master Class," which focused on new business models. Shown, from left, are 3 Artist Management GM Suchan Ibrahim, Connell, DJ Vlad, BMI president Eddie Gordon, Ultra Records president, Patrick Moneymaker, Warner Music Records director of dance and lifestyle marketing Orlando Puerta and artists Jon Johnston and Barbara Tucker.

Today's 

...today's

...consumers are faced with various ways of accessing the music, encompassing iPods, mobile phones, blogs and videogames. Navigating this evolving terrain was the topic of discussion, a focus for discussion on "The Buzz Surrounding Their Duet "It's Over."" The track, which originally appeared on DJ Mike Chait's two-disc set "Arrival" (Live/Music Plant), will soon be serviced to club DJs with new remixes.
MADONNA’S CONFESION

Everybody is talking about Madonna and her new Warner Bros. album "Confessions on a Dancefloor." That includes producer Stuart Price, who is Madonna’s main collaborator on the forthcoming album—and who was the focus of The Billboard Q&A at the 12th annual Billboard Dance Music Summit (see Backbeat, page 93). During the Sept. 20 one-on-one interview with your wireless Inside Track editor, Price spoke candidly about working with Madonna. Price—who was the musical conductor on the singer’s Re-Invention tour—said the entire album, including the vocals, was recorded in his home studio in London. Apparently, he has a female neighbor that cries throughout the day and night. So, if you listen closely to the album, “you may hear her on background vocals,” Price said with a laugh.

Madonna wanted to make an unabashed dance-pop album from the get-go, Price said. The continuously mixed, 12 song set opens with lead single "Hung Up," which can be heard in the new Motorola ROKR/iPod TV spot. Other titles include "Get Together," "Sorry," "How High" and "Forbidden Love." He called "Like It Or Not" the perfect way to close the album. Basically: It's Madonna saying, "This is who I am. This is what I do. Take it or leave it," Price told conference attendees, who were hanging on his every word.

When talk turned to his life as Grammy Award-winning remixer (and DJ) Jacques Lu Cont, Price told the story of how he came up with the cheeky moniker. "I wanted to hear something on the BBC get tripped up while saying it," he said, referring to the third word in the name. With a wide grin, he happily added, "Which has happened."

RETURN OF THE SMILEY FACE

Bon Jovi has just matched an international chart record set by the Beatles. The New Jersey band's latest album, "Have a Nice Day," opens this week at No. 1 on Japan’s Original Confidence (Oricon) charts, becoming its third album to do so. The Beatles are the only other international act to claim such a hat trick. Universal Music Japan reports that the album has sold more than 200,000 copies since its Sept. 14 release. Bon Jovi’s first No. 1 in the land of the rising sun was "Cross Road" (1994) which sold 1.1 million; the second was "These Days" (1995), which sold 800,000-plus.

MISTER BIG STUFF

Daddy Yankee’s Oct. 8 concert at the American Airlines Arena in Miami will be filmed for a pay-per-view special set to air in November. It will be the last stop on his Who’s Your Daddy trek. The on-demand, pay-per-view will be available through satellite, cable and DirecTV. Dish Network will carry it internationally.

MILSPAS BACK AT RLC

RCA Label Group has re-signed country legend Ronnie Milspa. The artist scored No. 1 hits during his first stint on RCA, which ran from 1973 until 1992. Meanwhile, RLG imprint Arista Nashville has dropped Carolyn Dawn Johnson and Rebecca Lynn Howard from its roster.

LIKE HONEY TO A BEE

After six years with Sony Music Nashville, director of press and publicity Anita Mandell is leaving Sept. 23 to form Big Buzz PR. The company launches Oct. 1 on Music Row. No clients have been announced.

THREE IS FAMILY

Vince Clarke of British duo Erasure and his wife Tracy welcomed Oscar James into the world Sept. 8. The first child for both, Oscar weighed a mighty 9 lbs. 10 oz. Track hears that the newly formed trio is doing just fine—and that, for some reason, Oscar cannot stop playing with his toy synthesizer. Meanwhile, Clarke’s Erasure partner, Andy Bell, is gearing up for the Oct. 4 release of his solo album, "Electric Blue," on Sanctuary.

TIME OF HIS LIFE

Sure, lead single “Feed Your Mind” from Paul Oakenfold’s second studio album will first be heard in an international TV spot for Toyota (see story, page 30). Well, Oakenfold tells Track that the album, due next year, includes collaborations with Los Angeles rock band Bad Apples, L.A. rapper Sifter, pioneering British Grandmaster Flash, Pharrell Williams and actress Britanny Murphy. Oakenfold calls Murphy an amazing singer who is featured on "Faster Kill Faster Still Pussyfoot," which he calls a "dirty house track." Oakenfold is also scoring two films: "Victims" and "Yellow," which is being readied for its premiere at Sundance.

MUY BIEN

Mexican pop/R&B duo Sin Bandera is releasing its new album in November. Sources say the set will feature duets with Italian star Laura Pausini and R&B star Brian McKnight. Sin Bandera has been busy with several collaborations, including tracks with the Kumbia Kings and Franco De Vita.

POSTMAN CAUGHT ON VIDEO

Track has learned that the Presidents of the United States of America shot their latest video using only mobile phone cameras. The video for the track “Some Postman,” culled from the band’s last studio album "Love Everybody," was filmed in Seattle in just one day using a variety of Sony-Ericsson mobile video phones. Director Grant Marshall of Film Headquarters said he had spent 18 months looking for a band willing to go along with the mobile-only film concept. The band currently is playing limited U.S. dates, and is planning an Australian tour in October.

EDITORIAL

By Sarah Han

EXECUTIVE TURNTABLE

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Gold Auction

The T.J. Martell Foundation has partnered with Ill-Eagle Enterprises, which designs and produces awards licensed by the Recording Industry Assn. of America, to launch the Gold and Platinum Charity Auctions for Leukemia, Cancer and AIDS Research. Each month, for 10 days, music memorabilia enthusiasts can bid on eBay for framed, one-of-a-kind platinum or gold record awards. The inaugural auction began Sept. 12 and includes artist awards from the Killers, Big & Rich, Kelly Clarkson, the Black Eyed Peas and Gretchen Wilson. Those interested in bidding can access all Martell eBay auctions by clicking on the eBay link at tjmartellfoundation.org. All proceeds will benefit research done at the Mayo Clinic and other medical centers.
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