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TOP INTERNET 1  IL CHOP / IL CHOP
TOP JAZZ 1  MICHAEL BURLE / IT'S ALL RIGHT
TOP CONTEMPORARY JAZZ 1  HORTON / THE MUSICAL
TOP POP CATALOG 1  THE WEED WHACKERS / WEEED WEEDS
TOP REGGAE 1  THE RANDOM / TRASH
TOP WORLD 1  THE LONGBEST YARD / THE LONGBEST YARD
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Define Partnership Terms From The Beginning

BY BILL SIDDONS

Imagine you started a group—let’s call it “The Few”—and wrote all of its hits in just five years. Your partner, the lead singer, then decides to leave for a solo career. Still, promoters are eyeing the hit song for The Few. There are opportunities for TV specials, merchandise offers and more. So, who gets to profit from the band you built together? Can you call your band with the new singer the Few, or is it The Fewer? Can your ex-partner use the name if his solo career fails? You wrote all the songs, but who decides whether your biggest hit, “Big One,” is used in that Trojan ad?

Most important, what do you tell the kids? “Mommy and daddy still love you, but the vocals are going to sound different now.”

The passion that drives you to care only about creating art can blind you to the fact that you are also starting a business. From Day One, you are building assets with a bunch of partners—it is like being married to several people at once. The safest way to protect your art for the future is to address that from the beginning.

Clear agreements early can save you years of pain and heartache, preserve your finances and, most important, safeguard your relationship with your fans. Ultimately, perhaps the most important asset you will be creating is the brand. Ownership of that brand may be the critical factor in determining who lives in poverty and who lives in wealth.

The list of bands that have lost one or more members who were crucial to their sound or brand identity reads like the roster for the Rock and Roll Hall of Fame: The Temptations, Pink Floyd, The Doors, Van Halen, AC/DC, Supertramp, Little River Band, Alice in Chains, Styx, Journey. Despite key personnel changes, these bands still have active careers. The people profiting are the people who own the names (the brands) and are able to work under those names. They may not be who you think.

Often the brand lives on after the departure of the artists who have clearly created the force—the unique face and/or voice. In short, the heart and soul of the band.

In some cases (AC/DC, Van Halen), the band goes on to redefine its sound and direction, and in the process redesigns its brand. In others, the original sound is unimportant, and that brand is used to enrich new members.

Consider the recent case involving my original client, the Doors. The drummer, John Densmore, and the estate of Jim Morrison sued the other two original members for abusing the trademark and using it without permission by touring at the 21st Century Doors—and they won.

This story could have had a very different outcome. But because there were valid contracts signed, it was a relatively inexpensive path. The partnership contracts provided that a veto by any member could stop a proposed project or use. No one ever imagined at the time that it would come to litigation and cold, hard cash up-front—but that is how it happens.

Now consider what happened to our recent client Bizarre Scorching Gobie, the founding members, singers and songwriters of Little River Band. They now call themselves BSGB.

Little River Band had phenomenal U.S. success during the late ’70s and early ’80s, producing music indelible to a generation of concertgoers and radio listeners. The brand’s original members created—including the name Little River Band, the acronym LRB and the symbol of the gibbon in their logo—was unmistakable to fans worldwide.

One by one, the original members re-signed from the LRB corporate entity to invest in their families and their solo careers. Guitarist Stephen Hougham, a non-original band member, was well after the brand was established, was granted rights to the trademarks. He tours the United States, making millions annually, performing LRB classic hits and pretending his group as Little River Band—although not one original member remains in the group.

Houssain has sued BSB many times to stop them from making reference to his history or connection with Little River Band. Under settlement agreements reached in 2002 in Australia and this year in Florida, BSB can make only limited use of the brand they created. And without control of that brand, they are unable to market themselves effectively. Essentially, they are artistically and economically silenced. Sadly, the fans suffer most. No one has ever mistaken an Elvis impersonator for Elvis. A new band playing someone else’s hits under the original name is no different than the performers doing Liberace or Judy Garland in the Legends of Las Vegas show. But it is legal.

If you are going to start a career in the music business, you should start it with your eyes wide open. Make sure you understand who owns and controls what is important to you, and that you have it in writing.

If your talent translates into greatness, and if you have a career that lasts, you must protect your art. Take control of it early, so instead of a legacy of bitterness and heartache, your legacy is about the music. Spend your best years onsetage, not in court.

Bill Siddons is a personal manager and partner in Core Entertainment. Additional clients include Alice in Chains, Jerry Cantrell, Elayne Boosler and Michael Glabicki of Rustled Root.

Record Plant Studios Alive And Thriving

Contrary to the “Studio Survival” story in last week’s issue, Record Plant Recording Studios in Hollywood has not closed. Nothing could be further from the truth.

The studio reports that it is alive and thriving and remains a market leader that continues to attract top stars. At the time the article ran, Record Plant was fully booked with A&M president/producer Ron Fair, Will I Am of the Black Eyed Peas, Evanescence and Christina Aguilera all in session at the legendary facility. Billboard regrets the error and apologizes to Record Plant.

FOR THE RECORD

Let your colleagues know what’s on your mind. Send letters to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
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(The latest news from Billboard.biz)

Indictments in Largest U.S. Raid

A federal grand jury indicted three men in connection with the largest counterfeit CD raid in U.S. history. The Oct. 12 charges in San Jose, Calif., for criminal copyright infringement and other crimes followed simultaneous raids at 13 locations in the San Francisco Bay Area and in Austin. The operations resulted in the seizure of more than 500,000 CDs (about 85% were Latin music), more than 1 million CD inserts, thousands of DVDs and 3,300 snack bags, which are metal discs capable of pressing multiple CD/DVD copies.

Clear Channel Boots Two After Payola Probe

The fallout continues from New York State Attorney General Elliot Spitzer’s settlement with Sony BMG, as a Clear Channel executive faces investigation for evidence of wrongdoing in two instances that led to the dismissal of the connected individuals. The settlement alleged that Clear Channel programmers engaged in pay-for-play activities. In other instances, the company found evidence of inappropriate conduct, and those individuals have been the subject of disciplinary action.

Apple’s iVideo

Steve Jobs adds video clips to iTunes

SuperDiscs

George Benson’s new CD may be a Monster

Virgin Makeover

Simon Wright helms retail revamp

Modern Heroes

William Morris act, the Bravery is on the rise

Standard Stewart

Singer shares his vision in a Billboard Q&A

The Divide Widens At Sony BMG

Sony’s and Bertelsmann’s scrum for control of Sony BMG Music Entertainment is boiling over from back-room bickering to public spat.

Unnamed Bertelsmann executives told The New York Times Oct. 10 that they want to dump chief executive Andrew Lack, Sony’s top officer in the joint venture, when his contract expires next year.

Competitive unrest on the corporate level and inside the merged music company—hardly a secret—is coming to a head with the impending departure of COO Michael Smellie. BMG’s highest-ranking active executive.

Sources have indicated to Billboard that Lack may not name a successor to Smellie, leaving Bertelsmann out of the top rung of the Sony BMG power structure.

Sony insiders characterize the situation as a tit-for-tat negotiation play by Bertelsmann to prevent Lack from having the upper hand in dictating the joint venture’s management structure in the wake of Smellie’s exit. They maintain the question of the COO role has been left open to avoid making Smellie a lame duck.

However, even Sony executives recognize their growing stranglehold on power in a venture billed as a so-called “merger of equals.” “Sony has been more of an equal partner, if not a senior partner,” a former Sony executive familiar with the situation says. “And that perception was amplified when it was announced that Smellie was leaving.”

Contrary to Lack’s repeated insistence that culture rivalries are not an issue inside the company, Sony and Bertelsmann are keeping score on who holds what position—literally. The former Sony executive explains that the companies use a point system to assign value to senior management positions. The chairman role, held by Bertelsmann chief creative officer Rolf Schmidt-Holz, gets four points; the CEO three; the COO two; and the CFO, held by Sony Music vet Kevin (continued on >>p10)

Garth Brooks Rides, Retail Fumes

NASHVILLE—With just four days of airplay, Garth Brooks storms into the Hot Country Songs chart at No. 18 this issue with “Good Ride Cowboy.”

The single’s fast start breaks the record for highest debut on the Billboard country chart during the Nielsen Broadcast Data Systems-monitored airplay era. The previous mark was set by Brooks in 1991 when “The Thunder Rolls” bowed at No. 19.

Brooks, who has retired from touring, has not had a new single on the radio since 2003. Country stations are treating his return as an event.

The song was played in those first four days on 112 of the 118 monitored stations used by Billboard in tabulating the chart, including WYGY Cincinnati, which spun “Good Ride Cowboy” an incredible 83 times.

WYGY PD Steve Giuttari admits he “may have gotten a little carried away” spinning the song once per hour, but he says, “It was a major event. It’s the best song he’s done in 10 years.”

Retailers, however, are less thrilled about Brooks’ success—thanks to his new affiliation with Wal-Mart. Brooks recently, signed a multiyear, exclusive pact with the retailer, making Wal-Mart and its Sam’s Clubs and wal-mart.com outlets the only places where his new music will be commercially available (Billboard, Aug. 27). A boxed set that includes previously unreleased material from Brooks will be released by Wal-Mart in late fall.

“Looks like Garth forgot what was selling his product from his beginning—the record stores,” says Jon Kerlikowske, operations manager of Tower Records’ Nashville store on West End Avenue.

“Garth did a great disservice to retailers by choosing to get into bed exclusively with Wal-Mart,” says Brian Smith, VP of store operations for the Value Central chain. “By doing so . . . he sim- (continued on >>p10)

UP FRONT
UpFront
SONY BMG (cont.)

from >p6
Kellerer. One. A six-to-four advantage for Bertelsmann is set to swing to a four-to-four parity if Smirllle is not replaced. However, BMG executives do not see it that way, given Schmidt-Hoitz’s hands-off approach to his role as non-executive chairman. They have responded by lobbying Smirllle to rethink his decision to leave the company at year-end; the executive has balked at such suggestions.

Sony BMG has struggled to establish its own culture and identity. “Morale is low, there’s still two cultures clashing, executive infighting is the norm, and there’s an absence of vision and leadership,” says a Sony BMG executive in New York.

Bertelsmann executives in Germany privately grip that Lack has not delivered on the merger’s promises, although publicly, they voice support for the company’s performance. In its most recent quarter ended June 30, the joint venture posted a net loss of $18 million. And Universal Music Group has stretched its lead in market share, now at 36% in the United States, according to Nielsen SoundScan, compared with Sony BMG’s 26%.

Bertelsmann is particularly upset with market-share declines at BMG, a unit that had its best year ever before the merger, riding high with artists like Usher and Avril Lavigne. What is more, Bertelsmann is still expecting that Lack—a favored executive of Sony chairman/CEO Howard Stringer—will jumpship to assume greater responsibilities within Sony some time in the near future. Lack counter that such characterizations are unfair, pointing out that he has exceeded cost-cutting targets associated with the merger, wringing out more than $400 million in savings—$50 million above his mandate. Supporters claim he also has increased the company’s A&R spending by 15%, rebuffing suggestions he is not interested in the creative aspects of the business.

No matter how badly Bertelsmann wants Lack out, Sony selects the CEO for a five-year window, under terms of the joint-venture agreement, a Sony source says. Lack reportedly has six months left on his deal.

In response to the New York Times story, Stringer issued a statement of support for Lack, noting that the focus should be on overall performance, not just quarterly results and market share.

“Andy Lack has executed this very complicated merger between Sony Music and BMG music brilliantly,” he said. “The partners are in this together for the long term.”

Additional reporting by Emmanuel J. Lehnard in London and Wolfgang Spahn in Germany.

Sheridan Square To Buy V2

Hirsch Merger Filing Reveals Co. Finances

NEW YORK—Even as Sheridan Square Entertainment negotiates the acquisition of V2’s North American assets, its merger with Hirsch International is proceeding, according to a filing with the Securities and Exchange Commission.

According to sources, Sheridan Square has signed a letter of intent to acquire V2’s North American assets and is working on closing that deal. The Square access to public funds; the principal owners of Hirsch the option of eventually cashing out their investment; and shareholders the option of owning a high-risk, possibly high-reward company with no risk of losing their money. According to the filing, last year Sheridan Square, which includes Arteris, Musicrama and Compedia, lost $6 million on sales of $38 million. With full-year results of Compedia included, Sheridan Square operations combined lost $13.4 million on sales of $44.1 million.

Sheridan Square lost $2.02 million on sales of $19 million in the six months ended June 30, but the company had $102.0 million in earnings before interest, taxes, depreciation and amortization. As of July 30, the Sheridan Square balance sheet showed $97.9 million in notes payable and $9.5 million drawn down from the company’s $12.5 million revolver.

It listed cash at $323,000, receivables at $117.7 million and inventory at $7.2 million. Total assets were $51.9 million, including its music catalog, valued at $14.5 million, and $13 million in shareholder equity.

According to the document, Sheridan Square built its company by acquiring Musicrama in July 2003 for $10 million. The following month Sheridan Square paid $14 million in cash and assumed $7 million in liabilities to take over controlling interest in Arteris from Danny Goldberg and Michael Chambers. Earlier in the year, Arteris paid $300,000 to acquire Van Guard Classics.

In 2004, Sheridan Square paid $750,000 and $800,000, respectively, to acquire Tone Cool Records and Triloca in May, $150,000 for Ropeadope Records in September, and $4.8 million to acquire Compedia, with $3 million still to pay.

As of June 30, Sheridan had 111 full-time employees, including 40 at its record labels, 30 in distribution and 32 in corporate management and administration.

Hirsch’s U.S. operation has 33 employees. V2 and Sheridan Square declined to comment.

BROOKS (cont.)

from >p6
ply injected more confusion into the minds of casual music shoppers today who don’t understand the load-lier, exclusive game.

“Traditional retail was there when he got his start, racked the first single and every piece of product thereafter, and this is the thanks we get,” Smith fumes. Kelliker says Tower will discontinue selling Brooks’ catalog titles at the end of the month, noting, “His catalog sales have been minimal over the last few years.”

At Value Central, Smith says Brooks’ sales have “slumped” during the past few years while he has been out on the timeline. “We passed on the offer to restock before the transition from Capitol, and we are glad we did,” Smith says. “Our policy is and will continue to be [supporting] artists that support traditional retail. Offering a warehouse retailer or a new cut to a big player is one thing. Going exclusively to a big box with no alternative is something else altogether.”

Wal-Mart will sell some box sets, but in the end if he ever hopes to sell a new album with the strength he has in years past, he better hope Wal-Mart stays in the music business, Smith says. “My colleagues at retail won’t soon forget.”

Giutari is not concerned about the Wal-Mart exclusive.

“He’s in country radio,” he says, “all of our listeners shop at Wal-Mart.”

It remains unclear whether “Good Ride Cowboy” will be included in the boxed set. “Good Ride Cowboy” is a tribute to Brooks’ friend Chris LeDoux, a country artist and rodeo star who died earlier this year. It was written by Jerry Lee Vienman, Richie Brown and Brooks’ manager, Bob Doyle, and produced by Brooks’ longtime collaborator, Allen Reynolds.

KTMQ Monterey, Calif., put it immediately into heavy rotation. Assistant PD Jim Pearson says Monterey is a big rodeo town, and Chris LeDoux has a special place in people’s hearts. So this is a double whammy for us.”

In June, Brooks split with his longtime label home, Capitol Records, and took his entire catalog of 15 projects with him. During his Capitol years, he sold more than 100 million albums, according to the Recording Industry Assn. of America.

Additional reporting by Wade Jessen in Nashville.

GARTH BROOKS’ new single has set country radio afire, but retail resists Wal-Mart’s exclusive.

BROOKS (cont.)

The European Commission on Oct. 12 overhauled convoluted rules on collective licensing, making it easier to license music online in the European Union’s 25 member countries. The EC charged that the policy—giving rights-holders and commercial users of copyright-protected material a choice of their preferred means of licensing. It aims to create a system ensuring musical rights can be cleared efficiently on an EU-wide basis so the European online market can catch up with that in the United States.

WEB SITE TO AID UNSIGNED ARTISTS

Universal Music U.K. has joined forces with revived indie label Don’t Drop the Bomb Records to launch a new music Web service dedicated to the late John Peel, the highly revered British radio broadcaster/DJ. Accessible at johnpeelmusic.com, the new service invites unsigned acts anywhere in the world to upload their demo recordings for assessment by music enthusiasts and interested A&R executives.

SANTUARY TO CUT STAFF BY 25% The Sanctuary Group will reduce its head count by 175 employees (25% of its worldwide staff) by the year’s end, reveals a memo from CEO Oct. Taylor Kennedy that was e-mailed to the staff Oct. 7. Most of the layoffs will take place in North America, continued on >p12
they MIGHT BE giants

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PETTY NAMED 2005 CENTURY AWARD HONOREE

LOS ANGELES—Tom Petty presented the inaugural Billboard Century Award to George Harrison in 1992. Now it’s Petty’s turn to receive the honor.

The Century Award, Billboard’s highest honor for creative achievement, will be presented to Petty Dec. 6 during the Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas. The awards will be telecast live on Fox.

“This award comes at a particularly nice time, as the Heartbreakers and I go into the 30th year of our career,” says Petty. “I’m very honored that Billboard has acknowledged me with this award.”

“Tom Petty is one of the true great singer/songwriters,” Billboard co-executive editor Tamar Conniff says. “Petty’s songs and lyrics go to the root of the American dream. For over 30 years, Petty has been a rock icon who continues to inspire new generations of artists. We are honored to present him with the 2005 Century Award.”

At 54, Petty shows no signs of slowing down. He and the Heartbreakers just completed a successful North American tour, drawing more than 550,000 fans to the 36 shows reported to Billboard Boxscore. Petty is wrapping up his third solo album, “Highway Companion,” due in the spring. While sources say he has been in discussions with Sanctuary Records, there is no official word on a new label home. He has previously recorded for Shelter, Backstreet/MCA and Warner Bros.

Petty also has four songs in Cameron Crowe’s new movie, “Elizabethtown,” and on the accompanying soundtrack, which came out Sept. 13.

Influenced by ’50s rock and the British bands of the ’60s, Petty and the Heartbreakers crafted their own brand of rock ’n’ roll, generating such hits as “American Girl,” “Breakdown,” “Don’t Me Like That,” “Refugee,” “The Waiting,” “You Got Lucky” and “Don’t Come Around Here No More.”

The Heartbreakers have sold more than 50 million albums worldwide, including their top-selling “Greatest Hits,” which the Recording Industry Assn. of America has certified for more than 15 million units. The group was inducted into the Rock and Roll Hall of Fame in 2002.

Petty, a four-time Grammy Award winner, has interspersed Heartbreakers projects with two well-received solo releases and a pair of albums with supergroup the Traveling Wilburys, which included his musical heroes Harrison, Bob Dylan, Roy Orbison and Jeff Lynne.

The Century Award was created by the late Billboard editor in chief Timothy White and former publisher Howard Lambert. In addition to Harrison, it has been presented to Buddy Guy, Billy Joel, Joni Mitchell, Carlos Santana, Chet Atkins, James Taylor, Emmylou Harris, Randy Newman, John Hellenkamp, Arlen.jpg, Sting and Stevie Wonder.

Music Studio Is First Fruit Of Pepsi Pledge

LOS ANGELES—Three years ago, when Pepsi canned Ludacris as its spokesman, citing the rapper’s explicit lyrics, few would have anticipated the fallout: a new hip-hop studio in this city’s tough Watts neighborhood.

The Imperial Courts Music and Arts Development Project, dedicated Sept. 16, is touted as the first recording studio established in an inner-city public housing complex. Imperial Courts is funded by a six-month, $25,000 endowment from the Pepsi-Cola/hip-hop Summit Partnership; it is part of the broad community commitment Pepsi made after terminating its contract with Ludacris. At the time, Fox commentator Bill O’Reilly vilified Pepsi for Ludacris’ raw lyrics.

“Having a recording studio where you live raises the aspirational level of young people,” says Dr. Benjamin Chavis, president/CEO of the Hip-Hop Summit Action Network. “This is good news, not about a funeral or a drive-by.”

For those recording at the 600-square-foot studio, vulgarity and aggression are not allowed. The focus is on helping talented but disenfranchised youth and adults learn and achieve.

Those are the guidelines. Imperial Courts director David Dunson says, “We must set the tone for how we are perceived.”

The studio had much to overcome before it could open. Jonathan Hart—a 20-year-old South Central L.A. native, aspiring rapper and Imperial Courts’ mentor coordinator—pushed for resources for three years. And approval had to be secured from the Los Angeles Police Department and the city’s Housing Authority.

“We had to fight the connotations that come with hip-hop, like gangs, shootings and drugs,” Housing Authority fund developer James Buckley says. “People don’t see what a vibrant life force there is in hip-hop.”

The studio offers training in recording, engineering, songwriting, video storyboarding and directing and broadcasting, with a long-term goal of helping aspirants find entertainment industry jobs.

The more immediate goal is to strengthen the program and replicate it at other sites. Chavis has already discussed renewing grant funds for next year.

In the meantime, Dunson and Hart are seeking additional sponsors as well as mentors working professionally in various facets of the industry. A Pepsi representative could not be reached at press time.

The uphill battle continues. Although the studio was not involved, a drive-by shooting occurred at the complex Oct. 9. “We’re protecting this like a bar of gold,” Buckley says. “This studio is a shining light in Watts.”

Apple Plays The Video Game

LOS ANGELES—In a broad expansion of its digital entertainment empire, Apple Computer on Oct. 12 added videos to the growing list of content available at the iTunes Music Store.

Version 6 of the popular service adds a video store, selling clips for $1.99 each. All videos purchased via the service will be formatted with Apple’s proprietary FairPlay digital rights-management technology, meaning they will play only on iTunes or an iPod.

Apple also unveiled an iPod that supports video storage and playback. The new series features a 20GB model for $300 and a 60GB model for $400, in line with the pricing for non-video iPods with the same capacity. The new players are about 10 percent thinner and feature five more hours of battery life than previous models.

The new video store features more than 2,000 music videos from all the major labels. Also available are such TV shows as ABC’s “Desperate Housewives” and “Lost,” and original Pixar animated shorts.

Apple’s entering of the video space is a watershed moment for the music video, as it evolves from a loss-leading promotional activity to a revenue-generating product with labels. Internet portals AOL and Yahoo already feature videos in their music services, and leading subscription service Rhapsody offers 2,500 music videos. But these services are either ad-supported or subscription-based. Few outlets sell music videos à la carte.

“It’s a different product offering, with a different value proposition to the end user,” says Ken Parks, senior VP of strategy and business development for EMI Music Group. “To us, it’s two different sales channels. This is a natural extension of the iTunes service and completely in line with our own strategy of developing new digital revenue streams.”

The iTunes video store also includes exclusive interviews and studio performances by major acts—such as a video album from Brazilian Girls and three bonus videos as part of Stevie Wonder’s digital boxed set.

Analysts say that such exclusive content is crucial for any service that hopes to convince music fans that videos are worth paying for.

“I’m not sure if the $2-a-pop model will be very successful,” Yankee Group analyst Nitin Gupta says. “There are other avenues to get a free music video on your computer.”


R&B/HIP-HOP

DIGITAL

BY GAIL MITCHELL

BY ANTONY BRUNO

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Universal Files Antitrust Complaint Against Euro Collecting Agencies

The world’s largest record company wants a faster, Pan-European licensing process to keep pace with the digital consumer. Now Universal Music Group International has turned to the European Commission for help in forcing publishers’ collecting societies to change the way they negotiate rights for online and mobile distribution.

In an antitrust complaint filed Sept. 20 and obtained by Billboard, Universal charges that the 14 largest societies that license and collect royalties for composers and publishers—including Britain’s MCPS-PRS and France’s SACEM/SDRM—act like a cartel. They collectively refuse to meaningfully negotiate rates, to grant licenses for rights beyond their national territories or to grant licenses to record companies unless they sell directly to consumers.

Universal wants the EC—expected to send the complaint to the societies within days—to set a framework for national courts or tribunals to settle terms. An MCPS-PRS Alliance representative says the EC has not notified them, so they could not comment. A SACEM representative was unavailable for comment.

The label says the societies’ ‘cartel’ refuses to negotiate in a meaningful way.

Universal also claims that the societies collectively refuse to grant licenses to labels unless they sell directly to consumers, such as operating their own Web sites. This prevents labels from supplying a fully cleared product to online services, telcos or content aggregators.

Online services and telcos have entered deals at the societies’ proposed rates. In practice, the complaint argues, they have no other means to secure these licenses, forcing them to pay high rates.

In the United States, the digital phonorecord delivery—or DPD—license allows labels to authorize third-party services, such as iTunes, to offer downloads of recorded compositions. The services pay the labels, which then pay publishers.

Universal also attacked proposed royalty rates as anti-competitive. It filed a similar EC Complaint in 2003, which is still pending, over mechanical royalty rates for physical goods.

The societies have suggested, for the short term, to offer online download rights for 8% of the retail price with a minimum royalty of 0.07 euros (8 cents) per download, the complaint says. More commonly, they propose 12%-15% of the retail price. By comparison, mechanical rates for physical goods have been 0.009 (lower in the United Kingdom) of the published price to dealer (PPD), roughly equal to an American wholesale price.

The proposed rates fail to reflect the investments and technical costs of labels, music services and telcos associated with developing and delivering secure online and mobile services. Universal argues. For mobile providers, carriage and such other costs as network fees can amount to 50% or more of the final consumer price.

Additional reporting by Emmanuel Legrand in London.

NEW ADDITIONS TO BILLBOARD ROSTER

NEW YORK—Billboard Information Group is beefing up with three new senior executives and two new members of the online editorial team.

Signing on as VP of integrated sales/associate publisher is Brian Kennedy, in addition to heading the sales team, Kennedy will collaborate with Billboard’s online, sponsorship and licensing teams to drive integrated sales programs.

Kennedy comes to Billboard from Inc. magazine, where he was national advertising director. A graduate of Columbia University, Kennedy has been a key figure in the foundation’s marketing and business development. Most recently, Wolfe was director of consumer marketing at the Fuse network.

Prior to Fuse, Wolfe was VP of marketing with Internet startup Nibblebox. She also has served in marketing and promotion posts at MTV Networks, WHITZ New York, Sony Music and the former WTJN New York. She is a graduate of Boston University.

Kennedy and Wolfe are based in New York and report to Billboard president/publisher John Kilcullen.

Also based in New York is Kelley Rand McMillan, Billboard’s new Northeast advertising sales director. McMillan, who reports to Kennedy, was sales executive with City magazine, where she was responsible for national advertising categories such as luxury goods, fashion and beauty.

A graduate of the University of Colorado, McMillan also has held positions with Conde Nast Traveler and Sci Fidelity Records in Boulder, Colo.

Hasty and Hope are based in New York and report to billboard.com editor Barry A. Jeckell.

Set to go live in the coming weeks, the new billboard.com will offer readers interactive charts, artist biographies and chart histories, new columns, tour diaries, book excerpts and more.

“More than a simple redesign, the new site ups the ante with new features and columns, as well as exciting production elements,” Jeckell says.

Search results, added to MSN Messenger clients and included on the MSN Music Store home page. The terms of the deal call for Microsoft to pay RealNetworks $460 million upfront, and another $301 million in installments during the next 18 months. RealNetworks will credit a predetermined amount to Microsoft for each Rhapsody subscriber generated through the MSN promotions, reducing the amount due.

Microsoft executives note that the partnership does not preclude developing a music subscription service independently of Rhapsody. But both companies stress their intent to work together beyond the 18-month span of the agreement, underscoring the gaps each addresses in the other.

Microsoft lacks a subscription element in its music service, which lags behind Apple’s iTunes Music Store in sales and traffic. In the search and instant-messaging areas, Microsoft is playing catch-up with Yahoo, which has integrated its own music subscription into these community tools.

For its part, Rhapsody needed access to search and instant-messaging tools for viral promotion of its content online.

“There’s very strong economic incentives for both parties to work together. RealNetworks senior VP of marketing Michael Schutzler says: “We’ll both be in a much better position to compete.”
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Chaos and Creation in the Backyard
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Back Home
Eric Clapton

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3. Welcome To V
4. Who Says You
5. Last Man Stan
6. Bells of Freed
7. Wildflower
8. Last Cigarette
9. I Am
10. Complicated
11. Novocaine
12. Story of My

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A Monster Music Store
Cable Manufacturer Moves Into CD/DVD Sales

NEW YORK—Monster Cable Products, a company known for its high-end audiovisual connectors, is moving into the recorded-music business. And it is dragging such hefty retail players as Radio Shack and CompUSA with it.

“If someone selling coffee can sell music,” says Monster CEO Noel Lee, adding to Starbucks’ success as a music retailer, “someone selling electronics can sell music.”

To that end, the Brisbane, Calif.-based company has launched a Monster Music division to sell “SuperDiscs,” which package a high-definition DVD or standard CD with a second, higher-quality surround-sound DVD. Monster plans to distribute SuperDiscs through the same retailers that stock Monster gear, targeting the high-end audio customer.

Monster execs say they will initially distribute about 100,000 copies of each SuperDisc to stores. Representatives at Radio Shack and CompUSA confirmed that their 5,000 and 280 stores, respectively, would sell—and prominently display—the titles.

In addition to introducing music to nonmusic retailers, Monster plans to carve out new space in music-friendly stores, positioning its titles in audio/electronics departments, not music departments, of chains including Best Buy and Circuit City—something that typically is not done.

“This opens 12,000-16,000 extra retail locations,” Lee says. “Monster’s ambition does not stop there—the company also wants to function as its own record label. Guitarist George Benson is negotiating with Monster for his next release. “I don’t know if he’s ever failed at anything,” Benson says of Lee, a longtime friend. “I think we’re going sell a lot of albums.”

Additional reporting by Jay Mitchell in Los Angeles.

EURO DIGITAL TRACKS CHART BOWS

The first Billboard chart tracking the hottest music downloads from around the world debuted in this issue (see page 90).

The new Euro Digital Tracks chart, Billboard’s first benefit from Nielsen Music’s new Nielsen SoundScan International platform, reflects a fast-growing market. From May 2 through Oct. 2, 17.1 million digital tracks were sold across Europe, with the United Kingdom accounting for more than 50% of those sales. In September alone, 3.8 million Pan-European digital tracks were sold.

Euro Digital Tracks will run weekly with data from 17 countries (Australia, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Norway, Portugal, Spain, Sweden, Switzerland and the United Kingdom) and 110 music download sites, including iTunes, CDBaby, Sony Connect and O2, which includes affiliate data from MSN, Virgin, MTV, mycdenville.com, Panasonic and Toshiba.

Nielsen’s new World Digital Service tracks more than 130 music download sites from 19 countries. More than 110 of the sites are located outside of North America.

“Digital download services quickly became a meaningful vehicle for music sales in the U.S., offsetting declines posted by CD sales in three of the last four years and the almost-total evaporation of the retail-available single,” Billboard director of charts/senior analyst Geoff Mayfield says. “Anticipating that the digital channel will provide meaningful growth throughout the world, the new Euro Digital Tracks chart and subsequent lists that Billboard gleaned from Nielsen SoundScan International will provide meaningful data for our readers.

Nielsen SoundScan International marketing director Amy Howard says the chart’s launch “marks a real breakthrough in tracking this fastest-growing music sales format. Never before has it been possible to quantify music sales from multiple countries so quickly and via one source. It’s a real first.”

Nielsen SoundScan International has also launched a Web site for clients that provides digital track sales by country. Universal Music Group International senior VP of eLabs Barney Wragg says the chart is “one more positive sign that the legitimate online business is developing strongly.”

Nielsen SoundScan International expects to develop new charts that feature data from Japan and other Asian countries by the end of the year.

TO OUR READERS
Making the Brand is on hiatus. It will return in the next issue.

A Happy Reminder: It’s All About A Song

Playing his guitar before a backdrop of stars, Australia’s John Butler and hundreds of voices from his audience were a reminder that the business of music publishing is all about song.

The John Butler Trio performed at Webster Hall in New York recently to an audience of more than 600. The setting was simple: Butler sat on a chair playing guitar and singing. Michael Barker was on drums and Shannon Birchall plucked a standup bass. No one ventured beyond his place on stage, except when Barker and Birchall left Butler alone for a couple of solos.

It was then that Butler (no relation to this writer) told the audience about his song “Peaches & Cream.” He once felt cynical about the state of the world, he said, until his daughter was born. He wrote the song about her and her mom.

Within moments after he began singing, a low murmur rose from the audience standing before him. Butler peered out at them, slowly backing away from the mic so that his voice was reduced to a whisper. It was then that I heard what he heard: hundreds of voices were softly singing: “For so long, I’ve sang this sad old song; And it feels like my time is up; For she came and landed in my arms and she filled my half-empty cup.”

 Barely above a whisper, Butler responded with a “Yes!” as a smile spread across his face. “That’s cool. They’re getting to know his music.” He thought. But then I looked down from the balcony and, to my surprise, saw that few of the voices were those of women singing along with Butler’s ballad. The voices came from men of all ages—in Manhattan, a place not really known for its sentimentality—singing about a baby girl.

By their apparent, I would expect to see some of the guys at country music shows, others at a Bob Dylan concert and still others headbangging in a mosh pit. Yet they knew all the words to a song from the other side of the world that rarely performs in New York.

“Peaches & Cream” seems to be a song that people are really singing along to everywhere we have been on this tour,” Butler tells Billboard. “For the first part of the set, we did find the New York crowd to be a bit tough, but throughout, the love just grew until we were all on the same ride.”

JT’s last album, “Sunrise Over Sea,” was released by Lava, which was recently folded into Atlantic Records. The trio just completed its U.S. tour and is performing in Europe before returning to Australia.

Butler says their publishing is “a work in progress,” and they are looking for collection deals rather than publishing or co-publishing deals.

LANDMARK DEAL: The Harry Fox Agency and EMI Music North America sealed a U.S. licensing deal for master recordings and ringbacks. Reportedly the first deal of its kind with a major label, the license authorizes EMI to record and distribute recorded compositions and to authorize third-party retailers to distribute them.

HFA president/CEO Gary Churbin and EMI Music North America COO Ivan Gavin say they have created an innovative, model agreement that gives EMI the flexibility to deliver a complete rights package to a ringtone provider. HFA publishers may “opt in” to be part of the deal.

HONOR FOR HATCH: The National Music Publishers’ Assn. awarded Sen. Orrin Hatch, R-Utah, the 2005 NMPA President’s Award for championing the rights of songwriters and publishers.

Hatch is chairman of the Senate Judiciary Subcommittee on Intellectual Property and the immediate past chairman of the Senate Judiciary Committee.

“At this moment in the music industry, so much of what is going on affects songwriters and publishers involving Congress,” NMPA president David Israelite tells Billboard. “From anti-piracy legislation to license reform, he’s played an integral role.”

Hatch has been instrumental in almost every piece of copyright legislation since 1996, including the Digital Millennium Copyright Act, the Sonny Bono Copyright Term Extension Act and the repeal of a law that had made sound recordings works-made-for-hire under the Copyright Act. In addition, he has had his stamp on all of the anti-piracy legislation passed in the last six years, Israelite says.

Hatch has also accomplished songwriter. His spiritual and patriotic compositions have been performed by such acts as Brooks & Dunn (“Everyday Heroes”), Gladys Knight (“Jesus Love Is Like A River”) and John Tesh (“I Am Not Alone”).
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DIGITAL MUSIC  BY ANTONY BRUNO

Key To The Digital Jukebox Is Plastic

Put another Visa card in the jukebox? The iconic jukebox—once a staple in neighborhood bars, soda fountains and pool halls—has undergone dramatic changes since the days of the 45 rpm single.

In a world rapidly shedding its nostalgic traditions, the jukebox has survived by keeping up with changes in technology and society.

The latest adaptation is a credit card reader to accept payment—Rowe International, the manufacturer of 65% of the jukeboxes in the United States, recently began supporting credit card payments. Another manufacturer, ECast, has done so for about a year. Their hope is that patrons will spend more on music if they can do so with a credit card, rather than cash.

“We want to make it as easy as possible for the patron who’s having a good time—a euphemism for plastered—to be able to spend their money,” says John Margold, senior VP of sales and marketing for AMI Entertainment, a subsidiary of Rowe that oversees the digital software and content used on its jukeboxes. According to a 2004 Ipsos-Insight study, 37.5 million U.S. customers would choose to use their credit or debit cards for transactions below $5. Nick Montano, executive editor and VP of Vending Times, says credit card payments are expected to have a significant impact.

“In a jukebox, sometimes a customer will put in $10-$20 to hear a list of songs, so I think we’re going to see it take off,” he says. So far, the effect has been minimal. Of the jukeboxes in the field today that accept plastic, only 4% of sales are paid with credit cards. And there is little data available to determine whether those credit card sales result in new revenue or are simply replacing cash sales. The prevailing industry estimate is that credit card transactions increase revenue by about 2%.

These credit card readers are limited to a new breed of digital jukeboxes that can store about 300 albums on a hard drive, rather than CDs. Digital jukeboxes also are connected to the Internet and allow users to download additional songs from a library of about 300,000 maintained by the jukebox provider.

“We want to make it easy for patrons who are plastered to spend their money.”
—JOHN MARGOLD, AMI ENTERTAINMENT

These digital jukeboxes are responsible for lifting the jukebox industry out of its slump of the early 2000s. According to a study conducted by Vending Times for the Amusement and Music Operators Assn., the number of traditional neighborhood bars fell from 52,925 in 1997 to 48,855 in 2002.

With this erosion of its traditional base, the jukebox industry turned to digital technology to recoup the lost traffic. While Rowe has only about 15,000 digital jukeboxes activated in the field, compared to about 150,000 CD jukeboxes, they bring in more than twice the revenue per unit. Margold says digital jukeboxes average $280 per week while CD jukeboxes average only $105.

“The digital jukebox has added a real shot in the arm to the jukebox sales and income per location that has them,” he says. As much as the digital music revolution has proved a boon to the jukebox industry, it has created some threats as well. In big cities like New York, Los Angeles and San Francisco, coffeehouses and clubs have begun hosting iPod listening parties, allowing patrons to showcase their personal playlists.

“I have locations that have taken their iPods and used that as their background system, and people don’t use the jukebox,” says John Bremer, owner of jukebox operator Bremer Vending. “It’s hurting our business when they give away free music because I’m not getting money in my jukebox.”

Vending Times’ Montano says to expect even more jukebox innovations in response. Downloadable jukeboxes and credit card readers are just the start, he says. Providers such as ECast have begun adding WiFi access to jukeboxes so patrons can access the Internet through its connection.

Rowe’s Margold hopes eventually to use credit card readers as a form of ID, where users could save playlists in the jukebox that are recognized when the patron swipes his or her credit card.

“When you’re in a hipster market, the jukebox has got to be really good,” Montano says. “You’re going to be competing with a lot of technologies now.”

BITS & BRIEFS

INDIE RADIO CALLING

Motorola is unveiling a program that allows independent labels and artists to create their own broadcast radio stations. The iRadio Get Heard Network will be part of Motorola’s iRadio Internet radio service, which offers personalized music channels that combine streaming tracks with users’ existing digital music libraries. Bluetooth-enabled Motorola phones will be the hub of the new service, accessing iRadio channels and streaming them in car stereos or home entertainment systems. The service is scheduled to go live in January.

CHOOSE OR LOSE

2K Sports is asking gamers to vote for their favorite acts from the soundtrack to its new “Amped 3” snowboarding videogame, and it will send the winner to perform at the South by Southwest Music and Media Conference. The game’s Web site (ampedsnowboarding.com) allows visitors to sample the tracks before voting. The top 20 selections will be featured on the “Amped 3” soundtrack CD, available for resale at major retailers. After a second round of voting, the soundtrack act with the highest average rating will win $10,000 and an opening performance slot at the Austin festival next spring.

PUBLIC PERFORMANCE

NPR is expanding its Internet broadcasts of concerts from Washington, D.C.’s 9:30 Club to include My Morning Jacket, Son Volt and Death Cab for Cutie. The live concert series is part of the All Songs Considered, a portable portal for NPR’s Web site (npr.org). It has already featured the White Stripes, the Shins and Kings of Leon, among others. NPR says more than a quarter-million listeners have tuned in to date.
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Grassroots Plugging & Placement: an explanation and how-to on getting your music on TV

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Director/Composer Line: a spirited exploration of the magical synergy between filmmaker and composer

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Roundtable Discussions

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CTV Wants, And Gets, Its MTV

After Exile From Canada in June, MTV Will Return In Early 2006

TORONTO—When MTV Networks and CTV announced a joint venture Sept. 28 to reintroduce MTV in Canada, jokes flew around the music industry that a “Pimp My Snowmobile” program would be launched to reflect the Canadian perspective.

“Don’t laugh, it might happen,” jokes Susanne Boyce, CTV president of programming and chair of parent CTV Media Group. She notes that CTV already carries MTV’s “Pimp My Ride” show in Canada.

A start date has not yet been set for the MTV Canada cable channel. “We’re starting at ground zero,” MTV Canada GM/senior VP Brad Schwartz says. “We will be staffing up very quickly.” Schwartz, a Toronto native, returns home from New York, where he was director of international marketing partnerships for MTV Networks International.

The MTV brand disappeared from Canadian airways in June, when a licensing agreement with Calgary-based TV broadcaster Craig Media expired, following Craig’s acquisition by Toronto-based Chum.

Chum then launched Razer and PunchMuch in channel positions that MTV and MTV2 previously occupied in Canada.

The new MTV Canada channel will launch in early 2006, replacing CTV’s Talktv channel, which is currently available on cable to 4.4 million Canadian households. Under the terms of the existing Talktv license from the Canadian Radio-Television and Telecommunications Commission, it will be a lifestyle-based channel, with less than 50% music programming.

Those license conditions mean that a minimum of 68% of all the channel’s programming will have to be of Canadian origin. That rises to 71% for prime-time programming. MTV has also filed a new application with CRTC to launch an MTV-branded, music video-based digital TV service.

The local music business welcomes the news. “Having the MTV brand, and being able to cross-promote, is fantastic for any Canadian pop/rock act,” Universal Music Canada manager of electronic media Tony Szambor says. “There’s opportunities here for us with Fefe Dobson, Jully Black, Divine Brown and Hedley.”

“Bring it on,” adds Sandy Pandya of Pandyamonium Management, which handles R&B artist Black. “I want Jully to have her own ‘Blacked Out’ show on MTV.”

“The more opportunities for Canadian artists to be on television the better,” says Adrian Strong, president of promotions company DMD Entertainment. “I hope MTV [Canada] includes a lot of Canadian independent artists in their programming, hosting shows or in another capacity.”

Chum operates Canada’s current leading music channel MuchMusic, which is available in more than 7 million Canadian homes. Chum also has music channels MuchMoreMusic, MuchLoud, MuchVibe, MuchMoreRetro and PunchMuch, plus youth lifestyle channel Razer.

Company president/CEO Jay Switzer says Chum will “be intrigued to see how Talktv can be morphed into an MTV brand and still remain a talk channel as licensed.”

‘Having the MTV brand, and being able to cross-promote, is fantastic for any Canadian act.’

—TONY SZAMBOR, UNIVERSAL MUSIC CANADA

Brazin Builds Oz Market Share With HMV Buy

SYDNEY—Anyone for a game of Monopoly? Australian labels are contemplating their moves on a playing board now dominated by one music merchant with a market share of more than 35%.

On Oct. 4, U.K.-based HMV Group sold its 32 Australian stores to Sydney-based entertainment and clothing group Brazin for $4 million Australian ($3.04 million).

Brazin owns market leader Sanity Entertainment and operates the Virgin retail brand in Australia under license from Virgin Entertainment Group. It has 12 Virgin stores and 80 franchised music sections in Myer department stores under the Virgin banner.

It also owns 50% of Adelaide, Australia-based DVD rental/sale network EzyDVD. The HMV purchase gives Brazin a total of 392 entertainment outlets (including EzyDVD). Suppliers estimate its music market share at 35%-37%.

If a single record company in Australia held that share, it would trigger antitrust proceedings. But the retail sector is not subject to the same limits. As a result, la-
CRTC. We will be actively encouraging the CRTC to enforce both the spirit and letter of all Taltak's conditions of license.

Schwartz insists MTV Canada will adhere to license conditions. "We are going to take a lot of MTV's lifestyle shows and make Canadian shows with an MTV vibe," he says. CTV is owned by Bell Globemedia and operates 21 TV stations across Canada. It also has interest in 14 specialty digital channels. Through those, it already airs such MTV shows as "The Osbournes" and "Punk'd." MTV-branded blocks of programming will continue to air on CTV following the MTV Canada launch. The new joint venture will see MTV Canada creating original Canadian programming for airplay across numerous CTV platforms and on MTV channels internationally.

"We will be looking for opportunities throughout all of the schedules," Boyce says.

Canadian artist FEFE DOBSON is one of many who could benefit from MTV's return to the territory in 2006.

bels now must deal with what one executive calls "the 600-pound canary."

Brazin is renowned for tough negotiations, one executive notes. "Their commercial demands have often been unreasonable," he claims, and "[the demand] won't be slowing down now."

SEEKING UNITY

Brazin founder and executive director Brett Blundy responds, "Big volumes allow efficiencies. I would expect that with a 15% share, suppliers would embrace us and work [with] that kind of volume. We'd like to work with the suppliers to find better and cheaper ways to do business."

Bundy says Sanity "can learn from the way HMV ran bigger stores better than Sanity: their catalog depth and what they offered their customers."

Sony BMG Music Entertainment Australia chairman/CEO Denis Handlin sees a bright side. He says HMV's continuation under the auspices of a specialist music retail expert is a "positive outcome for the music public and the music industry."

Other executives back Handlin's sentiments. One major-label GM also praises HMV's ability to help break new talent. "They had a reputation as tastemakers," he says. "Their staff always thought as a record store, not a chain store."

The Sanity, Virgin and HMV brands will be managed by Brazilian veteran Tony Fzroz, currently operations GM for Sanity and Virgin. He is working with HMV Australia commercial director Peter Smith to integrate the businesses. Bundy says the new deal gives Brazil free, five-year licensing rights to the HMV name, while the Virgin licensing deal runs until 2013.

Some HMV stores are already being rebranded as Sanity or Virgin outlets, but Bundy says, "We're in no rush."

A London-based HMV Group spokesman describes the Australian sale as "a competitive process." A source at CD and electronics chain JB Hi-Fi confirms it also checked out HMV's books.

HMV says its Australian staff has transferred to Brazin employment, and HMV Australia acting managing director/HMV Asia Pacific regional finance director Alan Pengelly has left the company.

The deal reflects HMV's preference for investing in territories where it is market leader—as in the United Kingdom, Canada, Hong Kong and Singapore—or feels it can increase its share, as in Japan.

"In Australia, we were No. 3 in a highly competitive market," the HMV Group spokesman says. The investment needed for market dominance would not have been the best use of shareholder funds," he adds.

In June, HMV Group reported sales on a 52-week basis for 2004/2005 of £1.86 billion ($3.26 billion) and operating profit of £37.5 million ($241.5 million) (Billboard, July 16). HMV Australia sales were approximately $109 million Australian ($82.8 million). According to suppliers, the company's Australian market share was 6% in 2004.©

>>> U.K. SALES RISE IN Q3

British talent took a leading role in pushing up album sales in the United Kingdom during the third quarter.

According to figures the British Phonographic Industry unveiled Oct. 10, physical sales of individual albums rose 8.9% to 24.2 million units, compared with third-quarter 2004. However, falling compilation sales meant the overall albums market grew only 1.4% to 33.4 million units. The BPI does not disclose quarterly value figures.

The BPI says British acts, led by James Blunt's "Back to Bedlam" (Atlantic Records), accounted for seven of the quarter's 10 best-selling albums. "Back to Bedlam" has been certified six-times platinum (1.8 million units) by the BPI. Rapid growth in single-track downloads also boosted the singles sector in the third quarter. Although physical sales slumped 22% to 3.7 million units, downloads soared 288% to 6.8 million units, the BPI says. That boosted total singles sales 49% to 11.4 million units.

—Juliana Koranteng

>>> NEW BODY FOR ITALIAN LABELS

Italian labels' bodies FiMI and AFI—rivals until a few months ago—signed a pre-merger agreement Oct. 7 to form a new organization, Federazione Sistema Musica Italia.

FiMI president Enzo Maizza says the bodies will now work toward a complete merger during 2006. FiMI formed in 1992 when the country's major labels quit AFI. FiMI became the country's main representative body in 1998, when a large number of independent labels switched allegiance from AFI.

The landscape changed again in July when the majority of FiMI's indie members left to form a new association, PMI, headed by indie label Antin International president and former FiMI VP Mario Limongelli.

—Mark Workden

>>> KDDI CLAIMS 20M DOWNLOADS

Japan's second-largest mobile operator KDDI claims to have sold its 20 millionth track through its Chaku-Uta Full mobile music download service.

Chaku-Uta Full launched in November 2004 and is currently the only service of its kind offering full-track downloads to mobile phones in Japan. KDDI says it passed the 20 million mark Sept. 28. According to the company, the number of downloads has doubled since June 15 and multiplied tenfold since February.

The service currently features 60,000 titles and is available through 46 Web sites.

KDDI says it will increase the number of songs available via Chaku-Uta Full as well as the number of Web sites offering the service.

—Steve McClure

>>> FAT FREDDY'S SWALLows TUlS

Fat Freddy's Drop was the top winner of the 2005 Vodafone New Zealand Music Awards held Oct. 5 in Auckland.

The annual awards are organized by trade body the Recording Industry Assn. of New Zealand to honor domestic acts. The awards are known locally as the "Tuis."

Fat Freddy's Drop collected four Tuis, including album of the year for the band's debut, "Based on a True Story," which blends electronica, soul and reggae and is released on the act's own indie label, the Drop.

Of the four multiple-award winners, only Sony BMG's 19-year-old pop/classical artist Yulia, with two, was a major-label signer. Other double winners included Dirty Three, who won for third album, "Gunwoman," and Monochrome MC Dei Hanso, who is signed to Hiruzus Records, distributed by Universal.

Twenty-one Tuis were presented, voted for by a music industry and media panel. TV station C4 broadcast the ceremony nationally Oct. 6.

—David McNickle

>>> ORANGE SWITCHES ON MUSIC TV

U.K. mobile carrier Orange has added two music-video channels to its package of TV channels for third-generation mobile phone subscribers.

EMAP's cable- and satellite-delivered TV channels Kerrang and Kiss target hard rock and urban music consumers, respectively. The two channels, which are also available as a live stream on Orange subscribers' 3G handsets as part of a 16-channel package.

Subscribers can download an Orange TV player to their phones and subscribe to the 16 channels for £10 ($17.70) per month.

—Juliana Koranteng
VENERABLE METAL LABEL AGAIN READY FOR COMBAT

Combat Records is back in action. In the 1980s, the metal label released fledging albums by such genre stalwarts as Megadeth and Exodus, along with records by punk movers like Circle Jerks. After years of dormancy, the name returned in late September to once again signify hard-edged acts.

Last month Combat released titles by Horse the Band (“The Mechanical Hand”) and All At Cost (“It’s Time To Decide”), followed Oct. 4 by Look What I Did’s “Minuteman for the Moment.”

The new Combat is a joint venture between Voorhees, N.J.-based artist management company Entertainment Services Unlimited and Koch Records. ESU primarily represents a roster of metal/hardcore acts that includes Lamb of God and 16 Crazy Fists.

Partners Larry Mazer, Tim Smith and John Daley, who are the company’s principals, sign talent and oversee manufacturing and marketing. Koch distributes and provides financial and back-office support.

The label also is introducing a clothing line available exclusively at combatrecords.net. A T-shirt, a hoodie sweatshirt and a military hat featuring the Combat logo, are available, and inventory will expand depending on traffic.

Mazer says, “We think it’s such a cool name and logo that, à la Phat Farm [and] Rocawear, at least the kids in our world are going to wear something like this.”

Koch Records senior VP of A&R Cliff Culteri—who headed A&R during Combat’s initial ’80s incarnation—approached Mazer about finding bands. He believes the metal scene, despite diminished radio play and album sales, is still viable. While acknowledging the heritage of Combat’s name, Mazer says it was chosen more because it is a cool moniker, especially in these times.

Although not as strong as it once was, the brand still holds significant value in the industry. Culteri got dozens of demo packages where people write that “they are sending it to me because they were die-hard Combat fans, and they want to be on that label.”

Securing the name turned out to be a matter of timing. Sony purchased Import Records/Relativity, Combat’s parent, in the 1990s and placed its catalog under the Loud Records umbrella. But the Combat name became inactive, and it fell into the public domain about 18 months ago.

Mazer foresees a maximum roster of 10 acts. “I don’t want to be a major label and sign 60 artists to break two,” he says. “I want to be a label that signs 10 to break 10.” Combat’s fourth signing is U.K. act Murder in the First; a San Francisco band is also being pursued.

The business plan is designed with the understanding that artists will likely sell modest amounts of records. “If you sell 50,000, 75,000 records, you can make money, because the deals are economically structured so they can be profitable at a smaller number than signing a radio band,” Mazer says.

Koch Entertainment Distribution supplies all music genres, but its strength is in hip-hop and catalog. Culteri and Koch Records VP of marketing and Combat product manager John Franck acknowledge that increasing its metal activity is a work in progress.

“We’re not ignorant to it, but we will say it hasn’t been our area of main focus or expertise,” Culteri says. The company previously distributed metal acts like Opechee. “We’ve done it successfully, and will just get better and better at it.” Combat should be off to a good start with Horse the Band since a solid buzz surrounds the experimental Los Angeles outfit. According to Koch, the group sold 10,000 copies of an independent album without distribution before signing with Combat. It is preparing for a 25-city tour with the Dillinger Escape Plan.

“We’re looking to Horse the Band as our banner band to relaunch the Combat Records brand name,” Franck says.

Virgin Seeks Growth With Store Makeovers, Added Product Lines

With the soft opening of its new Hollywood location and the almost completed retrofitting of its Times Square store, Virgin Entertainment Group North America is staking its claim on the record store of the future, company executives say.

“We hope the customer will see a natural evolution of the record store when they shop” in the two stores, says Virgin Entertainment Group CEO Simon Wright, who oversees its North American unit. "The evolution of the store is essential if we are to grow.

Virgin's new Hollywood store and retrofitted Times Square location are using a host of innovations, such as moving away from long bins to dedicated tables.

Given the worldwide downturn in music, Virgin could not stand still hoping for a recovery. VEGNA executive VP Dave Alder says, “so we spent 18 months experimenting to see how far we can leveraging music culture to drive sales.”

Those experiments began with the makeover of the San Francisco store in December 2003. That refurbishment helped management define a new Megastore prototype, which includes apparel, a larger handheld-electronics selection, a broader accessories line and revamped merchandising.

“Music is still the anchor of the Megastore offering,” Alder says, “but we introduced new products that fit in with the music lifestyle, but in a distinctive way that sets us apart from the competition.”

With the retrofit, 63,000-square-foot Times Square store and the new, 22,000-square-foot Hollywood location—which had a soft opening the weekend of Oct. 7—Virgin is seeing a significant shift in revenue, the two executives report.

It is too early to judge the stores' success; the Hollywood one does not even have a sign over the door yet. But Wright says apparel and electronics accounted for 25% of revenue in that store's first few days.

For Christmas, Virgin Group chairman Richard Branson will undoubtedly continue his tradition of show-stopping stunts while customers enjoy a rooftop concert by INXS and in-store performances by Dredg and Gang of Four.

Meanwhile, the summer-long refurbishment of the Times Square store is complete but for new signage and a few other tweaks. Even so, the repositioning of fashion, portable electronics and other accessories within the store has helped revenue there grow by 20% since it was remerchandised compared with the same period last year, according to Wright.

This growth is crucial as the chain continues its turnaround from the fiscal year ended January 2004, when it lost $37 million on an operating basis. Since then it has closed six stores and opened one, leaving the chain with 19 stores. In the fiscal year ended January 2005, the chain reduced losses, and in the current year, Wright says, “We expect to get positive on an operating basis.”
The Indies

TODD MARTENS tmartens@billboard.com

Dulli Goes Direct
Singer Sends Self-Released Set Straight To Indie Stores

Former Afghan Whigs frontman Greg Dulli has experienced life on an indie and life on a major. Now he is finding that an artist may not need a label at all.

Dulli is not the first major-label alumns to go it alone, it is not uncommon for an artist to take his waves straight to a distributor. But Dulli, with the help of manager Brian McPherson, skipped that step, too, and went straight to independent retailers.

Dulli's album "Amber Headlights" was largely recorded in 2001 and harks back to the desert guitar rock of the Afghan Whigs. He shelved it after the death of filmmaker and friend Ted Demme, and turned his attention to the moody soul of the Twilight Singers.

Dulli says he is releasing "Amber Headlights" on his own to keep it separate from the Twilight Singers in the public's mind. "And it was a good chance for us to learn exactly how putting out a record works," he notes.

"We wanted it out from behind me so I could move on, and we wanted an education in the music business."

The three Twilight: Singers albums—one on Columbia and two on indie One Little Indian—have sold 38,000 copies combined, according to Nielsen SoundScan. The new disc has an initial run of 5,000 CDs.

"If we sell 5,000 of this ourselves," McPherson says, "it's equivalent to selling 40,000 on a label."

The record is available on Dulli's Web store, which was created by Music today, and at indie outlets via Junketboy, the distribution arm of the Coalition of Independent Music Stores. To hit stores Junketboy does not service, McPherson enlisted to.Lenardi, who runs the indie-focused Flea Marketing.

Most larger chains will not be serviced with the record. "If there's a weakness, that's it," McPherson says, "but I haven't had time to canvass the bigger accounts. The people who want Greg Dulli records are not run-of-the-mills. We're happy to deal with independents primarily."

The album is also available from amazon.com, and until McPherson finds European distribution or strikes a licensing agreement, he is fulfilling most overseas orders through ebay. "It's a multifaceted, Rube Goldberg device of do-it-yourself record distribution," he says.

It is working, McPherson adds, but slowly. Lenardi, whose marketing firm does not usually solicit sales, says many were in the dark about the release.

"So many stores had no idea how to get the record, and they had people in asking for it," she says. "I knew the junketboy account list, and thought there were another 250 stores we talked to that would love the opportunity to sell this record."

Dulli says he is sticking with One Little Indians when it comes to the Twilight Singers, who will release a new album next year. "The thing I like about labels is their day-to-day diligence and the fact that they're putting up money and betting on you," Dulli says. "I have a pretty good deal with the Indian, and they're good people. But this has been an eye-opening experience financially."

Even if this is not the model Dulli follows for the rest of his career, it is one he believes more artists will use.

"As far as the major-label infrastructure," Dulli says, "where everything is billed back to you, from videos to phone calls to Fed Exes? Shame on them. The chickens are coming home to roost, as far as the majors go. With the Internet and itunes and the various doppel-gingers that have spawned, I don't think you can stop anybody now. Anybody can be an DiFranco today."
Sommer's Modern Rock Renaissance
William Morris Agent Hits the Burgeoning Club Scene With a Host Of Hot Bands

With a roster that includes the Killers, Louis XIV and the Bravery, Kirk Sommer at the William Morris Agency works with some of the hottest young rock bands in the business. The Killers in particular—bona fide arena-level headliners at the end of their first album cycle—are arguably the biggest artist development story for touring in 2005.

With a burgeoning club scene, talented bands and deals structured with an eye toward career longevity, a modern rock/live renaissance is underway, and Sommer is on the leading edge.

Many of this revitalization are driven by rock clubs, which had been in the doldrums. “In my six years at William Morris, I have not seen such a successful club business,” Sommer says. “Ninety-five percent of the shows... are selling out or coming close to it. It’s a very profitable time for everybody.”

The success starts with the bands. Sommer says, “This is rock. It’s not fabricated or altered for radio,” he says. “There’s a delicate balance between passion, credibility and accessibility, and a lot of these bands are delivering in all categories.”

Modern rock business really began to make some noise at the small-venue level in the summer of 2004. At the same time, according to Sommer, WMA became more focused in its approach with these bands. “We’ve made a leaner, stronger roster, so we could focus more on the bands that we felt had the potential and that were delivering,” he says. “We’ve been smarter bookers, better deal architects, going into smaller rooms on cheaper tickets and giving the fans that first experience to intensify their relationship with the artists.”

The approach, conservative with venue size and ticket price, creates more demand in each market. “So each time around, you’re selling out, leaving people at the door with their mouths watering, waiting for the next time you come around, and you’re programming them to come out and purchase tickets sooner,” he says.

Promoters and club buyers seem to have brought into the concept, even if some have separate agendas. “Some [promoters] obviously have deals where they need to fill quotas in certain venues,” Sommer observes. “But if it’s not necessarily in the best interest of the artist, we hold back.”

With confidence in the drawing power of these bands, Sommer is increasingly structuring deals with less risk on the front end for promoters and more reward on the back end for artists. “I think in the past a lot of agents gouged promoters and tried to get all the money they could upfront and sacrifice a little on the back end,” Sommer says. “We’re very confident about the business we’re going to do, and I’m more concerned with a larger percentage of grosses.”

A lot of Kirk Sommer’s acts have been structured without a guarantee; instead, the act pays for a percentage of the gross. “This adds that agents must often then stay on top of the buyer to provide adequate marketing because the promoter has no upfront financial risk,” he says.

With national promoters often snaring the lion’s share of business, Sommer says he’s pro-indy promoters. “It doesn’t do anyone any good to beat on the independent guy that brings a competitive component to the market,” he says. “A lot of my bands have been very partial to the independent guys and the early believers.”

As bands step up from the clubs, the larger venue may be controlled by a national promoter. “What my bands have been adamant about and I feel strongly about is trying to snare the people that have been there all along,” Sommer says. “Fortunately, I’ve been successful in marrying the people that control some of these larger venues and the independents in the market, and I haven’t necessarily run into a situation where at the end of the day the big guy didn’t fold and cut the little guy in.”

Washington, D.C., independent promoter Seth Hurwitz first played the Killers at his 9:30 Club in 2004, then sold out the band at the 15,000-capacity Merriweather Post Pavilion in Columbia, Md., in June. Hurwitz describes Sommer as an agent who “certainly didn’t roll over like I wished he would have” when it came to negotiations.

“We need guys like Kirk to come along and question everything,” Hurwitz says. “Us old folks find this offensive, of course, but it’s good for the business. I’m Joe Independent, so I can’t champion my own nonconformity and not applaud his.”

While the Killers are the obvious success story coming out of the summer, Sommer says the Bravery, Louis XIV, Pepper and Hard-Fi are also making great strides.

“We’re here to build careers, and that’s not a line,” he says. “It doesn’t do me any good to sign something I believe in and exploit it to the fullest to the point where the act is not able to return on the same or a higher ticket price and step up into larger venues.”

In Secondary Markets, A Major Issue Is Cost

LOS ANGELES—When it comes to touring, money is a bigger consideration in secondary markets than it is in major cities. Booking agents, promoters and venue managers say big acts are not inclined to tour outside the 15 or 20 major cities—including New York, Boston, Chicago and Los Angeles—because they are likely to make a lot less in secondary and tertiary markets.

“The sheer reality is that the economics aren’t as good in a secondary market,” says Curtis McCravy, program director/marketing director/ booking agent at the 444-seat Rialto Theater in Tucson, Ariz. “We’re almost always the lowest ticket price on the tour for any artist that comes through, because secondary markets are a little bit more price-sensitive.”

Similarly, Arnie Malina, artistic/program director for the 1,453-seat Flynn Center for the Performing Arts in Burlington, Vt., notes that affording the artist’s fee is the largest hurdle to bringing in top acts.

“Some of the bigger names are becoming more and more expensive,” Malina says. “We presented Alison Krauss about six times since she was a young lady, and now she is too big for us to accommodate unless we do a special kind of gala.”

On the flip side, some agents and promoters say that despite price pressures, deals in secondary markets can be more pliant. "We have a very tight budget on the tour for any artist that comes through... because secondary markets are a little bit more price-sensitive.”

Clint Higham, booking agent for Kenny Chesney at Dale Morris & Associates, says the cost of working in Champaign, Ill., versus Chicago is “night and day.” In Chicago, I had a $100,000 stagehand bill. In secondary markets, those bills could be more like $25,000-50,000,” he says.

He also says that radio and other marketing outlets are much cheaper in smaller cities. When Chesney was first starting out, Higham says, he couldn’t afford to do business in primary markets because of the expense. Now, Higham mixes primary and secondary markets depending on where Chesney needs to build his fan base and where previous tours have stopped. The first leg of Chesney’s 2005 tour, for example, included dates in Green Bay, Wis., and Houston.

“A fan is a fan is a fan,” Higham says. “You’ve got to hit Omaha, Neb., just like Los Angeles. Some places might not be every-year markets, but you have to go there.”

But to play secondary markets, most acts need to scale down increasingly expensive production, according to Bob Romeo, consultant for promoter TBA Entertainment in Crestone, Colo. TBA promotes events in small cities as Mind, N.D.; by Sonne, Wyo.; and Greeley, Colo.

“An act might have 15 trucks,” Romeo says. “If they can’t scale down, we can’t put them up.”

Romeo says it makes sense for artists to make such accommodations if they want to go after a different audience. “A lot of fans who come to see them in secondary markets are not the same fan who goes to see them in an amphitheater in a primary market,” he says. “It’s more of a family crowd, in many cases.”

However, some big acts see the promotion of their shows in secondary markets as an obstacle, because the marketing opportunities cannot compare with those in primary markets.

A lot of them have a limited amount of days they are going to work, and if you are working 50 days, would you rather play New York or Cheyenne?”

Romeo asks. “Radio station involvement, TV exposure and more goes into planning a tour, and secondary markets don’t have as much going for us.”

To make themselves more appealing, many secondary-market venues offer as many personalized services as they can.

“We’ve done extensive renovations to make the Rialto a more desirable stop,” notes McCarry, who recently booked Lucinda Williams and Los Lonely Boys into the venue.

“We have a brand new marquee and increased the seating capacity. We also make sure that the artists we book are taken care of.”

THE BRAVERY is among the acts making strides under the care of William Morris agent Kirk Sommer.
On The Road

RAY WADDELL rwaddell@billboard.com

AS COUNTRY ACTS CLIMB, NAT'L PROMOTERS GAIN

More and more country headliners are turning to national concert promoters instead of relying on independent producers. That changing face of country concert promotion was the hot topic explored on a panel during the IEBALive convention presented Oct. 25 in Nashville by the International Entertainment Buyers Assn. The panel was moderated by promoter Seth Hurwitz of I.M.P. in Washington, D.C.

Promoter Jon Stoll of Fantasma Productions noted that pretty much all of the hundred top-tier country headliners go with a national promoter. “Which is a big problem for a guy like me,” Stoll pointed out. “You play these guys at clubs to the small-arena level, then all of a sudden they get to the arena level and they go with tour promoters. If they cut in, it helps.”

Monterey Peninsula Artists Paradigm’s Nashville office head James Yelich says his booking agency saw a major change in Nashville during the time he was away from the business from 1999 until 2001.

“What happened was [Clear Channel Entertainment VP] Brian O’Connell moved to town,” he said. “What Brian did was nurse relationships with specific artists. At that time Brooks & Dunn was really hot, Toby Keith was about $40,000 act and Rascal Flatts wasn’t even on the radar.”

Yelich went on to say that “What Brian became was a bank. He paid some hefty guarantees that other promoters may or may not have been able to match. If Brian is taken out of the equation here in town, I don’t think you’d see one promoter taking all these dates.”

The headliners not snared by O’Connell usually work with Louis Messina through his company the Messina Group/AEG Live.

While O’Connell promotes Keith, Rascal Flatts and Brooks & Dunn, Messina works with Kenny Chesney, Gretchen Wilson, George Strait and, at least in the past, the Dixie Chicks.

Pace Concerts president Bob Roux, also on the panel, said, “I don’t think all these people would be working with Clear Channel Entertainment if they didn’t think they were doing a good job. You’ve got a personal service situation when you work with a tour promoter, and acts work with us because they believe it is a good way to elevate their careers.”

BATTLING BACK: As reported here last week, the Mississippi Gulf Coast is battling back from Hurricane Katrina. And rock act 3 Doors Down is in town, which hails from the Biloxi area, is helping lead the charge.

Mark Smith, executive director of the band’s Better Life Foundation, details for On The Road the steps that the band and its foundation have taken to help restore the area.

So far, they have purchased three police cars and a fire truck for Waveland, Miss.; left a band tour bus in Waveland for the city’s mayor, Tommy Longo, to sleep on; purchased more than $100,000 worth of necessities for Waveland as well as other two Mississippi cities, Pascagoula and Gulfport; bought 25 laptop computers and six copy/scanner/fax machines for the municipalities of Pascagoula and Waveland.

They also sponsored a free medical clinic for any person in Waveland. And they flew Longo to the New Orleans Saints/New York Giants football game (3 Doors Down played the halftime show) in East Rutherford, N.J., where he was reunited with his wife and kids, whom he had not seen in four weeks.

3 DOORS DOWN frontman BRAD ARNOLD and his bandmates pitched in with the relief efforts for victims of Hurricane Katrina by helping out three Mississippi cities.

On the Road

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3 DOORS DOWN frontman BRAD ARNOLD and his bandmates pitched in with the relief efforts for victims of Hurricane Katrina by helping out three Mississippi cities.
little did Rod Stewart know what he was starting when he fulfilled a lifelong dream by releasing the standards album “It Had to Be You...The Great American Songbook.”

The 2002 release—which has sold 2.9 million copies in the United States, according to Nielsen SoundScan—spawned a legion of copycat projects by other veteran artists, and brought Stewart back to sales levels he had not experienced in nearly a decade.

Each subsequent year has brought a new standards set from Stewart: “As Time Goes By...The Great American Songbook Vol. II” has sold 2.5 million units, while last year’s entry, “Stardust...The Great American Songbook Vol. III,” has moved 1.5 million.

On Oct. 18, J Records will release “Thanks for the Memory...The Great American Songbook Vol. IV” produced by Steve Tyrell and BMG U.S. chairman/CEO Clive Davis, the new set finds Stewart dueting with Elton John on a campy version of “Makin’ Whoopie,” Chaka Khan on “You Send Me” and Diana Ross on “I’ve Got a Crush on You.”

“Thanks for the Memory” will be closely followed by a Nov. 15 boxed set that will include all four standards albums.

Stewart talked to Billboard from his home in Los Angeles as his children wandered in and out of the room. “It’s like a fucking railway station here: What time’s the movie? ‘What time is dinner?’” he joked with barely concealed delight. Stewart is eagerly anticipating increasing his brood in December, when longtime girlfriend Penny Lancaster is due to give birth to their first child together.

Q: A boxed set featuring all four discs counts as one Nov. 15. Does its release put an end to this chapter for you?
A: I’ve been thinking about this for a couple of days. We made the commercial yesterday for [“Vol. IV”] and I was sort of a bit melancholy about it—you know, I was thinking, ‘I’d really love to keep this going.’

But one side of me said, “Now I can get back to doing maybe rock’/n’roll stuff or move onto the soul [project]”—which is what we were intending to do. To answer your question, it’s definitely going to rear its beautiful head again. I’ve already got ‘Songbook’ No. 5 ready. I love these songs so much, and I enjoy singing them so much.

Q: For “Vol. III,” your rule was to do the songs in the traditional fashion but without quite so much instrumentation. What was the approach for “Vol. IV”?
A: Well, we had a few arguments, Steve and myself and ‘Clive, but they’re nice battles. They’re those creative battles that you know if we have them, we’re going to finish off with something magical. We wanted to broaden our horizons a little bit and bring in backing vocals and more guitar instead of the intro being on the piano. So we tried to expand a little bit. We brought in some horn sections. A few things are different, but basically it’s just a notch up from the first American Songbook.” I think I’m singing them with so much confidence now.

Q: The album features a number of duets. Were you in the studio with the other artists?
A: No, darling, we weren’t. I think those days are gone. But you know that’s actually a good thing because, although I’ve known Elton for years, it would’ve probably taken us hours to get settled down—because we would’ve been so excited and giggling and touching each other up the bottom. It would’ve taken us ages to get settled.

Q: But do you miss that give-and-take?
A: That give-and-take is there, darling, swear to God. When I go into the studio, I always pretend that Diana Ross is there. I can close my eyes, drink a glass of wine, and pretend she’s standing next to me.

What happens is, I do my vocals first. And it’s been the same with all of the albums. The girls and boys will come in and do their vocals, and then I’ll come back and do mine again so I can hear what they’ve done and then I’m answering. And it’s as good as them being in the studio anyway.

Chaka was in there for 3½ hours just doing “You Send Me,” because she loves singing it so much. So it’s good in a way to not have to be in the studio together. And also, nowadays, everyone’s so bloody busy. You know it really is ridiculous how busy everybody is.

Q: You won your first Grammy Award last year for “Stardust...The Great American Songbook Vol. III.” Were you beginning to wonder if you would ever get one of those statues?
A: Yeah, I was, actually. I try and be cocky about it, like, “Oh, I don’t want a bloody Grammy.” But deep down, of course I wanted one. My kids kept saying, “Dad, why haven’t you won?” Every Tom, Dick and Harry in the music business seems to have 10 sitting on their mantelpiece...I’ve always accused Sting of having so many. He’s so good-natured, he said, “If Rod doesn’t win one this year, I’m going to give one of mine to him.” Which was wonderful, you know.

Q: You received a star on the Hollywood Walk of Fame Oct. 11. What do you feel is your greatest musical achievement?
A: Oh, without a doubt, the “American Songbooks.” This is something that you want to do all your life. Having been brought up with these songs. To go in the studio and sing [them] and get the satisfaction that I got out of doing these albums—and then get the satisfaction of knowing that the public loved them as well—it’s got to be the greatest achievement. It really is. I mean, “Maggie May” was great. The first No. 1 is exciting, but this is, to me, just brilliant.

Q: Is it upsetting that radio does not pay attention to your standards material or veteran artists in general?
A: No, no, not at all. We don’t release singles. And I say this and I mean it with all sincerity. I’ve had such a great run all the way through the 70s and into the 90s of being on pop radio that, you know, it’s time for someone else to take up the challenge. You know, I’ve moved on, and pop radio and MTV have been great to me. I hold no grudges. But if I should make a bloody rock ’n’ roll record, they better play it.

Q: But next up for you is the soul record, right?
A: That’s where “You Send Me” comes in. That’s supposed to be sort of a leader into it. I don’t think we’re going to do Motown stuff. It’ll be stuff that was written through the 60s into the early 70s and not beyond. You know, like “Last,” and things like that.

Q: Touring continues to be extremely successful for you. What do you enjoy the most about performing live?
A: Many aspects, really. The actual singing is wonderful. Singing is very good for your soul. Did you know that? I should live until I’m 120, if that be the case. Just to be able to get in front of people that pay money to come and see you and send them all home happy. And just being able to express yourself. No drugs, no alcohol in the world will give you the high that you get when you walk on the stage and people just want to hear you sing. It’s wonderful.
MEXICO'S MULTIFACETED SUPERSTAR HAS THRIVED THROUGH REINVENTION

THALÍA

BY LEILA COBO

Inger, actress, entrepreneur and celebrity. Mexican star Thalía has carved out one of the most successful global Latin careers in memory.

The arrival of her new album, "El Sexto Sentido," is but the latest chapter in the story of a driven star who does whatever it takes to get what she wants.

Born Thalía Sodi Miranda in Mexico City, she is the youngest of five sisters, arriving 11 years after her next-oldest sibling. She focused her energies on an artistic career since early childhood.

She worked under the fierce guardianship and supervision of her mother, who concentrated fully on handling her daughter's career after Thalía's father died.

By the time she was 15 years old, Thalía was already a member of Timbiriche, the country's most popular teen band, and a bona fide soap opera star with a leading role in the country's most popular TV serial.

Such early success in a country that actively fosters young talent is not as surprising as it Thalía's remarkable staying power and capacity for reinvention.

Thalía's career has been on a consistent rise upward, punctuated by equally successful forays into the business world.

Now 34, Thalía is a one-name wonder associated with music, TV, clothing (the...continued on page 29)
EMI Televisa Music celebrates the inroads you have made throughout your accomplished career.

We are particularly proud of your latest endeavor, titled “El Sexto Sentido,” which has produced two hit singles, “Amar sin ser amada” and “Un alma sentenciada.”

Released in over 20 countries, “El Sexto Sentido” has already achieved Gold and Platinum status in a number of markets.

We make a GREAT team!
Your family is very artistic. In fact you have a sister, Laura Zapata, who is an established actress in Mexico. Where does the inclination come from?

My grandmother always regaled us with her voice. She has a gorgeous voice and would always sing in the house. My mother also sings very well.

And Laura was the first to go into singing professionally. She started in a dramatic theater and then changed to musical theater. She was in the first production of "Cabaret" in Mexico.

And it affected me greatly to see someone I knew—my sister—creating a character and controlling the audience. I fell in love with being back-stage seeing her sing and dance. In fact, I had to get good grades in school during the week so my mother would give me permission to see my sister. I was a little girl, and I knew all the dialogue. All the choreography. To this day, I know it.

So, when did you get your professional start?

I actually came out in a TV commercial when I was only a year old. And later, Laura was working on a movie called "La Guerra De Los Pasteles." She brought me in as an extra. I was 5 years old, and it was my first paycheck. I got $5. And with those five dollars, I went directly to a very famous chocolate store in Mexico. I spent it all on chocolates. And I liked it. It was a game, but what a sweet reward.

Looking back at your career, do you ever feel your childhood was taken away from you?

No, because I was always playing. It was play and fun. It's like little girls who pretend they're acting, but I had an audience. Reality touched me when I joined Timbiriche and started acting in soaps. The group was already famous, but when I joined, it went on to become the biggest group in South America. It was a phenomenon.

And then, there was your first starring role in the soap opera "Quinceañera."

It was the first soap [in Mexico] made for young people and starring young people. It was a huge hit. In that moment, I realized this wasn't a game anymore, where I had fun singing and acting, but that it was about taking care of a career that was just beginning.

My eyes were open now. There were expectations. People paying attention. People saying, "This is the new girl. This is the new girl."

When I began to read that, and I saw how big the soap and the group had become, I said, "This is serious."

For a long time, you were handled by your mother, who had a reputation as being very tough. What was that like?

My mom, from the beginning, followed me because a mother has to take care of her chick, and this chick was very hyperactive. And performing somehow calmed me. It calmed me to be on a stage or in [a] competition. And my mom was always with her little daughter to make sure the big bad wolf wouldn't eat her.

She was always with me. It didn't matter the looks she got, the comments—that she was a stage mom. She didn't care.

Do you think the death of your father shaped your artistic future?

It made me a strong woman at a very young age. I've always said I have a man's heart. I'm not intimidated by anyone. I think it's a role I assumed. My father died, but no one will make fun of me. Because kids make fun of everything.

I remember when my dad died, I went to school, and the girls surrounded me and said, "Thalia has no father. Thalia has no father." And I said, "This will never happen to me again." In fact, his death had tremendous impact.

I may have the image of a sweet artist, but at the same time, I have an image of authority. of "get out of my way, or I'll run you over."

In fact, you kept right on moving with your career. How did you go from Timbiriche to being a solo artist?

I resigned from the group. I thanked them for everything they'd done for me, and I went to Los Angeles to study voice and dance. And I signed with Melody Records and released my first album. It was called "Thalia."

People had this image of me as sweet and innocent, and suddenly, I come out with this solo album and a super femme fatale image. I was very daring for the time, singing songs like "Un Pacto Entre Los Dos."

It was the first song I wrote, and many radio stations boycotted it because they said it was sadomasochistic. And it bothered them that my image had changed. That was the first blow to my ego, my plans.

How so?

My plan was to release this new album with this new look. "These are my plans, why are you criticizing it?" And well, obviously, it was my first personal low point. I told my mom, "You know what? I want to resign. This is painful. I did this with all my love and the best intentions."

And she sat down, took my hands and said: "Listen, daughter. If you want to resign, we'll close the door and we'll take you to study. You like biology; we'll find the best biology school. Now, if you want to stay with this, you stay, you hang in there, and you not only hang in there, you become the best."

And I said, "Well, I'll be the best, then."

You took a break from acting and singing to live in New York for a while. Was there that a key point in enticing you to go back to soap operas was the opportunity to marry them to your music?

I was thrilled about singing the theme of the soap opera, that it would be heard every evening so that it would be included in my album. I loved the idea that Thalia the singer was going to be Thalia the actress.

And that became a winning formula, didn't it?

The backbone of all the [soap opera] stories was love, impossible love. And all kinds of things happened. One [character] lost a child and found him. The other wanted revenge. The other wanted to help her poor family. The important thing was, my music was attached to everything. In the Philippines, for example, it allowed me to record an album in Tagalog.

Did you ever think about acting in something more "serious"?

Yes. And I signed with the William Morris Agency, and at the time, they sent me many scripts and things that weren't what I wanted. At the time, it wasn't important for me to get naked in front of the camera. So I let many important roles go by.

On the other hand, I was very busy doing the soaps and my music. Going to the Philippines, Brazil—where they played my music in Spanish, which is very difficult. So, I began to break many barriers with the formula of soap and music.

People love to stereotype. When I began to sing in the soaps, the reaction was, "Now she sings."

When the fact was, I began my career singing. So, it was hard to reinforce my career as a singer after having opened my way as a soap star.

Do you find that some people look down on the fact that you were a soap star?

I don't listen to those comments. Having been a soap star worked in two directions. One was positive; the other, I had to shed as a singer.

But, it opened an incredible market for me. Everything starts somewhere. People who knew me for my music will follow me as a singer for many years. Mothers play the music for their babies. My audience is a family audience. So, it's been a big plus. And I think I handled it well.

It has been 10 years since your last soap role. Why haven't you gone back?

It was a perfect cycle. And I want to keep it that way. I've taken my crown as the queen of soaps. I have it in my imagination.

Many other artists have attempted to combine acting in soaps with singing careers, but none have had your level of success or longevity. What is the secret?

It's been a fan of different lucky charms. One is [my mother] Yolanda Miranda, who told me, "Even if there's a hurricane, you bend, but you get up again." The other is having partnered strategically at the right time with producers like Emilio Estefan [Jr.], Kike Santander, Estefano, Corey Rooney for my English-language album, which is a watershed album for me.

And, always, I reinvent myself. That's what's important. Reinvent on the right time.
You live here in the United States full time. But you are still regarded as 100% Latin. How do you maintain your links with Mexico?
I think the mere fact of singing in your own language, interpreting stronger songs, changing with your music and continuously going to your country to promote, to allow yourself to be seen, to allow your people to touch you is important. It's important that people see you evolve.

You are an entrepreneur as well as a singer and an actress. How do those roles all come together?
All the facets help each other, and it's a very interesting cross-promotion. In the end, it's about growing the name and the brand. And it's important to safeguard it with every step I take.

Joining with these big companies has been very important to me. They have been some of the sweetest associations I've had. The clothing line, I love. I love creativity and design. I like to be on top of quality control. And because I'm a family artist—like the girl next door—the association with Kmart is popular for me. It means reaching everyone.

Your clothing line, in particular, is very visible and very successful. It is now carried in more than 1,500 Kmart stores. How did that come about?
They said, "We're interested in you, we like the way you are and we want to reflect that in fashion."
And I said, "OK, it can be a reflection of me, but that goes from the 5-year-old girl to the sexy woman in her early 30s. My line has to be all that: Sexy, empowering, comfortable. And it has to fit everyone. So, are we on the same page?"
And everyone started to work on that.

The proposal came at a very happy, tender time in my life, and that's how we started to grow. Your husband, Tommy Mottola, guides you and gives you advice, but your projects are very independent from him as well, aren't they?
When we met, he was an established icon, but I was too. We met at a special time. He had had his stumbling blocks with love, and so had I.

Days went by, and then until now, it's a relationship of a lot of respect. If I don't reach out to him for advice, he doesn't impose himself. He's very respectful. And sometimes, he comes to me and says, "Hey, what do you think about this?"

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Congratulations
Thalia

On behalf of Sony Music Studios,
We thank you for letting us take part in
your success.
While the whole world knows your talent, we have the privilege of knowing your heart. It’s a pleasure and honor to work with you. Thanks for being such an incredible person and making us a part of your life.

Rob Kos, Brian Doyle, Michael Pontecorvo, Jacqueline Kotler, & Alana Sarratore
think about this singer? It’s an exchange of ideas from his experience, which is amazing, and from mine, which comes from the Latin side. But there is always a line and a place where we talk about work. Where we say, “Tomorrow we’ll talk about work in the office.” I think that mixing bed and business is not a good thing.

Have you ever turned down his advice?
Of course. A thousand times.

Does he get upset?
He just laughs.

So, who is right?
Many times my intuition wins. I trust my intuition a lot. A lot. And in this life, you have to take risks.

What is left for you to do?
As long as I can grow with my music and evolve as a singer, writer and producer—if in the future I have the possibility of producing a new artist—as long as I have all those opportunities, my life will have been worth it. I will have planted a seed. I like to produce, to organize. If in the future I have the opportunity to produce a soap opera or film, I will take it.

You said before that you are always contemplating everything. They won’t feel it.

How would you describe yourself as a singer, an artist, an actress? As an artist, because I like to create. I like to write my music, create the sounds I will use in every song. Create the concept of the album. I think I’m an artist. I’m the artist of my life, my career. I’m always giving the best of me in every project.

How about another English-language album. Is that in your plans?
Yes, for next year. Right now, my new album is selling in Japan. We’re setting up to everything is ready for the English-language album. You are successful in all these different realms.
Thalia,

Your talent, beauty and spiritual strength are a true representation of the Latina woman around the world, all of what has helped you to become an extraordinary artist, without boundaries. Those, who have had the honor to work with you in one way or another, feel proud and overjoyed for the deserved success you have achieved in each step of you artistic career.

Salud por Thalia!

Estéfano
Each month, millions of Thalia's fans from around the world visit her Web site as members of the Mexican superstar's fan club Mundo De Cristal Thalia, or Thalia's Crystal World.

Always close to her ardent admirers, Thalia often hops online for chats, while keeping her fan-tastic following informed of her every successful career and personal move. (We cannot leave out wedding or birthday celebrations, can we?)

There is lot's to talk about online because, for Thalia, everything is coming up crystal these days. Her latest success is the album "El Sexto Sentido," released this summer.

She is an artist whose clear-cut success has come from carefully crafted strategic planning. Thalia has developed into an effervescent and recording superstar, whose spectacular career has carved out for herself.

Sure, Thalia has been astute businesswoman and astute businesswoman and a beloved role model whose female fan base runs from 8 to 80 years old.

And Thalia never fails to sign autographs for her devoted faithful.

But while those depictions are undeniable, Thalia might be best-described simply as a courageous pioneer who made it big on her own—and on her own terms.

Indeed, no other Latin American recording artist has enjoyed the multifaceted career that this beguiling performer has carved out for herself.

From the time she started performing professionally at 9 years old, Thalia has plotted a highly prosperous music and acting career anchored by the novel notion—in Latin America, at least—that a Latina celebrity could be intelligent, as well as beautiful.

Thalia's music and acting achievements have won over many of the skeptics who doubted the always emotive singer could make it on her own.

Her third career in the new millennium as a top product designer for the likes of Hershey's, Kmart and Kenmark Optical only underscored the notion that this gorgeous Type A personality will always achieve her goals.

"Thalia is a success story of an artist and of a woman who had been fighting for her credibility, and now she has it," declares Marco Bissi, CEO of EMI Music Latin America. "Thalia has an image that is inspirational. She's clean-cut and wholesome—a family artist. And she not only looks good. She's cool!"

According to EMI, Thalia has raked in global sales in excess of 15 million units.

Five of the albums she has recorded for EMI Latin have reached the top five on the Top Latin Albums chart.

The 34-year-old native of Mexico City also has notched nine top 10 hits on the Hot Latin Songs chart, including four No. 1 classics: "Entre El Mar Y Una Estrella," "Tu Y Yo," "No Me Enseña" and "Cerca De Ti."

An increasingly active songwriter signed to Peer Music, Thalia co-authored "Cerca De Ti" and the top 10 hit "Me Pones Sexy," the Spanish-language counterpart to her English-language hit "I Want You."

"El Sexto Sentido" has hit the top five and already has yielded the hit singles "Amor Sin Ser Amada" and "Un Alma Sentenciada."

"El Sexto Sentido" was produced by Estefano, the renowned singer/songwriter/producer/who helmed Thalia's hit 2002 self-titled album. That release included her signature antiem about personal independence, "¿A Quién Le Importa?"

Aside from her role as a best-selling artist and a radio favorite, Thalia remains a ratings winner for TV, according to Mario Ruiz, VP of talent for Univision Networks. Ruiz signed Thalia to EMI in 1994 when he was president/CEO of EMI Mexico.

Saying that Thalia and Univision have "worked well together," Ruiz points out that "Thalia renews her image all of the time, and all of the projects she has going keep her in constant eye shot of the viewers."

Guiding Thalia's forays into non-music projects is her husband, Casablanca Music chairman Tommy Mottola, who formerly was the longtime chief of Sony Music Entertainment.

Mottola recalls Thalia's desire to get involved in fashion, which led to a successful clothing deal with Kmart.

Though Mottola notes that he helps Thalia with her product endorsements, he adds that "she completely calls her own shots and does her own thing. She has her own mind about her career, which is terrific. She was a made superstar before I met her."

Indeed, by the time Gloria and Emilio Estefan Jr. introduced Thalia to Mottola in 1998, Thalia was a household name around most of the world, thanks to such Spanish-language televutios, or soaps operas, as "Marimar," "María La Del Barrio" and "Rosalinda."

Simultaneously, Thalia was gaining serious sales traction in Latin America and Europe thanks to the albums "En Estasis" and "Amor A La Mexicana," which Estefan co-produced with Kike Santander.

Both multimillion sellers contained several hit singles, including "Fiel Morena" and the title track to "Amor A La Mexicana."

Mottola recalls: "Before I met her, I did not have any idea of her popularity. And, of course, everywhere we would go, she would get mobbed by Latin fans. I've been around mega-stars all of my life, but I have never witnessed the kind of fans that are really attached to these artists. Their loyalty—it was like a cult."

Certainly Thalia's ardent admirers have helped drive the success of her Kmart clothing, called the Thalia Sodi Collection. (Her full name is Thalia Sodi Miranda.)

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¡Felicidades THALIA!

FROM YOUR BLOCKBUSTER NOVELAS TO YOUR ELECTRIFYING MUSICAL PERFORMANCES. WE'RE PROUD TO HAVE SHOWCASED YOUR TALENTS TO YOUR MILLIONS OF HISPANIC FANS.

FROM THE ENTIRE UNIVISION FAMILY.
GLITZ (cont.)
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Then there is her candy line La Dulcería Thalía for Hershey’s. And her two lines of prescription eyewear for Kenmark Group have been big winners, as well.

Sales of Thalía’s eyewear are expected to reach $25 million in 2005, says John Justice, VP of international sales of Kenmark Group. Now in the fourth year of her promotion deal, Justice affirms that he just re-signed Thalía for another three years.

“She is the Madonna of the Hispanic market,” Justice says. “I was just with her in Mexico City where we just launched a brand … and it was a mob. The press could not get enough.”

Her immense popularity in Latin America notwithstanding, Justice quickly adds that Thalía’s eyewear, which retails between $129 and $179, sells well in world markets in which her soap operas have appeared and in English-speaking segments of the United States where she is an unknown commodity.

The line “has sold well in Arkansas,” Justice says. “People have bought Thalía’s eyewear because of her fashion sense. And Thalía’s involved. We don’t produce a frame that she does not approve of. She’s very into color.”

Thalía’s manager Rob Kos, who is a partner in Doyle Kos Entertainment, says that she often cross-promotes her product endorsement activities with her music initiatives.

For example, a promotion plan is under way with Hershey’s that is coordinated with next year’s Valentine’s Day holiday when Thalía puts out her new single, “24,000 Besos,” or “24,000 Kisses.”

Though he notes that “music is driving Thalía Incorporated,” Kos also acknowledges that the publicity from her non-music undertakings “has transformed her into being a bit of a celebrity, and that celebrity does drive a bunch of things.”

But Kos points out that some form of artistry—be it in music, films or TV—will always anchor Thalía’s outside projects.

She caught the acting bug at age 5 when she accompanied her older sister, noted actress Laura Zapata, to a film shooting. After joining Mexico’s biggest teen music group, Timbiriche, when she was 15, Thalía landed her first acting role in the soap opera “Poventura Luminosa.” Her next part in the hit soap “Quinceañera” established her reputation as an actress in Mexico.

Thalía’s following three soaps were part of the “Las Tres Marias” trilogy that were shown not only in Mexico, but also in 180 countries around the world.

More than 1 billion viewers have seen the trilogy—“María Mercedes,” “Marimar” and “María La Del Barrio”—each of which still break ratings records as reruns throughout the globe.

Despite her overwhelming success as an actress, Thalía wanted to be a recording star when she signed with EMI Mexico in 1994.

EMI’s then-president/CEO Ruiz recalls that he signed Thalía because “she could sing, and she had the personality.”

“She really was hungry to go out there and [do] whatever had to be done as far as promotion,” he adds. Even though Thalía’s mother, Yolanda, handled the business side of her daughter’s career at that time, Ruiz recalls that Thalía controlled her own creative destiny.

She still does. And EMI is still her label.

“EMI and Thalía [have] been a good marriage,” EMI Music Latin America’s Bissi says. “She still has a long career in front of her. She is versatile. She does catchy, upbeat tunes for the younger audience, and her ballads appeal to an older demographic.”

Bissi and Kos expect Thalía to keep evolving into a pop singer with an ever-maturing sound. A new English-language album is expected next year, according to Thalía, but both executives first want to solidify her international profile with Spanish-language releases.

Meanwhile, as he carefully scouts new branding opportunities for her, Mottola notes that Thalía may run her own label one day. Whatever Thalía undertakes, Mottola says, she will always be able to neatly juggle her career with their personal lives.

“All of this show business crap … even though it is very real, it is just an illusion, and if you treat it like that, you can have a sensible life along with it,” Mottola says. “Thalía manages to balance everything, which is why we have a great life together.”

Of course, members of Mundo De Cristal Thalía already knew that.

GLOBAL SUCCESS
DRIVEN BY
‘SIXTH SENSE’
BY LEILA COBO

Thalía is fond of saying that she believes in intuition. She believes in those things that you cannot see but you can feel. She believes in “el sexto sentido”—a sixth sense.

The phrase seemed an appropriate title for her 11th studio album.

“Eleven is a cabalistic number that holds much mystery, much depth,” the Mexican superstar says. “The number 11 is a reflection. If you look at the clock and it’s 11:11, it is a moment in which you can choose from many spiritual doors that open around you.”

For all the faith and spirituality conveyed in its title, “El Sexto Sentido” is a focused project with a very clear strategy behind it.

The EMI Latin album is the follow-up to “Thalía,” the singer’s 2003 English-language debut. While that set targeted the English-speaking market (despite a few tracks in Spanish), the plan behind “El Sexto Sentido” is even more ambitious.

Although largely recorded in Spanish, the album features English versions of three songs, included to boost Thalía’s career in non-Latin markets around the world.

With that in mind, “El Sexto Sentido” was released simultaneously in the United States, Latin America and Japan in July, and, a month later, in continental Europe, Canada, Australia and Southeast Asia. The release was heralded with a life-size poster in New York’s Times Square.

“It’s a whole success story,” EMI Latin America president/CEO Marco Bissi says. “In Mexico, she debuted at No. 1 in sales and radio in its first week, and to this day the album is among the top 10 in the country. Her videos have enormous rotation, and this month [Mexican network] Televisa will air a special on Thalía.”

The creation of the new EMI-Televisa is expected to boost the performance and longevity of “El Sexto Sentido,” as Televisa has a programming and media-buy deal in place with Univision, the leading Spanish-language TV network in the United States.

The release of the album’s second single, “Un Alma Sentenciada,” in September, was accompanied by a broad TV strategy that includes a massive advertising campaign on Univision.

Discussion are also under way to use the track for an upcoming Televisa soap opera that will air on Univision in Mexico and the United States.

TV provides an additional promotional platform, says Rodoño López-Negrete, president of EMI Televisa (in the United States) and Televisa EMI (in Mexico), “We will begin to see the results beginning in October, when we air the special, the soap opera and the TV campaign, in addition to traditional promotion.”

Such promotion includes working Thalía’s singles heavily at radio. As was the case continued on >>>p40

With a shout to celebrate another hit, Thalía made retail visits to mark this summer’s release of “El Sexto Sentido.”

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THALIA

Billboard
Star Honoree
GLOBAL SUCCESS (cont.)

with "Amar Sin Ser Amada," "Un Alma Sentenciada" will be sent to radio in various versions, including dance, reggaetón, salsa and regional Mexican to fit into all Spanish-language radio formats.

Beyond that, López-Negrete says, "The focus on Thalía is international. This album has many singles and is very diverse."

Thalía has made promotional trips throughout Latin America, and will travel to Spain, Japan and other countries in Asia later this year.

In Europe and Asia, where Thalía has a broad fan base—courtesy of her massively popular soap operas—the album was released under the English title "The Sixth Sense," with the track listing re-worked to accommodate English tracks first. Markets where "The Sixth Sense" is available include Spain, Italy, Portugal, Switzerland, Greece, Turkey, Saudi Arabia and Australia.

"It really is our most extensive international release," says Diana Rodriguez, marketing director for EMI Latin America.

Beyond that, different markets were targeted in specific ways. In Japan, for example, "The Sixth Sense" includes the video as a bonus track. The single "You Know He Never Loved You" (the English version of "Amar Sin Ser Amada") is included in a "soft version," according to Rodriguez, recorded for the Japanese market.

In the United States, marketing of "El Sexto Sentido" included a reggaetón remix produced by Hector "El Bambino." The album was also the first Spanish-language release in the United States to have a preorder campaign through iTunes. Buyers who preordered the album were able to download free norteño and reggaetón versions of Thalía's single and footage of the making of the video.

In Mexico, fanzine "TV Y Novelas" did a special Thalía-only issue that allowed readers to compete for a variety of prizes, courtesy of Thalía's partners, including Kmart, Hershey's, EMI and Kenmart. The grand prize was clothing from the artist's Thalía Sodi Collection, courtesy of Kmart.

"It was a great example of everyone in Thalía's camp coming together," manager Rob Kos says.

Plans are underway for the launch of the third single, "24,000 Besos," or "24,000 Kisses." This Spanish adaptation of the Italian song "24,000 Baci" will be released to coincide with Valentine's Day. Kos says Hershey's is planning a campaign around the release of the single.

"This is a long-term album, and that's how we're working it," López-Negrete says. "Thalía is a sterling act."

Thalía's success as a telenovela actress began at age 15 in her native Mexico, but her exposure in those TV serials has propelled her worldwide popularity. Here is a quick guide to Thalía's soaps.

"POBRE SEÑORITA LIMENTUR" (1987)
This marked Thalía's initiation to the world of soap operas and TV acting. She played the role of Dina, the youngest sister of La Señorita Limentur.

"QUINCEAÑERA" (1988)
Thalía's first leading role. The show became the first soap opera produced in Mexico for young audiences.

"LUZ Y SOMBRA" (1989)
"Luz Y Sombra" was the first of Thalía's leading roles in soap operas that targeted adults.

"MARÍA MERCEDES" (1992)
Thalía played the leading role in "María Mercedes," the first of a successful and unique "Las Tres Marias" trilogy of soap operas, where she would play poor, young girls named Maria. In the series, Thalía worked with producer Valentín Pimstein, the architect of the successful careers of actresses Verónica Castro and Lucia Mendez, among others.

"MARIMAR" (1994)
Thalía had the title role in "Marimar," part of the "Marias" trilogy, where she was yet another peasant girl. This soap saw the beginning of Thalía's international exposure, as the show was distributed in 180 countries and translated into multiple languages. It also opened new markets for Thalía in Europe, Asia and the rest of South America, where she subsequently staged concert tours.

"MARÍA LA DEL BARRIO" (1995)
Thalía was the leading character in "Maria La Del Barrio," the last installment of the "Marias" trilogy.

"ROSALINDA" (1998)
Thalía's final leading role in a soap opera. "Rosalinda" was sold in approximately 60 countries even before it was written, on the strength of Thalía's role as the leading lady.

—Leila Cobo
Thalía

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THALÍA’S CHART ACTION

During the past 10 years, Thalía has placed eight albums in the top 15 on the Top Latin Albums chart. Five of those reached the top five, including her latest, “El Sexto Sentido.” The set yielded the hit “Amar Sin Ser Amada,” which peaked at No. 2 on Hot Latin Songs. In all, Thalía has reached the top 20 on Hot Latin Songs 10 times, including four No. 1s.

Data compiled by chart manager Keith Caulfield.

TOP SINGLES

<table>
<thead>
<tr>
<th>RANK</th>
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<th>PEAK POSITION</th>
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<tr>
<td>1</td>
<td>No Me Ensenaste</td>
<td>1 (2 weeks)</td>
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<td>1</td>
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<td>Tu Y Yo</td>
<td>1</td>
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<td>2</td>
<td>July 16, 2005</td>
<td>EMI Latin</td>
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<td>6</td>
<td>July 5, 1997</td>
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<td>Sept. 16, 1995</td>
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<td>8</td>
<td>A Quien Le Importa?</td>
<td>9</td>
<td>Feb. 15, 2003</td>
<td>EMI Latin</td>
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<td>Me Pones Sexy</td>
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<td>EMI Latin</td>
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TOP ALBUMS

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Titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.
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3 expressions that you can always hear of a show that has been held at the Centro de Arte y Cultura, Mexico City.
The Latin Grammy Awards are in the midst of a makeover. After a five-year stint on the CBS network airing as a bilingual, bicultural prime-time show, the awards are venturing into new territory. On Nov. 3, the awards will, for the first time, air on a Spanish-language network. Univision, the most widely watched Spanish-language network in the country, will produce the Latin Grammys in conjunction with the Latin Recording Academy and longtime Latin Grammy executive producer John Cossette.

"Before, we would ask our performers to speak in English. Now, we'll ask them to speak in Spanish," Latin Recording Academy president Gabriel Abaroa says.

Before now, the Latin Grammys, by virtue of airing on a mainstream network, were hosted in English, even though the music they celebrated was mostly in Spanish.

"I continue to feel that [CBS] was a great call and a great opportunity," Abaroa notes. "But the only way to achieve [greater success] is if you have the right elements in place. We are talking about music, of course, and promotion and good positioning. Not that we were wrong, but [now], more than ever, we're going to cater to those music lovers that are our natural audience."

The change of network and focus has been greeted largely with approval from executives and managers.

"Univision is the perfect network to broadcast Latin music within the United States," says Jesús Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "They have successful experience with similar events, and their effect on the Latin Grammys should be positive."

The positive effect industry insiders point to is twofold. On the one hand, they expect better promotion and better ratings from Univision than from CBS. On the other, it is a logical progression to reach a more specific audience—trying to appeal to a dual audience was a constant challenge that was not always well-received.

"The Latin Grammys weren't aiming for a Latin audience or a non-Latin audience," says independent publicist Mayne Nevarez, who has worked artists in all editions of the show and whose clients include Daddy Yankee. "With Univision, the ratings are bound to be higher."

After an initial ratings bang of 7.5 million viewers tuning in to watch the inaugural Latin Grammys, continued >>p47
ASCAP

congratulates

Our 6th Latin GRAMMY Award Nominees

Alejandro Fernández, Alejandro Sanz (SGAE), Ana Bárbara, Ana Gabriel
André Oliveira (SAEEM BA), Andy & Lucas, Bacilos, Bajo Cero, Bebe (SGAE)
Beto Cuevas, Bob Mintzer, Giovanni Hidalgo, Andy González
David Chesky, Bobby Pulido, Bronco/El Gigante De América
Carlinhos Brown (SACEM), Cuarteto De Cuerdas Buenos Aires & Paquito D’Rivera
Daddy Yankee, Dominguinhos (SGBA), El Gran Combo De Puerto Rico
Ely Guerra, Enanitos Verdes, Fefy, Fito Páez (SGAE), Franco De Vita (SGAE)
Gian Marco (SGAE), Gilberto Santa Rosa, Gonzalo Rubalcaba & New Cuban Quartet
Jorge Aragão (SADIMERA), Jorge Drexler, José Luis Morín A., Kinito Méndez
K-Paz De La Sierra, Laura Pausini (SGAE), Lenine (UBC), Locos Por Juana
Los Amigos Invisibles, Los Toros Band, Manny Manuel
Manuel Alejandro, Marc Anthony, Marco Antonio Solís, Mario Domm
Michael Salgado, Michael Stuart, Monchy & Alexandra, Negroni’s Trio
Nei Lopes (AMAR), Obie Bermúdez, Olga Tañón, Oscar De La Rosa y La Mafia
Pedro Guzmán, Presuntos Implicados (SGAE), Rita Lee (UBC),
Roberta Miranda (UBC), Roberto Carlos (UBC), Rocío Dúrcal, Sergio George
Sivuca (AMAR), Spanish Harlem Orchestra, Toño Rosario, Totonho Villeroj
Vincente Fernández, Vico C, Zeca Pagodinho (SADIMERA)

We Proudly Salute Lifetime Achievement Award Honorees:
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LATIN GRAMMYS (cont.)

In 2000, that number declined steadily to 3.3 million viewers in 2004, according to Nielsen Media Research.

In contrast, 6.3 million viewers watched the February edition of Univision's Premio Lo Nuestro, according to Nielsen.

‘WE WERE TRYING TO BE MANY THINGS TO MANY PEOPLE, BUT AT SOME POINT YOU HAVE TO BE REALISTIC.’

—NEIL PORTNOW, THE RECORDING ACADEMY

In the past nine months, Univision has regularly beat one or more of the four major networks in ratings, and on more than 20 occasions, it had the highest-rated show among all viewers in the country.

Even managers who have had success stories with the Latin Grammys on CBS concede that the show's new home will be a better fit.

"It is much more coherent to have them air on a Latin network like Univision. We were conditioned to having a hybrid show that aimed for an Anglo audience, yet featured artists that were huge in the Latin market but unknown in the mainstream market," says Rosa Lagarrigue, who manages multiple Latin Grammy winner Alejandro Sanz, among others.

The Latin Grammys often tried to offset that incongruity by pairing Latin artists with mainstream acts. Sometimes, those pairings were on target—such as the Four with 'N Sync or Alexandre Pires with Kelly Clarkson come to mind—and sometimes not.

It makes much more sense, many say, to aim for a Latin audience with a Latin show on a Latin network and expand into the mainstream through the Grammy Awards.

"It would be very desirable to have one or two Latin artists participate in the mainstream Grammys," Lagarrigue notes.

And as it turns out, performed at the Grammys in 2002. But Latin performances during those awards have become increasingly rare. In 2004, not a single Latin act was featured, even though Latin music is the only genre that has seen sales growth in the past year in the United States, according to Nielsen SoundScan numbers.

"Latin music always has a strong potential place in the mainstream audience, which is conditioned to hearing music in Spanish," Lagarrigue noted.

"We're a Spanish-language network. And we have been

At press time, this year's scheduled performers include regional Mexican group into-cable, Chilean rock band La Ley and Italian pop singer Laura Pausini. Also performing will be Bebe, who leads the nominees list with five nominations.

Presenters include Guy Ecker, Andy Garcia, Eva Longoria, Sofia Milos and Sofia Vergara.

The Latin Grammys will be preceded by a series of street parties, which take place in L.A. in the weeks prior to the show, and the Nov. 1 person of the year event honoring José José.

The Latin Grammys are presented in 43 categories for recordings released between April 1, 2004, and March 31, 2005. The approximately 3,000 members of the Latin Recording Academy vote for the winners.
The Latin Grammy Award nominees for producer of the year represent the first shift away from traditional pop producers toward an emphasis on rock-oriented singer/songwriters.

In the past, nominees included established names like Bebu Silvetti, KC Porter and Emilio Estefan Jr., who are mostly known for working on pop albums.

But this year, three of the five nominees—Sebastian Krys, Gustavo Santaolalla and Afo Verde—worked on rock albums by such international acts as Juanes (Santaolalla), Diego Torres (Verde) and Carlos Vives (Krys). Rounding out the nominees are pop producers Paco de Lucia and Sergio George.

"Sometimes the Grammys reflect the times, sometimes they do not," Krys says. "But this year I see there has been a definite shift toward artists who write their own material, as opposed to producer-driven artists."

Veteran producer and former pop singer Michael Morales notes that voters seem to appreciate that today's producers may have more creative input than their predecessors.

"In the past the focus stayed on music that was pretty basic, where production wasn't a big deal, so there were more traditional producers [nominated]," Morales says. "But today, since there is more credibility and more light being shone on Latin music, producers who have a little more influence are rising to the top. It is a sophistication of the market and the process."

Miami-basec George sees today's producers of rock and reggaetón as the new mavericks in a business constantly driven by new currents—or recurrences.

George knows firsthand that music is cyclical—almost 10 years ago, George was considered the upstart producer. He and Jellybean Benitez were pioneering what was then called the new "urban Latino" sound that fused salsa with R&B and hip-hop.

At the time, George was polishing the new "urban salsa" sound of Marc Anthony and India, while Benitez was buffing the dance-focused rhythms of Proyecto Uno and Voices of Theory.

"I was incredibly surprised when I was told I had been nominated for producer," George says. "The records for which I am nominated are not my most creative, which means the recognition from my peers is really based more on my past work."

What Quincy Jones did in the '80s for R&B, Argentine producer Santaolalla is currently doing for Latin alternative music. He says the shift toward rock-oriented singer/songwriters reflects interest in the dynamics of political and cultural change.

"We all grew up in countries where corruption, abuse of power, terrible economic situations and problems with education create a brewing situation for young people to express their dissatisfaction," he says. "It helps create very strong alternative music."

Santaolalla believes that there is no going back. "When asked if rock en Español is going to take over, I feel it's a thriving force and something that's here to stay," he says. "I don't know if it's going to take over, but I'm sure it's not going to stop. Most likely it's going to keep on growing because there are more young people who embrace the music and use it to express what's going on around them."

Pop singer Jorge Drexler is a longtime follower of...
New shows, new stars, new style and more music genres that reflect more of what young Latinos really love. From monster hits like WWE RAW! and Huevocartoon to shows about digital technology and videogame culture, mun2 gives viewers... themselves. We're here for them, so they'll be here for you.

THE NEW MUN2. WHERE LATIN YOUTH COME TO PLAY.
PRODUCERS (cont.)

from www.americanradiohistory.com

Santaloalla.

The Uruguayan-born Drexler was the first songwriter to win the Academy Award for best original song for a track that appeared in a foreign-language film—the tune, "Al Otro Lado Del Rio," was from the movie "The Motorcycle Diaries." The soundtrack was co-produced by Santaloalla.

"I love the work of Gustavo Santaloalla," Drexler says. "My producers, Juan Campodonico and Willfredo Gonzalez, come from his school of producing. They learned a lot from Gustavo."

Another nominee, Verde, also rose to the forefront by working on the soundtrack to the 2003 film "Vivir Intertando." He has worked with Vicentico and Diego Torres, Alexandre Pires, Alejandro Lerner, Los Fabulosos Cadillacs, Divididos and Jose Luis Rodriguez.

Verde is also A&R director at BMG Argentina and musical director of Argentine "Popstars" TV show.

At the other end of the spectrum is nominee De Lucia (born Francisco Sanchez Gomez), who is a renowned Spanish-born traditional flamenco guitarist. He became an influential player after collaborating with dozens of acts, including El Camaron De La Isla, American pianist Chick Corea and the Guitar Trio, featuring guitarists John McLaughlin, Larry Coryell and Al DiMeola.

Yet, according to Krys, the ever-shifting Grammy spotlight does not always reflect an accurate picture of the current music scene.

"I would have liked to have seen someone like [reggaeton producers] Lony Tunas get nominated," he says. "Because reggaeton has become such a huge force in the industry.

George agrees, but notes that the timing of the eligibility period and reggaeton's phenomenal success did not coincide.

"Reggaeton will get its recognition," George says. "Last year was the first year it started exploding, and now people are getting caught up in it."

THE STORIES BEHIND THE SONGS

SONGWRITERS DISCUSS THEIR HITS • BY LEILA COBO

SONGWRITERS ARE OFTEN UNRECOGNIZED IN LATIN MUSIC. THEY WRITE THE SONGS, BUT SOMEONE ELSE IS THE MESSANGER THAT TAKES THEIR MUSIC TO THE WORLD.

MUSICAL PRODUCERS AND COMPOSERS HAVE A Special ROLE IN THE CREATION OF THE SONGS. BUT THEIR WORK IS OFTEN SHARED WITH OTHER ARTISTS. THIS LEADS TO THE QUESTION: WHO REALLY WRITES THE SONGS?

Jorge Drexler, writer, "Al Otro Lado Del Rio," from the album "Eco"

"Walter Salles, director of the film 'The Motorcycle Diaries,' got in touch with me through music producer Gustavo Santaloalla and mailed me the script," he says. "I read it the same night I got it. Next morning, I woke up with the song in my head. A couple of hours later, I recorded it on a portable recorder and sent Walter an MP3.

"He was so excited with the results that he said he wanted to use that very take," he continues, "but I convinced him it would be better to record it with better technical conditions. However, some time later I went to record it with my producer, Leo Sidran, in a famous Los Angeles studio. There, I was incapable of getting a single take that was better than that very first one. In the end, the first take was the one we used."

Aleks Syntek, writer, "Duele El Amor," from the album "Mundo Lite"

"When I was a teenager, I had several romantic disillusionments; failures in relationships I thought were transcendental in my life, with people I thought I would be with forever," he says. "Coincidentally, it was a cold, cloudy, rainy day when I sat down to write 'Duele El Amor.' The setting and the atmosphere invaded me with melancholia, so I wrote the first sensation that came into my mind: 'Siento la humedad en mi' [I feel the moisture in me], and everything else stemmed from that.

"Remembering those sad feelings from my past were part of an unburdening that maybe I didn't express in its moment," he adds. "Thanks to that song, I had the opportunity to have that catharsis. I also think the song's success had to do with the fact that people clearly identified with it. Because, when all is said and done, who hasn't suffered the sadness of disillusion?"

BeBe, writer "Malo," from "Fafuera Telarañas"

"I didn't write 'Malo' for anyone in particular," Bebe says. "My songs are my thoughts and my feelings, as much about a moment of anger and impotence as about what I see around me.

"It wasn't anything specific that happened, and it is for everyone," she adds. "We all have to be conscious of those words. I never thought about the fact that she left or not in the song. I didn't write it as a story, but as a thought. And when I sing it, it obviously makes me angry."

Obie Bermudez & Elsten Torres, writers, "Todo El Año," from the album "Todo El Año"

"When I first started writing the song, it was titled 'Calendar of Love,'" Bermudez says. "I always thought it would be a good idea to have a song about every month of the year. You cry in one year. You laugh in one year. You have moments of loneliness in one year. You have moments of anger in one year. In 12 months, so very many things can happen."

Torres adds, "'Todo El Año' is about a broken romance. The song goes through each month of the year reflecting on the different emotional shades that the individual feels while trying to move on with his life, but while yearning the lost relationship."

Alejandro Sanz, writer, "Tu No Tienes Alma," from the album "Greatest Hits, '91-'04"

"Tu No Tienes Alma' is a rebuke to a friend who gave up on [achieving] his destiny," he says. "'It's a kind of a scolding to people who stop fighting. When someone decides he or she can't battle an illness, in a way, they are condemning friends and family to the suffering that accompanies that person's loss."

Amato
HOT NEWCOMERS

ARTISTS GAIN EXPOSURE • BY LEILA COBO

Every year, the Latin Grammy Awards give lesser-known acts enhanced exposure and a shot at stardom via the best new artist category. Of course, recognizing new acts is a given in this category, but the Latin music community sees it as more than being nominated for just an award.

I t is widely regarded as a means to achieve widespread notoriety and success. Because so few new acts get exposure, nominees in the best new artist category are invariably unknown to many. In what has become a Billboard tradition, the following are snapshots of this year’s five candidates. However, in a departure from previous years, four out of the five candidates are female singer/songwriters.

Bebe

Little known in the United States, Bebe is a star in her native Spain, where her debut album, “Pafuera Telarañas” (Virgin Spain/EMI), has sold nearly 400,000 copies, according to the label.

Bebe, who won several Premios De La Musica Awards earlier this year in Spain, leads the Latin Grammy Awards nominations overall with five nods, including record and song of the year for “Malo.”

Her music is pop, laced with flamenco and electronica, with intensely personal and intriguing lyrics. Songs like “Malo” are decidedly commercial.

I lona

I lona has yet to release her debut album, “Desde Mi Ventana” (EMI), in the United States, but she is already making a splash in her native Colombia and other countries south of the border.

BORN to a poor family in Bogotá, the 23-year-old sang on busses as a child in order to earn money. What she saw during those years is much of what is heard in these deeply personal songs produced by Argentina’s Cachorro Lopez.

J D NATASHA (above right)

Still in her teens, JD Natasha is the best-known candidate in the bunch, thanks to “Imperfecta” (EMI), an album that was released a year ago and has been heavily worked in the United States.

Touted as a new breed of bilingual, bicultural singer/songwriter, JD Natasha’s material is youth-appealing and sophisticated. She has toured extensively in the States and Puerto Rico.

Diana Navarro

Diana Navarro has been touring non-stop in her native Spain, and has gained a following that has propelled sales of her debut album, “No Te Olvides De Mi” (Dor/Atlantic).

Navarro is ethereal—like Enya—and flamenco-driven. Although her cinematic music is often referred to as pop, it crosses over many genres.

Reik (left)

This trio from Mexicali, Mexico, could be dubbed a boy group but its look and sound defy that appellation. While Reik mostly performs other people’s songs, its members play their own instruments. By mixing tradition and youth, Reik’s music appeals to a broad audience. Produced by Kiko Cibrián and released by Sony BMG, its self-titled debut has already sold more than 100,000 copies in the United States and Mexico since its release earlier this year, according to the label.
30 CONSECUTIVE WEEKS TOP TEN LATIN ALBUMS CHART

#1 ON TROPICAL CHART 16 CONSECUTIVE WEEKS

DEBUT AT #4 TOP LATIN ALBUMS CHART

NATIONAL CAMPAIGN "WIN FREE GAS"

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CLASSIC SOUL & POP WITH TROPICAL RHYTHMS

Finally... Musica Pa' Mi Gente!
ON THE CHARTS

The chart recaps in this Latin Music special are year-to-date from the Dec. 4, 2004, issue—the beginning of the chart year—through the Sept. 24, 2005, issue. Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist—Imprint/Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>LA CAMISA NEGRA—Juanes—Surco/Universal Latino</td>
</tr>
<tr>
<td>2</td>
<td>LA TORTURA—Shakira Featuring Alejandro Sanz—Epic/Sony Discos</td>
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<tr>
<td>3</td>
<td>HÖY COMO AYER—Conjunct Primavera—Fonovisa</td>
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<tr>
<td>4</td>
<td>AIRE—Intocable—EMI Latin</td>
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<tr>
<td>5</td>
<td>LO QUE PASO, PASO—Daddy Yankee—El Cartel/VI/Machete</td>
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<tr>
<td>6</td>
<td>PORQUE ES TAN CRUEL EL AMOR—Ricardo Arjona—Sony Discos</td>
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<td>7</td>
<td>OBSESSION (NO ES AMOR)—Frankie J Featuring Baby Bash—Columbia/Sony Discos</td>
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<td>8</td>
<td>TE BUSCARIA—Christian Castro—Ariola/BMG Latin</td>
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<td>9</td>
<td>LA SORPRESA—Los Tigres Del Norte—Fonovisa</td>
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<td>10</td>
<td>VIVEME—Laura Pausini—Warner Latina</td>
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### HOT LATIN SONGS ARTISTS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (Charted Titles) Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>JUANES (3) Surco/Universal Latino</td>
</tr>
<tr>
<td>2</td>
<td>DADDY YANKEE (3) El Cartel/VI/Machete</td>
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<tr>
<td>3</td>
<td>MÁS FLOW/Universal Latino</td>
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<tr>
<td>4</td>
<td>VI/Machete</td>
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<td>5</td>
<td>ROC-A-Fella/Def Jam/IDJMG</td>
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### HOT LATIN SONGS LABELS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Charted Titles)</th>
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<tbody>
<tr>
<td>1</td>
<td>SONY DISCOS (40)</td>
</tr>
<tr>
<td>2</td>
<td>UNIVERSAL LATINO (24)</td>
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<tr>
<td>3</td>
<td>DISA (20)</td>
</tr>
<tr>
<td>4</td>
<td>FONOVISA (25)</td>
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<tr>
<td>5</td>
<td>EMI LATIN (21)</td>
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### HOT LATIN SONGS IMPRINTS

<table>
<thead>
<tr>
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<th>IMPRINT (Charted Titles)</th>
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<tbody>
<tr>
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<td>SONY DISCOS (30)</td>
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<tr>
<td>2</td>
<td>FONOVISA (23)</td>
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<tr>
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<td>DISA (19)</td>
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<td>UNIVERSAL LATINO (12)</td>
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### TOP LATIN ALBUMS

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<thead>
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<th>TITLE—Artist—Imprint/Label</th>
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<tr>
<td>1</td>
<td>BARRIO FINO—Daddy Yankee—El Cartel/VI/Machete</td>
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<tr>
<td>2</td>
<td>FIJACION ORAL VOL. 1—Shakira—Epic/Sony Music</td>
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<tr>
<td>3</td>
<td>MI SANGRE—Juanes—Surco/Universal Latino</td>
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<tr>
<td>4</td>
<td>CHOSSEN FEW: EL DOCUMENTAL—Various Artists—Chosen Few Emerald/UBO</td>
</tr>
<tr>
<td>5</td>
<td>Y SIGUE LA MATA DANDO—Grupo Montez De Durango—Disa</td>
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<tr>
<td>6</td>
<td>MEXICO EN LA PIEL—Luis Miguel—Warner Latina</td>
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<tr>
<td>7</td>
<td>MÁS FLOW 2—LunyTunes &amp; Baby Ranks—Mas Flow/Universal Latino</td>
</tr>
<tr>
<td>8</td>
<td>X—Intocable—EMI Latin</td>
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<tr>
<td>9</td>
<td>DIVINAS—Patrulla 81—Disa</td>
</tr>
<tr>
<td>10</td>
<td>LA MEJOR COLECCION—Los Temerarios—Disa</td>
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### TOP LATIN ALBUM ARTISTS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (Charted Titles) Imprint/Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>DADDY YANKEE (2) VI/Machete</td>
</tr>
<tr>
<td>2</td>
<td>SHAKIRA (1) Epic/Sony Music</td>
</tr>
<tr>
<td>3</td>
<td>LOS TEMERARIOS (2) Fonovisa/UG</td>
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### TOP LATIN ALBUM LABELS

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<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Charted Titles)</th>
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<tbody>
<tr>
<td>1</td>
<td>UNIVISION MUSIC GROUP (94)</td>
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<td>SONY DISCOS (52)</td>
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<tr>
<td>3</td>
<td>DISA (58)</td>
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<td>4</td>
<td>UNIVERSAL LATINO (32)</td>
</tr>
<tr>
<td>5</td>
<td>MACHETE (15)</td>
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### TOP LATIN ALBUM IMPRINTS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>IMPRINT (Charted Titles)</th>
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<tbody>
<tr>
<td>1</td>
<td>DISA (57)</td>
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<tr>
<td>2</td>
<td>FONOVISA (49)</td>
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<td>SONY DISCOS (39)</td>
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<td>4</td>
<td>VI (13)</td>
</tr>
<tr>
<td>5</td>
<td>UNIVISION (45)</td>
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</table>
Our exclusive private Concert Series are destined to be one of the most sought-after tickets of the season – past acts have included Hispanic music’s biggest names including Ricky Martin, Alejandro Fernández and Thalia.

In 2006, Univision Radio is expanding its recently sold out, “La Kalle Block Party” Reggaeton Concert to three additional markets, and introducing an exclusive Summer 2006, three-market, “Tecate Presenta Regional Mexican Concert Tour” with a lineup that simply can’t be missed...

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José José is known as "El Príncipe De La Canción," or "the Prince of Song."

The moniker was first given to him after he recorded the song "El Príncipe" by Manuel Marroquin in 1976.

Today, the name is emblematic of a man who is widely regarded as royalty, as much for his velvety voice as for his princely demeanor.

Because of this, José José—maker of countless hits and a vocal innovator who has experimented with a variety of styles and collaborated with countless musicians—is this year’s Latin Grammy Awards person of the year.

"José José has been delighting fans around the world for almost 40 years, and he still works and performs as if it were the first day of his career," Latin Recording Academy president Gabriel Abaroa says. "I could not think of another person who has brought us all so much quality throughout his career."

It is the latest in a string of honors including a Billboard hall of fame award and a Premios Lo Nuestro lifetime achievement award.

In addition, José José has also been paid homage by numerous musicians, who have rerecorded his most popular songs.

Born José Rómulo Soza Ortiz in Mexico City, 57-year-old José José has led a life of chart success and sold-out concerts worldwide. It has also been a life of ups and downs, marked by a bout with alcoholism that, according to José José, almost killed him at the age of 45.

His career began in 1969, when he recorded his first international hit, Dino Ramos’ "La Nave Del Olvido." He has been a harbinger of romance ever since, influencing countless artists and composers.

Over the years, the singer has recorded dozens of albums and has proved that sobriety can reap an extraordinarily prolific career.

When asked about his longevity, José José once told Billboard, "What never changes is romantic music. When couples want to talk, they don’t play rock, they play romantic music."

However, he said, his relevance in people’s minds goes beyond the music itself.

"Once you become successful, the first thing the career demands of you is the ability to maintain that success," he said, "I was able to do it, thank God, because I was always promoting. I still go throughout the continent on promotion—I do radio, press, TV, everything to keep my career alive. And the audience has been so generous."
Latin Grammy 2005 Nominees

ALEKS SYNTek

Record of the Year
"Duele El Amor" - Aleks Syntek duet with Ana Torroja

Song of the Year
"Duele El Amor" - Aleks Syntek duet with Ana Torroja
Aleks Syntek, composer
Gene Normal Music / WBM Music (SESAC)

Best Music Video
"A Veces Fui" - Aleks Syntek

VOLUMEN CERO

Marthín Chan, Luis Tamblay, Fernando Sánchez
Best Rock Album
By A Duo Or Group With Vocal
"Estelar" - Volumen Cero

LA MAFIA

OSCAR DE LA ROSA
Best Grupero Album
"Para El Pueblo"
Oscar De La Rosa y La Mafia

MARTHIN CHAN

Best Rock Song
"Lágrimas" - JD Natasha
Marthín Chán & JD Natasha, composers

GUARDIANES
DEL AMOR

ARTURO RODRIGUEZ
Best Grupero Album
"Olvidarte Nunca"
Guardianes Del Amor

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* Nominado en los Premios Grammy Latino 2005 con el tema "Amor del bueno" como Grabación del Año.
* Nominado en los Premios Las Lunas como "Mejor artista pop en español".
* En México obtuvo el reconocimiento de Orgullosamente Latino recibiendo más de 5 millones 276 mil 833 votos por el público compitiendo con solistas de México, E.E.U.U. y España.

Reik

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* A poco tiempo de sacar su disco Reik ha logrado vender casi 200,000 discos a nivel regional.
* Actualmente se ubica en el top ten de las principales estaciones de radio en México, E.E.U.U, Centro y Sudamérica.

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DIFFERENT CREATORS SHARING A LATIN SPIRIT

ALEJANDRO SANZ
Record of the Year, Song of the Year. Tú no tienes alma

AMARAL
Best Pop Album by a Duo or Group. Pájaros en la cabeza

ALEKS SYNTEK CON ANA TORROJA
Record of the Year. Duele el amor

ANDREA ECHEVERRI
Best Female Pop Vocal Album. Andrea Echeverri

ANDY & LUCAS
Best Pop Album by a Duo or Group. Desde mi barrí

BARÃO VELMELHO
Best Brazilian Rock Album. Barão vermelho

BEBE
Record of the Year, Song of the Year. Malo
Best Female Pop Vocal Album. Pauera telarañas
Best New Artist

BEBO VALDÉS
Best Latin Jazz Album. Bebo de Cuba

BETO CUEVAS / LA LEY
Best Rock Song. Bienvenido al anochecer
Best Music Video. Mirate

BUNBURY
Best Rock Solo Vocal Album. El viaje a ninguna parte

DIANA NAVARRO
Best New Artist

DIEGO CARRASCO
Best Flamenco Album. Mi ADN flamenco

ELY GUERRA
Best Alternative Music Album. Sweet & sour, hot y spicy

FITO PÁEZ
Best Rock Solo Vocal Album. Mi vida con ellas
Best Rock Song. Polaroid de ordinaria locura

FRANCO DE VITA
Best Male Pop Vocal Album. Stop

GERARDO NUNEZ
Best Flamenco Album. Andando el tiempo

GIAN MARCO
Best Singer Songwriter Album. Resucitar

IVAN LINS
Album of the Year, Best MPB Album. Cantando historias

JARABE DE PALO
Best Rock Album by a Duo or Group. Un metro cuadrado

JORGE DREXLER
Song of the Year. Al otro lado del río

JOSE MERCE
Best Flamenco Album. Confie de faú

JUAN FORMELL Y LOS VAN VAN
Best Contemporary Tropical Album. Chapeando

JUAN LUIS GUERRA
Best Tropical Song. Las avispa
Best Christian Album. Para Ti

LENA
Best Brazilian Contemporary Pop Album. Incite
Best Brazilian Song. Ninguém faz ideia

LEO BROUWER
Best Classical Album. Homo ludens

MOLOTOV
Best Rock Album by a Duo or Group. Con todo respeto
Best Music Video. Amatuer

NINA PASTORI
Best Flamenco Album. No hay quinto malo

PACO DE LUCIA
Producer of the Year. Tú, ven a mí (La Tana)

PEDRO GUERRA
Best Singer Songwriter Album. Bolsillos

PRESUNTOS IMPLICADOS
Best Pop Album by a Duo or Group. Postales

RAY & LUCAS
Best Alternative Music Album. Ecoleecua

REVIDOR
Best Rock Solo Vocal Album. Mestizo

ROCKIO BURCAL
Best Ranchero Album. Alma ranchera

TOMATITIS
Best Flamenco Album. Aguadulce

VAMOS A CORTAR
Best Contemporary Tropical Album. Cuba le canta a Serrat

VICERTICO
Best Singer Songwriter Album. Los rayos
Best Music Video. Los caminos de la vida
n a city known for tough tickets, a ticket to the upcoming trilogy of Cream dates at Madison Square Garden is as tough as they come.

The legendary power trio of Ginger Baker, Jack Bruce and Eric Clapton will play the Garden Oct. 24-26. These will be their only North American dates and quite possibly the coda to a short-lived reunion that began in May with four equally sizzling sellouts at Royal Albert Hall in London that grossed $3.6 million.

The New York shows, with ticket prices topping out at $350, should gross north of $7 million, according to Billboard estimates.

The Garden and promoter Ron Delsener Presents pulled out all the stops to land the shows. And, aware that demand would be huge, they went to great lengths in working with Ticketmaster and Creative Artists Agency to create a secure environment for ticket sales.

The anticipation for Cream at the Garden is as high as anyone involved can recall. While Clapton has toured steadily through the years and will go out in 2006 to support his new "Back Home" album, seeing the guitar god with former bandmates Baker and Bruce is a true rarity.

Prior to the London shows, the three had last appeared onstage together at Cream's 1993 induction into the Rock and Roll Hall of Fame, apparently planting the seeds for the Royal Albert reunion. Bruce has toured the States with Ringo Starr & His All Starr Band and other groups, but Baker's appearances on U.S. soil have been few and far between.

So how did the Garden pull it off?

"I'm sure I was not the only promoter sitting at the Cream shows at the Royal Albert Hall thinking, 'How do I get this to play my building?'" says Jay Marciano, president of Radio City Entertainment, which oversees the Garden.

Even before he went to London, Marciano had been talking to Clapton agent Rick Roskin andCAA managing partner Rob Light about booking the trio. "They told me at the time there were no plans to tour—this was a one-off event," he says. "But I kept calling in, and I know Ron [Delsener] kept calling in as well."

There was some discussion that Cream would play the Garden just 10 days after Royal Albert Hall. The dates were available, but logistically the shows could not come together so quickly.

Even booking the October shows was rough. "It really wasn't 100% until the week before we announced it," Marciano says.

Cream members and management declined interviews at press time. While no one involved in the show would comment on Cream's paydays for the Garden concerts, industry sources put the guaranteed minimum at $1 million per show or 95% of gross ticket sales, whichever is greater. Production costs are absorbed by the producers.

With a conservative estimate of the combined gross potential exceeding $7 million, Cream will almost assuredly get its 95%. The band has passed on all tour offers.

GEARING UP FOR ON-SALE

With so much at stake, the principals wanted as many tickets as possible to go to fans instead of profiteers.

"What management really wanted was to make sure they had the fairest, most equitable distribution possible to try to keep the tickets out of the hands of the brokers and the resellers," says Ticketmaster chairman Terry Barnes, who was directly involved in orchestrating the Cream on-sale.

Marciano tells Billboard that substantial effort went into developing a system that would limit reselling without forcing consumers to jump through too many hoops.

"This isn't the first time some of these methods have been employed," he says, "but maybe in the aggregate this was the first time this has all been done."

Realizing the Cream reunion would appeal to a national audience, show producers offered the majority of tickets only on the Internet. "We felt that would be the best way to make tickets available on a national basis," Marciano says.

A promotional partnership with American Express provided marketing muscle, with Amex buying full-page ads announcing the onsale in the Los Angeles Times, Chicago Tribune, USA Today and The New York Times.

With the national push, more than 60% of sales came from outside the New York metropolitan area. "I was pretty pleased when I saw that number, knowing that everybody had a crack at these tickets," Marciano says.

Ticketmaster's Barnes says the sales pattern for Cream was akin to a major sporting event like the World Series. "This was unique for the concert business, because Cream was only playing these three dates," Barnes says. "If they were going to do dates clear across America, there is still high demand and we still watch closely, but you're not going to have this kind of activity. Because wherever you live, if you want to see Cream, you're going to be booking a trip to New York."

For the London shows, the Royal Albert Hall sold only a small allocation of tickets by phone, with no sales at the box office or the venue's Web site. According to Tracy Cooper, head of business development for the venue, the majority of tickets were sold by U.K. ticketing agency Bookingsdirect, which oversaw Internet and phone sales.

The Royal Albert is where the band ended its brief career with a final show in 1968. The draw for this year's dates was international. "What I noticed [at the London] show was, in addition to an abundance of U.S. promoters, it felt to me as though half the audience was American," Marciano says. "And I knew then, if Americans were willing to incur the expense of flying to London to see the show and these were going to be the only U.S. dates, they would come from around the country to hear that band play these songs once again."

A HOLD ON HOLDS

For the U.S. shows, the Garden will be configured in 360 degrees. The 55,000 available tickets went clean quickly, and—unlike with many prestigious events—holds for VIPS and the like were kept to a minimum. "There are club events that probably have more house-seat holds than what we held here at the Garden," Marciano says.

Customers for the London concerts were limited to four tickets each, and attempts were made to prevent multiple purchases and online resale. "Where the seller was identifiable on eBay, tickets that did go up for sale were canceled," Cooper says in an e-mail interview. He adds that the London on-sale was "as successful as we could hope."
Similarly, for the New York shows, in an attempt to curtail mass purchases by brokers, tickets were limited to two per person in the first three sections of the Garden, and four per person for the rest of the house. The Ticketmaster site was programmed to kick out multiple purchases to the same address, even if different credit card numbers were used. As a result, about 7,000 tickets got kicked out and went back into the pool.

“Our software is sophisticated enough and we have procedures and fraud-prevention things in place,” Barnes says, “so that we can go through and run reports and find if someone has multiple orders or is buying way over the limits, and cancel out those orders.”

To keep the physical tickets off the street as long as possible, lower-priced tickets will be overnighted week-of-show; the best seats must be picked up at the box office. “The thought was, we would limit the amount of time [tickets] would be available or could be retrailed on eBay or other places,” Marciano says.

Those picking up tickets at the box office must show identification that matches the credit card used for the purchase. They will then be given a wristband and walked into the building.

Marciano says the Web on-sale came off “flawlessly” and may have set a new benchmark for dealing with such high-profile events.

“Everyone now has a sense of confidence that we can go to some of these extreme measures in cases where demand is going to outstrip supply in huge quantities,” Marciano says. However, he admits that some tickets still found their way into the hands of secondary sellers.

Face value of the tickets ranges from $60 to $350. Secondary market sites like Stubhub, TicketsNow and eBay have numerous tickets available at many-times face value, some topping out at more than $4,500.

“You can’t completely eliminate” re-selling, Marciano notes. “But we certainly made it difficult for people to re-trade these on a multiple basis.”
Before he had a record deal, Antony Hegarty had a pen pal.

The fragile-voiced singer/pianist—and leader of buzz band Antony & the Johnsons—took nearly three years to commit to Secretly Canadian, an independent label that lately has attracted growing industry and media attention.

Secretly Canadian is based in Bloomington, Ind., a college town with a population of about 70,000. Hegarty is a New York-based musician, who before signing with Secretly Canadian was known primarily as a pal of Lou Reed and a veteran of East Village drag shows.

As badly as Secretly Canadian’s Chris Swanson wanted Hegarty on his label, Hegarty had reservations. He had never been to Bloomington, and no one was ever going to mistake Hegarty for someone with a Midwestern sensibility.

“I’m such an urban artist that it was really hard for me to wrap my head around having a label in Indiana,” Hegarty says. “It was a stretch for me. I couldn’t fathom how there could possibly be a relationship with a tiny label in the Midwest that could grasp where I was coming from, or even want to.”

But Swanson was persistent. Soon after purchasing a copy of Antony & the Johnsons’ self-titled 2000 debut (released as a one-off on the little Durrrr label), he wrote Hegarty a fan letter. He even rounded up a crew to go see Hegarty perform at Ohio State University—220 miles from Bloomington.

“We had a whole posse, a whole van full of people,” Swanson says. “He was in art museum, so this was a classy affair. This transcended the DIY-indie rock culture we were immersed in. He was the real deal. To us, this was like seeing Leonard Cohen.”

Hegarty debated signing with Secretly Canadian or a larger, more established label. “Chris wrote to me for a while, and then I think he gave up,” Hegarty says. “Then I wrote to him for a little while. It was a slow evolution. I’ve always said that working with them is like working with a highly ethical group of not-for-profit students.”

Antony & the Johnsons’ first Secretly Canadian album, “I Am a Bird Now,” was issued in February. It is the label’s best-selling release to date and has been especially strong in the United Kingdom, where it is licensed to Rough Trade. Last month it was the surprise winner of the United Kingdom’s prestigious Nationwide Mercury Prize (Billboard, Sept. 17).

But Secretly Canadian’s ambitions are generally closer to home. Launched in 1996, the label has become Southern Indiana’s indie-rock headquarters. In addition to Hegarty, the label has about 20 acts, including roving singer/songwriter Jason Molina and bluesy psychedelic rock act Black Mountain. The latter is signed to sister label Jagajuwar, which is jointly owned by founder Darius Van Arman and Swanson.

Secretly Canadian, with about 25 employees, also runs SC Distribution, a boutique operation that carries more than 15 labels.

Secretly Canadian also has a DVD label, Blank Stare, and Bellewether, a CD manufacturing/production company. Bellewether was started in 1999 with Jagajuwar’s Van Arman. “It gave us an income stream that was not predicated on us selling our records,” Swanson says.

In a major step to increase sales potential for its releases, Secretly Canadian in September signed with Warner Music Group’s Alternative Distribution Alliance, where it will rub shoulders with such indie powerhouses as Sub Pop and Epitaph. Previously, its titles were handled by NAIL Distribution.

ADA president Andy Allen says Secretly Canadian reminds him of a young Touch & Go, re-
ferring to the successful Chicago label/distrib-tractor. "We met with Chris and these guys, and
they told us their story and expressed a desire
to really grow with their artists," Allen says.
"They have an extremely great group of labels
that are coming up with acts in their second or
third offerings, and these are artists that will
need a wider range of distribution."

CAFETERIA FOOD FOR THOUGHT
If ever there was a time Secretly Canadian
could put Bloomington on the mainstream
music map, this is it. Just don't tell that to co-
founder Jonathan Cargill. On a recent trip to
New York, Cargill for the first time got a taste
of indie fame.

"It wasn't until this past weekend that I real-
ized we were actually doing something," Cargill
says. "People came up and started to say, 'Wow,
you're the label of the moment.' I don't think
so. If we are, it's just a moment, because that
type of thing doesn't last."

Secretly Canadian has its roots in a dormi-
tory cafeteria. That is where Swanson, who went
to Indiana University to major in business and
left with a degree in religious studies, worked
side by side with Cargill. "We sorted silverware
and talked about records and our minds would
reel," Swanson recalls.

The two started the label with Swanson's
younger brother, Ben, and fellow IU student Eric
Weddle. (The Swansons hail from Fargo, N.D.,
and sometimes identified themselves as Can-
dian. Hence, the label's name.)

Weddle later left the partnership to start Fam-
ily Vineyard Records in Raleigh, N.C., which is
distributed by SC Distribution. Ben, 27, is the
younger and Cargill, 34, is in the elder of the bunch.

After they knew they wanted a label before
they had an artist. Chris and Ben suggested June
Panic, a singer/songwriter from Fargo, whose
EP became their first release.

Secretly Canadian then pursued Molina, who
became the label's first name artist. Now the
driving force behind Magnolia Electric Co.—a
collective of Midwestern musicians—Molina
has issued numerous albums under various
guises on Secretly Canadian. Combined they
have scanned more than 52,000 units, according
to Nielsen SoundScan.

Chris Swanson contacted Molina in much
the same way he reached out to Hagarby—by
sending him a fan letter. "Secretly Canadian,
who at the time didn't have any releases, drove
from Indiana to New York to see me play," Molina
says. "I was shocked. I was excited someone was
that interested in seeing me play, so I just gave them my master record-
ings and told them to do whatever they want
with them."

They pressed 1,000 copies of a Molina single,
and made a couple hundred bucks. Secretly
Canadian's founders had yet to even graduate
from college, and were running the label out
of a house Swanson was renting.

"We were living on about $5,000 a year," he
says. "Frozen pizza, that's what it's all about.
Molina's releases brought the label some local
fans, but Swanson and his partners soon real-
ized the Secretly Canadian name did not carry
weight with distributors. So they started a dis-
tributorship of their own.

"We said we would do a label's distribution
work for them in exchange for 50 cents per
record," Swanson says. "It was a really small
amount, but we weren't doing it for the income.
We thought it would help us with the core need
of distributing our records."

The first labels to sign on with SC Distribu-
tion were Jagajaguwar and Temporary Residence
Ltd. Secretly Canadian eventually attracted the
attention of the respected Olympia, Wash.-based
K Records and has distributed K titles by the Mi-
crophones and Modest Mouse.

"As the distribution grew, we eventually took
over the basement and started building all these
rickety old shelves out of found wood," Ben Swam-
son says. "We were on a dead-end street, so, we'd
have these huge, massive trucks on a residential
street that would struggle to turn around."

Secretly Canadian's switch to WMG-owned ADA
has given pause to indie purists like K Records GM
Mariella Luz. "It's weird when you work for an
indie because it's one of the things you think about,
like, 'Who are you associated with?' "

Luz says she is "confident that Secretly will
shield me from any nightmares." Still, dealing
with the pressures of a larger corporation has
been a topic of discussion in Bloomington.

"It did come up in conversations," Cargill says,
"and people outside of our circle—our punk rock
friends—made note of it. Some people were even
grossed out by it. But this is a smart step in the
right direction. It's kind of grown-up."

MERCUURAL SPURT
Part of that growing process is the increasing
success of Antony & the Johnsons. In the United
Kingdom, "I Am a Bird Now" experienced a sales
boost in the wake of its Mercury Prize victory.
The album jumped from No. 135 to No. 16 on the
Sept. 11 sales chart published by the Offi-
cial U.K. Charts Co. Chris Swanson estimates
the album has sold more than 60,000 copies in
the United Kingdom alone.

That kind of success has thus far eluded Sec-
retly Canadian at home. The operation's biggest
hit stateside has come from distributed label
Sounds Family, which this year issued the lat-
est from singer/songwriter Sufjan Stevens, "Illi-
nois." The album has scanned 65,000 units.
The Stevens title has added to Secretly Cana-
dian's reputation for having small but consist-
tent sellers. Jack Kirk, manager at Dr. Wax
Records in Evanston, Ill., says, "We sell a lot of
indie labels, and in terms of what's trendy, it al-
ways comes and goes, but Secretly Canadian has
a pretty good following."

Chris Swanson sees the move to ADA as a
jump that will turn developing acts, such as
country-pop group the Earlines or critically adored
rock act I Love You but I Have Chosen Dark-
ness, into long-term sellers. "We need to turn
our 20,000-sellers into 60,000-seller," he says.

"We want to expand the window of opportunity
from three months to a year."

As the operation expands, Swanson does not ex-
pect it to change its artist-friendly approach.
It jointly owns all masters with its acts and prof-
its are split equally.

Acts also are appreciative of Secretly Cana-
dian's family environment. Molina, for one, has
been courted by larger labels, but says he is not
interested in making a change.

"I've been loyal to Secretly Canadian for rea-
sons that sometimes I can't understand," Molina
says. "I've had two very serious offers, but I've
gone at my own rate and speed, and Secretly has
helped me the entire way."

Hagerty says the presence of indie label Table
of the Elements on the SC Distribution roster
persuaded him to sign. Table of the Elements
has reissued material from '60s performance
artist Jack Smith.

And then there are the pancakes. The Swans-
sons' mom recently joined her sons in Bloom-
ington, and visiting bands are always greeted
with a hearty breakfast.

"It's nice you don't have to go to Fargo to get
those anymore," Molina says.
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Chris Botti’s Sophistication Sells

It is an anomaly when a mainstream, largely instrumental jazz album breaks into The Billboard 200, but it is particularly noteworthy when said disc scales the chart and settles in for an extended stay.

That is what happened last year when trumpeter Chris Botti’s ballad-drenched “When I Fall in Love” not only spent 32 weeks on the pop albums chart (peaking at No. 57) but also held at No. 1 on Top Jazz Albums for 17 weeks.

Botti’s Columbia Records follow-up, “To Love Again,” could be an even bigger hit. The impressive pop-jazz crossover outing includes guest singers from Sting to Steven Tyler sharing the spotlight. It streets Oct. 18 as a standard CD and DualDisc. Columbia and Borders Books & Music have ramped up mammoth marketing strategies to further expose and promote the magnetically handsome trumpeter who plays with a smoothly sublime allure.

“When I Fall in Love” went mainstream beyond my wildest imagination, especially since it’s slow, melancholic music,” says Botti, who is on a two-month U.S. tour, which culminates in a double-header Nov. 25-26 in Honolulu. “I wanted to make a jazz record that was easy to digest and be enjoyed as a lifestyle listen while also being appreciated by musicians for the music and its high quality of recording.”

A collection of standards that featured Sting and Paula Cole, “When I Fall in Love” has sold 526,000 copies in the United States, according to Nielsen SoundScan, and has been certified gold, a tremendously rare feat for a jazz album. Its previous sales high was for 2001’s “Night Sessions,” which has scanned 182,000 copies.

Botti says last year’s triumph “set the table” for “To Love Again,” which also features vocals from Michael Bublé, Jill Scott, Gladys Knight, Renee Olstead, Rosa Passos and Blue Nile’s Paul Buchanan. Interspersed throughout the Bobby Colomby-produced collection are four moving insectimata.

The CD was recorded at Capitol Studios in Los Angeles and Air Studios in London. Although not a typical standards album, it includes such pop-jazz chestnuts as “My One and Only Love,” given an aching read by Cole; a relaxed jaunt through “Good Morning Heartache” with Scott; a stringswing into “Let There Be Love” with Bublé; a hip, big band dance through “Pennies From Heaven” with Olstead; and the highlight of the pack.

Label: Columbia
Management: Marc Silag, Right Side Management
Booking: International Creative Management
Publishing: Muted Music (ASCAP)
Top-selling/last album: “When I Fall in Love” (2004), 526,000
MELINDA NEWMAN  mnewman@billboard.com

Lillywhite Crosses Pond
Producer Leaves London For New York To Join Columbia's Restructured A&R Team

British producer Steve Lillywhite, whose distinguished discography includes work with such acts as U2, XTC, Peter Gabriel, Jason Mraz, Siouxsie & the Banshees, Travis and the Rolling Stones, has only one regret about moving from London to New York to become Columbia Records' senior VP of A&R: “My little daughter will lose her English accent.”

But it is a risk he is willing to take. Lillywhite, whose new position was tipped in the May 28 issue of Billboard, started at Columbia in September and reports to Columbia Records Group chairman Will Botwin.

Lillywhite wanted to move back to the United States, in part because his wife, former MTV exec Pitti Galluzzi, is American, but also because he felt Columbia could provide him with a stronger education. “I know how to make a record, but it will be great to learn more about the intricacies of the American music business,” he says.

He had returned to the United Kingdom to raise his two sons from his marriage to singer/songwriter Kirsty MacColl after her death in 2000.

Most of the acts with whom Lillywhite has been associated had had time to grow at their label homes. While times have changed, Lillywhite does not believe those nurturing days are completely over.

“They say major record labels don’t give artists time to develop. It’s true, and it’s not true,” he says. “A lot of artists develop themselves before they come to us. I think I have a lot to offer those intelligent artists and can help them.”

Lillywhite is eying some acts, but has not yet signed anyone. Given his past credentials, it is clear any act has to meet a high-water mark. “I have quite a wide net that I can go for. You can’t really compare a Joan Armatrading to a U2 or Talking Heads. If you look at my discography, I feel proud that there’s not many things that are disposable. My records seem to last.”

Lillywhite’s last record company gig was as joint managing director of Mercury Records in the United Kingdom, a not entirely enjoyable endeavor. “Being head of a label brings a lot of stuff that I didn’t enjoy. I’ve got to admit, I’m used to working with artists all the time. Sometimes, when I got involved in certain meetings, I didn’t enjoy it so much.”

His life at Columbia, while certainly not meeting free, will allow him to concentrate more on developing acts. “Will has said to me, ‘Steve, we want you to be creative. We don’t want you involved in things that don’t excite you.’ I do love the vision that this company has for A&R now. We’re extremely ready to go. [President] Steve Greenberg’s brought in all these bright young things.”

Lillywhite is part of a greater restructuring of Columbia’s A&R department that has included the addition of six other A&R execs, of varying levels, in the last several months (Billboard, Aug. 27).

His deal allows him limited ability to produce acts outside of the Columbia roster, but he stresses, “I’m concentrating on Columbia.”

WHERE ARE THEY NOW? Music video veteran Connie Welding has launched a new 24-hour music and entertainment network, ME Television, which showcases local and regional music and entertainment from its Austin base, airs in more than 40 Texas cities via Time Warner cable. Welding founded national music video outlet Hit Video USA, which Viacom International bought in the early ’90s.

Susan Jacobs, who had stints as VP of publicity for RCA Victor Group and Sony Classical, is moving into a different service area. Jacobs and a partner have started New York-based Holistic Life Management, a company that incorporates experts in a number of holistic areas. Jacobs says she is focusing on a music industry clientele.

Former Billboard staffers Bruce Haring has just published “How Not to Destroy Your Career in Music” (Lone Eagle Publishing). The breezy book concisely and wisely advises musicians on what pitfalls to avoid as they navigate their way through choppy music biz waters. Lone Eagle is owned by Billboard parent VNU.
Very Blackalicious
Cult Faves Round Up Diverse Guests For Anti-Records Set

Bay Area duo Blackalicious released its fifth studio album, "The Craft," Sept. 27. Although chart success has eluded MC Gift of Gab and DJ/producer Chief Xcel, they have amassed a loyal following with their organic brand of hip-hop.

"We may not have gotten on MTV or whatever—not to say that we’re going to run from that—but year by year, brick by brick and piece by piece, we’ve built our fan base up, and that’s definitely a blessing," Gab says.

The new album marks the duo’s debut on Los Angeles-based Epitaph imprint Anti-Records after a stint on MCA.

“When MCA folded, we had already been working on our record,” Xcel explains, “so we wanted to be someplace that was going to be well-funded, allow us to be free and not get in our mix. [Anti-] offered us a deal that made sense on every level.”

With creative control in their hands, they assembled an eclectic roster of guests, including R&B/jazz singer Ledisi, British neo-soul duo Floetry and legendary funkster George Clinton, who can be heard on the track "Lotus Flower."

Gab and Xcel learned firsthand to respect Clinton’s creative process. "It was an incredible experience," Gab recalls. "Just the fact that he would work with us was like, the heavens opened up. The process was like watching a master at work. When he put Helene and Celia Faussett believe the album could appeal to a hip-hop audience, given the connection between hip-hop and spoken word. "Both rappers and poets act as griots and oral historians," Celia says. "The two are very intertwined and related."

Helene adds, "We wanted to take a gathering of poets from both sides of the Atlantic and put them together to explore poetry in a new way."
Alicia Keys has accomplished more than seasoned performers twice her age, from releasing two platinum albums and winning nine Grammy Awards to consistently selling out concerts. Keys’ performance spots are spotlighted on her new CD/DVD, “MTV Unplugged,” which J Records released Oct. 11. The project features new single “Unbreakable,” which is No. 48 this issue on The Billboard Hot 100, plus collaborations with Common, Mos Def, Damian Marley and Maroon 5's Adam Levine.

Q: Why do you think doing an “Unplugged” session was a good fit for your music?
A: Before even getting signed, I’d play these small clubs, or hotels even. When I did get signed and was going around letting people know what I was about, that’s exactly how I did it; I’d do it on the piano, playing a couple of songs I’d written and talking to the people in between.

Q: What is the origin of “Unbreakable”?
A: It has been around since the sessions for the last record (2003’s “The Diary of Alicia Keys”), and it was one of the favorites for the album. But when we started putting the album together, it just wasn’t right for it. The style is so perfect for “Unplugged,” so I decided to put it in there.

Q: Are you planning to tour anytime this year?
A: I was just talking to Bono the other day, and he was like, “Are you doing shows?” I’ve just been off the road for a month-and-a-half, and he was like, “You lucky girl.” Something I’ve learned from people like U2, the Stones and Lenny Kravitz is that the grind of live shows is so necessary [to build your career]. We were on the road for two years straight doing shows. But for now, I’m not really doing anything shows. I might do a couple of spontaneous, small, “Unplugged”-style things.

Q: Has any new material for your next studio album sprung forth lately?
A: Oh, there’s been a lot of things springing forth from me. [laughs] I have this new direction I’m feeling I will go in for the next album. I’ve been playing around, experimenting and vibing on different styles. I have about four or five songs I’ve been working with, but I’m constantly writing all the time. I’ll be really focusing on my next album at the top of this next year.

Q: In the midst of all these other projects, have you found time to do any writing with other artists in mind?
A: Well, there are a couple of things I’m working on, but they’re not official. There are some really great collaborations that myself and my partner Crucial are working on. We like to write for artists we connect with, even though it’s all different styles of music.

Q: Has your next book begun to take shape?
A: It’s percolating. It will be based off my journals I’ve kept since I was 9. But it won’t be an autobiography. It will be more like a novel, using the likeness of a young girl with big dreams and all the normal, everyday things from when you first can write them down to when you’re 21. There’s no date yet. I think this one is going to take me a little bit of time.

McBride Makes Time For
Country Classics

by PHYLLIS STARK

NASHVILLE—After establishing herself as one of country music’s top female artists, Martina McBride decided to pay homage to the classic country music on which she was raised.

Her new RCA album, “Timeless,” contains covers of 18 well-loved classics. The CD, which hits stores Oct. 18, includes such chestnuts as Jeanne Pruett’s “Satins Sheets,” Loretta Lynn’s “You Ain’t Woman Enough,” Connie Smith’s “Once a Day” and Lynn Anderson’s “(I Never Promised You A) Rose Garden,” which is the project’s first single. It is No. 26 on the Billboard Hot Country Songs chart this issue.

McBride is a proven hitmaker at country radio. Since her first RCA release in 1992, she has landed 18 top 10 hits on Country Songs, including five No. 1s.

Still, some radio programmers believe an all-covers album can be a tricky move even for such an established artist as McBride. Country KRST Albuquerque, N.M., PD Edd C.-Haskell says such a project is “a little risky from an airplay standpoint. Realistically, it’s not going to be a hit on country radio, but it’s a cool concept.”

“I think it could be risky,” agrees Clear Channel Atin OM and regional VP of programming Mac Daniels, who also thinks the project has the potential to be a hit big.

Indeed, her label is pursuing several avenues of exposure to alert fans to the new project.

“We figured with this album that we weren’t going to solely rely on radio to create the awareness,” RCA VP of marketing and artist development Jon Elliott says.

McBride says she never considered the business side of the equation when making the album, focusing exclusively on the music.

“I really don’t know what’s going to happen with it,” she admits. “I have no idea if it’s going to be commercially successful or not, but I wasn’t really concerned with that, which was a freeing feeling.”

“Timeless” is McBride’s eighth studio album. She also released a greatest-hits set in 2001 that has sold 2.7 million copies, according to Nielsen SoundScan.

McBride enlisted Dwight Yoakam to sing harmony vocals on “Heartaches by the Number,” originally a hit for Ray Price and for Guy Mitchell, both in 1959.

She also recruited Dolly Parton to duet on Johnny Cash’s “I Still Miss Someone.”

The album’s songs date back as far as 1951. The newest song McBride recorded for the project was Tammy Wynette’s 1976 hit “Till I Can Make It On My Own.”

“I don’t feel like I’m setting out to do any heroic preservation,” McBride says of the project. “I just love this music . . . I did songs that felt like home to me.”

McBride says Worley “taught me everything I know about making records” during the albums they previously made together. “He’s a mentor to me in the truest sense of the word.” But, she says, “I felt like it was time to make a record on my own. It was time to graduate.”

RESPECT FOR THE ORIGINALS

Rather than going into the recording process with a long list of songs in mind, McBride and the musicians spent a lot of time noodling around in the studio trying things out that McBride or one of the musicians would suggest.

Once they decided to record something, they started each session by spinning a copy of the original recording, and sometimes other versions when the song had been a hit for multiple artists. Then, they would create what McBride calls a “blueprint” for the song, “always paying respect to the original,” she says.

For the most part, McBride says true to the originals, because she says, her goal was not so much to update the songs as to pay tribute to them, their writers and the original artists.

She has received mild criticism for that decision. KRST’s Haskell says of her take on “Rose Garden”: “She didn’t really make it her own . . . It really is a clone of the original. I would like to have seen her update it somewhat.”

These aren’t my songs,” McBride explains. “My intention wasn’t to make them Martina McBride songs.”

Regardless of his opinion, Haskell says the song is performing “phenomenally” at KRST and generating “great listener response.” McBride, the reigning Country Music Assn. female vocalist of the year, cut 24 tracks, then had to narrow the field to 18 for the final CD. But most of the remaining songs will not go to waste. Four are included as bonus tracks on a custom version of the project for Target stores.

An exclusive limited-edition album for Wal-Mart will feature a 30-minute DVD chronicling the making of “Timeless.”

RINGSTONE BUILDS AWARENESS

In an effort to reach beyond country music’s consumer, a marketing campaign kicked off Aug. 9 with a tie-in with Sprint that made “Rose Garden” available as a ringtone exclusively on Sprint PCS Vision phones for a week. Elliot says that deal created “an initial boost . . . of early awareness for the song.”

On Oct. 8, CMT debuted a one-hour concert. “Martina McBride: Timeless,” that will be broadcast multiple times. Other upcoming TV appearances include NBC’s “Today” and PBS’ “Soundstage.”

On Oct. 22, McBride, a member of the Grand Ole Opry for 10 years, will be the first artist given a full hour of performance time on an Opry broadcast. The special show, to air on GAC, will feature McBride performing the “Timeless” songs with other Opry members and guests, including some of the songs’ original artists. Price is among those confirmed to participate.

FACT FILE

Label: RCA Records
Management: Bruce Allen Talent
Booking: Creative Artists Agency
Publishing: none
Best-selling studio album: “Evolution” (1997), 4.9 million
Last album: “Martina” (2003), 17 million

October 22, 2005

68 www.americanradiohistory.com
Blowin’ With A Fresh Wind
Dolly Parton Says Album Of Topical Songs Is A ‘Sign Of The Times’

On the eve of her 60th birthday, Dolly Parton has the verve, sass and energy of someone 35 years her junior. She is crisscrossing the country on her Vintage tour—a trek that surrounds the Oct. 11 release of her new album, the self-produced “Those Were the Days.”

And in her scarce downtime, she is penning the score to the Broadway-bound musical “9 to 5,” which is based on the 1980 hit film that starred Parton, Jane Fonda and Lily Tomlin.

For the aptly named Vintage tour—produced by the House of Blues—the legendary artist performs a mix of Parton classics and songs from the new Sugar Hill Records album, which is a collection of covers from the 1960s and 1970s. But these are not just any old songs.

For the most part, they are folk-pop nuggets of a political bent. Originally created during a time of strife and unease, era-defining songs like “Blowin’ in the Wind,” “Imagine” and “Where Have All the Flowers Gone?” take on a contemporary meaning in 2005.

The songs are in stark contrast to the rally-round-the-troops sentiment that permeated Parton’s 2003 set, “For God and Country.” In this way, the songs on “Those Were the Days” question rather than uphold.

“For me, these songs are not really political, but more a sign of the times,” Parton says. “I see them as songs of hope, songs with strong messages, songs that take on a new relevance today.”

For Parton, these songs could have been written yesterday. “With everything going on in the world today, these lyrics are right on the money,” she says. With a sense of glee, she adds, “And now, I’m the messenger of these songs.”

But she is not alone on this fine collection. She is joined by veteran artists who originally made some of the songs famous (Roger McGuinn of The Byrds, Yusuf Islam aka Cat Stevens, Tommy James and others) as well as by contemporary voices, including Norah Jones, Alison Krauss, Keith Urban and Nickel Creek.

Because of the album’s concept, Parton is poised to bring a passel of new fans into her fold—while not losing the ones that have remained by her side over the years.

People who sing with Parton on “Crimson and Clover,” a song that he and the Shondells took to the summit of The Billboard Hot 100 in 1966, believes people will rally around this release. “She’ll bring her whole audience—the young and the old—to this recording,” he says. Sugar Hill, which is part of the Wexl Music Group family, is sending John Lennon’s “Imagine” to country, bluegrass and AC radio. The track has been available at Apple Computer’s iTunes Music Store since late September. A video is being lensed this month in New York. Lennon’s widow Yoko Ono, who does not appear on Parton’s album, finds the timing incredibly right for this cover of “Imagine.” Not only has the song remained relevant, but “the scope of the lyrics are increasing,” Ono says. “This shows the timelessness of John’s prophetic, visionary songwriting.”

Even Bridwell, PD of Country KUZZ Bakersfield, Calif., calls Parton a “timeless artist” who is still welcomed on contemporary country radio—both her vintage and new material. He believes she has a good shot of scoring a hit with “Imagine” and the album. “People—her younger fans in particular—see her as something beyond a traditional country artist,” he says.

This is what her label is counting on. Which helps to explain Parton’s many TV appearances the week of the album’s release: “Good Morning America,” “The Ellen DeGeneres Show,” “The Tonight Show With Jay Leno,” “Late Night With Conan O’Brien” and others.

The following week is equally busy for Parton, and includes appearances on “The Tony Danza Show,” “The View” and “The Daily Show With Jon Stewart.”

“The focus is on the 25-50 age group,” Weel Music Group president Kevin Weil says. To reach this audience—and in addition to the tour, TV appearances and Internet promotions—Weil has set up several promotional campaigns with key retailers, including Borders Books & Music.

In early October, Borders began selling a “Those Were the Days” sampler for 49 cents that includes “If I Were a Carpenter” in its entirety and snippets of three other album tracks. The sampler comes with a $5 coupon toward the purchase of the album.

Borders country/bluegrass music buyer C.J. Snow says the chain will be promoting the album heavily this fall. It will be prominently featured in in-store newsletters, on the Borders Web site and in national print ads. “This is the biggest bluegrass title of the year,” he adds.

Perhaps, but for Parton, it was simply a matter of recording songs that she always held near and dear to her heart. “These are songs that need to be heard again and again,” she says. “For me, their messages and the timing were just right.”

Nashville Scene
Phyllis Stark pstark@billboard.com

ORBISON STAMP? OH, PRETTY IDEA

The staff at Nashville-based Orbison Records is petitioning the United States Postal Service and asking Congress for its support for the creation of a postage stamp honoring Rock and Roll Hall of Fame Roy Orbison.

If approved, the stamp will mark what would have been the Grammy Award-winning Orbison’s 70th birthday next year.

Orbison Records VP Jed Hill recently met with several lawmakers on Capitol Hill seeking support for the measure. Tennessee Senators Bill Frist and Lamar Alexander have given their endorsement.

Efforts supporting the stamp include numerous online petitions, including one that has been signed by U2’s Bono and by Olivia Harrison, the widow of former Beatle George Harrison. (Harrison and Orbison were bandmates in the Travelin’ Wilburys.)

SIGNINGS: RCA Label Group has signed Atlanta-based country band the Lost Trailers to its BNA Records imprint. The group released “Welcome to the Woods” on Republic/Universal last year. Blake Chancey is producing their BNA debut, with a first single due early next year. Jimmy Perkins of Texas-based 823 Management reps the group.

Houston-based independent label Compadre Records recently signed Austin band Honeybrownie. The group’s first album for the label, “Something To Believe In,” is due Nov. 15.

EMI Music Publishing has signed hit songwriter Tom Shapiro to a long-term deal. EMI will represent all of Shapiro’s future songs, as well as his catalog from the past six years. Shapiro is a four-time BMI songwriter of the year.

Songwriters Liz Hengber and Thom McHugh have signed publishing deals with Blacktop Music Group, a company-owned by Clint Black.

Stage Three Music has inked veteran songwriter Steve Leslie to an exclusive publishing deal. Leslie has self-published for the last three years. Prior to that, he wrote for EMI Music Publishing.

Twenty-year-old newcomer Charlie Pate has signed with Disney Music Publishing Nashville.

HONORS: Kenny Chesney will receive ASCAP’s Voice of Music Award during the performing rights organization’s 43rd annual Country Music Awards, set for Oct. 17 at Nashville’s Ryman Auditorium.

The award is given to artists and songwriters “whose music gives people’s lives a voice through song,” according to ASCAP. Previous winners include Garth Brooks, George Strait and Diane Warren.

ON THE ROW: Donica Christensen joins Nashville-based Compass Records as director of publicity. She previously was a publicist at Commotion PR, also in Nashville.

ON THE ROAD: To mark its 10th anniversary of recording, Lonestar is returning to its Texas roots with the Coming Home album to Texas tour. For the first time in many years, the group will play the clubs where the members launched their careers. The tour kicks off Oct. 19 in Austin and runs through Oct. 26 in Wichita Falls.

Lonestar guitarist Michael Britt says the group had “priced ourselves out of a lot of clubs,” but it will be scaling back its road show to make this tour work for the sake of nostalgia.

In other news, Miranda Lambert and Tracy Lawrence have been tapped to open George Strait’s 2006 tour, which will take them to 25 cities in the United States and Canada. The tour begins in mid-January and runs through June.

The MCA Nashville duo Hanna-McEuen has embarked on a fall tour that finds the pair opening various dates for Dwight Yoakam, Dickie Bentley and Gary Allan, as well as headlining performances. The twosome will be on the road through Nov. 8.
Kashmir’s Fifth Trip
With Producer Visconti, Danish Band Makes Famous Friends

When Danish alternative rock quartet Kashmir teamed with producer Tony Visconti (T-Rex, David Bowie, Thin Lizzy) for fifth album “No Balance Palace,” it got a vastly expanded head behind the console—plus his address book.

Working on the album in New York, Visconti recruited Bowie to duet with Kashmir’s Kasper Eistrup on “The Cynic.” And the producer called in another friend, Lou Reed, for a vocal on “Black Building.”

“When Tony suggested [Reed],” Eistrup recalls, “we said, ‘Why not? We already have Bowie.’”

Sony BMG released the 11-track set Oct. 10 in Scandinavia, and will roll it out internationally in the coming months. A U.S. release hasn’t been set.

“No Balance Palace” is more guitar-driven than cerebral rock predecessor “Ztilities” (2003), which won multiple domestic awards and built solid fan bases in Australia and Japan. Eistrup says the new set involved much studio improvisation. “It took time to find our way into it,” he admits.

Kashmir plays European dates booked through Danish company BeatBox this month and next, with Japanese and Australian shows set for 2006. The band’s publishing is through Copyright Control.

—CHARLES FERRO

BROWN ROSE: Artist Ian Brown is rarely accused of false modesty. The former Stone Roses singer even recently quit karate classes because he would not take criticism from his instructors. “I was reading about Bruce Lee,” he says, “and thought, ‘Who are these people to grade me?’ So I gave up at brown belt.”

Brown’s unshakable self-belief informs the title of 17-track compilation “The Greatest,” which trawls the four solo albums he has released since the Stone Roses’ 1996 split. The set also includes the September U.K. hit “All Ablaze.”

Koch Records scheduled the album for an Oct. 18 release in North America. Elsewhere, it arrived Sept. 19 through Universal.

“The Greatest” appeared on Universal’s Fiction imprint in the United Kingdom and entered the Official U.K. Charts Co. albums listing Oct. 1 at No. 5. The label says shipments have passed the gold mark (100,000 units).

Brown played European festivals this summer, and a headlining European tour will begin in the United Kingdom next month. U.S. dates are under consideration.

North American shows are booked through the Agency Group, all others are handled by Brighton, England-based 13 Artists. Worldwide publishing is by Sony Music Publishing.

—STEVE ADAMS

BELATED BANG: Time was on their side. In September, 40 years after a compilation gave the Rolling Stones their first Italian chart-topper, the veteran rock act finally hit No. 1 in Italy with an original studio album.

“A Bigger Bang” (Virgin) spent two weeks at the top of the FIMI chart following its Sept. 2 release. Virgin Music Italy director of marketing Mario Sala says shipments have reached 60,000 units, with the label aiming for 100,000 by Christmas.

He expects sales to benefit from lead single “Streets of Love” being the soundtrack to a current Vodafone TV ad campaign.

The Stones’ compilation “Around and Around” (Decca) topped the Italian chart in 1965. Their only other No. 1 in the country was 2002’s best-of set, “Forty Licks” (Virgin).

“The band, after having been considered dinosaurs in the 1980s and 1990s, are deemed cool again,” Sala says. “They’ve won over young [Italian] fans with a no-frills set, while winning back older ones.”

—MARK WORDEN

Siblings Sara and Sean Watkins of Nickel Creek lend their bluegrass talent to the upcoming Milan Records score to “The Prize Winner of Defiance, Ohio.” Due Oct. 25, the soundtrack to Jane Anderson’s directorial debut was composed by John Frizzell, who immediately thought of the fiddle player and guitarist for the film’s blend of rural sophistication.

“It was so much about Sara’s fiddle and the sound of American nostalgia,” Frizzell says.

The DreamWorks movie, set in the 1950s, stars Julianne Moore as the single-composing spouse of an alcoholic, who keeps her family afloat by winning song-writing contests run by companies hoping to promote their products.

The composer spent two days with the musicians, placing the microphone close to the instruments for an organic sound. “You can just feel how [Sara’s] hands are on the instrument, and it’s very delicate,” says Frizzell, who also plays ukulele on the soundtrack.

To prepare, Frizzell listened to the soundtrack of the 2001 memoir by Terry Ryan, “The Prize Winner of Defiance, Ohio: How My Mother Raised 10 Kids on 25 Words or Less.”

“The first piece of music [for a score] is very much like a first date, and if it goes well, the love affair can begin,” Frizzell says.

THINK YOU CAN SING? Yes, VH1 has rounded up another motley crew, this time including Morgan Fairchild, Bai Ling, Antonio Sabato Jr., Carmine Gotto and Joe Pantalanes. No, it is not the latest cast of “The Surreal Life.” In the channel’s newest reality venture, “But Can They Sing?” these stars will fight it out karaoke-style.

Premiering Oct. 30 at 10 p.m. ET, the six-week series will feature the performers working with vocal coaches and a dance instructor in preparation for a live performance each week. The approved song list includes karaoke standards by Kelly Clarkson, Cher, the Pretenders, Barry White, David Bowie and Madonna.

America, of course, will vote on its favorite celebrity each week to decide who stays and who should be cutting Ricky Martin covers with William Hung.

The winner, compiled from online votes through VH1’s broadband network VSpot, will receive the grand prize and a recording contract with a prominent label.

—TOM FERGUSON

Classical Score

A Constant Gardiner

It must have been an incredibly sweet moment for John Eliot Gardiner when he and his Monteverdi Choir and English Baroque Soloists won record of the year at The Gramophone magazine’s annual awards ceremony Sept. 29 in London. They were recognized for the first volume in their Bach cantata pilgrimage.

The album was released on Gardiner’s own Soli Deo Gloria label, which he set up after Deutsche Gramophon dropped him and canceled his plan to have him record all 198 of Bach’s surviving sacred cantatas.

Another Grammophone honoree was pianist Steven Hough’s recording of the Rachmaninoff piano concertos with the Dallas Symphony Orchestra and conductor Andrew Litton (Hyperion), which won editor’s choice. The just-released string quartet the Lind says received the special achievement award. San Francisco Symphony music director Michael Tilson Thomas was named artist of the year, and tenor Placido Domingo won the Classic FM Listeners’ Choice Award.

Earlier in the same week, Gramophone editor James Jolly flew to New York to present mezzo-soprano Marilyn Horne with a lifetime achievement award, given in association with New York radio station WQXR.

Naxos won the label of the year prize. Once a cheeky budget upstart, it now offers the pace for artistic and marketing innovations. The label’s roster includes conductor Marin Alsop, who was recently awarded a MacArthur Foundation fellowship, better-known as the “genius grant.”

“We have a queue going around the block of people who want to record with us now,” Naxos founder and chairman Klaus Heymann says. After succeeding with extensive American, Japanese and English music series, the label will expand into additional cultural explorations, Heymann says. “Next up is a ‘Greek Classics’ series with the Athens State Orchestra, which will survey the work of such composers as Nikos Skalkottas.”

Naxos also earned high praise for its recent commission of four new string quartets by Peter Maxwell Davies that the Maggini Quartet recorded for the label. In the
Besides composing the score to "The Prize Winner of Defiance, Ohio," John Frizzell plays ukulele on the recording with bluegrass act Nickel Creek's Sara and Sean Atkins with a donation to the charity of their choice.

RED EYE: P.J. Olsson's love song to marijuana, "Visine," is getting top billing in the upcoming Joe Eckardt-directed "Nice Guys." The track is the lead single from Olsson's Brash Music debut, "Beautifully Insane," which was released Sept. 27.

The film, expected in early 2006, stars Jason Mewes as an aspiring filmmaker, who devises a plan to steal a fenced case of government-issued marijuana and return it to the FBI for the reward money to finance his movie.

Olsson's laid-back delivery of fantastical lyrics like "Had a dream 'bout Josefa Stalin/ Was his son haulin' out of Moscow/ On a jellybean with wheels/ Makes it perfect for the film's trailer," Eckardt says.

Naxos head Klaus Heymann says many artists are eager to record for the award-winning label.

IN BRIEF: XM Satellite Radio is wooing the classical music audience by replicating its successful "Artist Confidential" series of live performances and one-on-one artist interviews. "Classical Confidential" debuts Nov. 2 with host Martin Goldsmith, the first two installments feature violinist Joshua Bell and mezzo-soprano Cecilia Bartoli, respectively.

The Milwaukee Symphony Orchestra is launching MSO Classics, an online label that will make performances from the orchestra's radio broadcasts available on iTunes and other digital music stores. Fund-raising efforts for the victims of Hurricanes Katrina and Rita continue within the classical music community. For updated information, visit anaestasia.com.

There is nothing like cooperation to move a community forward. In that spirit, four of the gospel industry's top executives have joined forces to form a collective that some are referring to as the "Gospel Music Dream Team."

The partners are Zomba Gospel president Zomba Music Group senior VP Max Siegel; Gospel Music Channel director of music industry development Alvin Williams; SONHO Entertainment CEO Kelvin Ross, who is also creator/executive producer of the "Gospel Dream" talent competition; and Kerry Douglas, publisher of Gospel Truth magazine and CEO of Worldwide Music.

They are working together to increase opportunities for gospel artists and executives. Each member will maintain his current position, while devoting time to this new endeavor.

"There is no official name for the collective, there is an agenda. Siegel says "unity and focus" are among the goals.

"On a daily basis we're all working together trying to support one another," he says. "As the popularity of faith-based entertainment has grown over the last couple of years, there are a lot of people who have jumped in the middle of the community and tried to broker relationships. We've found they aren't always the right people."

Siegel says when a major artist becomes involved with gospel music, the collective will help facilitate those relationships.

"People in the Christian and gospel genre know us," he says. "But we don't know that someone in corporate America knows who to pick up the phone and call if they want to do business with the entertainment community."

Williams cites a current example, he received a phone call from an executive at Champs Sports, who was looking for gospel artists to perform at a Nov. 20 event. "(I) put him in contact with several booking agents to make sure he was connected with the right people to fulfill the request," Williams says.

Williams thinks corporate America is beginning to court the gospel community. Blue-chip advertisers are really getting into the faith-based marketplace, because the faith-based (consumer) is the most loyal consumer in the United States."

Among its first initiatives, the collective spearheaded the About My Father's Business conference, recently held in Indianapolis. It featured workshops taught by artists, managers, attorneys and record execs as well as nightly concerts. Next year's conference will remain in Indianapolis and will be held Aug. 24-26.

"A lot of people are called to ministry, but they don't really know where to go to develop their skills to make it a vocation," says Siegel, who hopes the conference will help provide "a roadmap [on] how to develop professionally."
BUFFETT SEES LEGACY REISSUE

“Don’t know how frigging good you are. Just be yourself and sing.”

That is the advice rock icon Graham Nash offered 34 years ago to a nervous Bill Withers. The occasion? The recording of Withers’ 1971 Sussex Records debut album, “Just As I Am.”

The former Navy man and Boeing airplane-seat-maker relaxed enough to spin off two major R&B hits, “Ain’t No Sunshine” and “Grandma’s Hands.” Those, in turn, launched a career studded with such enduring R&B/pop gems as “Lean on Me,” “Use Me,” “Lovely Day” and “Just the Two of Us.”

Columbia/Legacy commemorated Withers’ momentous debut Oct. II with a Dual-Disc reissue of “Just As I Am,” which also marks the album’s U.S. CD debut. The package includes an original stereo mix of the album on CD plus a DVD. It surroundsound version. The DVD also features a specially commissioned 20-minute documentary and rare footage of Withers performing three of the tracks. Complementing the Withers-penned liner notes are studio recollections by the album’s original producer, Booker T. Jones.

Over breakfast recently in Los Angeles, the 67-year-old Withers showed he is still the frank-talking independent thinker who, early in his love-hate relationship with record labels, dubbed A&R an acronym for “antagonistic and redundant.”

“I don’t call A&R just because I’m grouchy,” he says in his distinctive Slab Fork, W.Va., drawl. “When I wrote and produced ‘Lean on Me’ and ‘Use Me,’ the first thing I was asked was, ‘Who let you in the studio and make this stuff?’ The most profound suggestion I got was someone trying to prod me into doing a cover version of Elvis Presley’s ‘In the Ghetto.’ ”

The self-described “left-field” singer says he began writing his own songs because “I couldn’t find any songs that didn’t sound like all the others.” And he is definitely having the last laugh.

In addition to being sampled by rappers (including Blackstreet on the hit “No Diggity”), Withers’ songs continue to be heard in commercials and soundtracks. “Use Me” and “Just the Two of Us” are in TV ads for GMC trucks and Chase bank. The film “Roll Bounce,” starring Bow Wow, features “Lovely Day.” And Withers sang behind Maroon5 on a new version of “Day” for an upcoming Jimmi Buffett film titled “Hoot.”

There is also no discounting his influence on a string of contemporary artists, including Raoul Midon, Chris Pierce and John Mayer.

Still, the self-deprecating Withers says he is content simply to kick back and enjoy life. Which is something he did this summer when he was inducted into the Songwriters Hall of Fame with Isaac Hayes, David Porter and others.

“That was such a fun night. I got to sing with my daughter Kori,” he recalls. One of Withers’ three children, Kori is a Columbia University alumna who recently received an M.F.A. in musical theater writing from New York University’s Tisch School of the Arts.

Withers’ most recent writing and recording credits are on Buffett’s 2004 album, “Licensed to Chill.” In addition to penning the track “Simply Complicated” with Buffett, Withers guested on his own “Playin’ the Loser Again.” Though Withers still dabbles in recording at his home studio, he is not concerned about touring or even issuing another album—despite word that there is unreleased material to be mined.

“I feel very flattered that my songs have become part of the American landscape,” he says. “But I don’t want to make a fool of myself, dragging myself around the country trying to be something I’m not. It’s too late to learn to play show business now. I never did it before. I don’t know how.”

But 34 years later, does he finally understand just how “frigging good” he is? Withers pauses nearly a minute before answering grudgingly. “Probably. I should have been better. But all things considered, I did the best I could.”

OF NOTE: Several R&B/top acts have segued to Los Angeles-based management company the Firm: producer/artist/Virgin Urban president Jermaine Dupri, rappers David Banner and Saigon and hot R&B newcomer Keyshia Cole.

Banner’s album, “Certified,” debuted at No. 6 on The Billboard 200 in the Oct. issue. Saigon is prepping his major-label debut for Atlantic. Cole, currently on Kanye West’s 37-city Touch the Sky tour, is soaring up the Hot R&B/hip-hop Songs chart with “I Should Have Cheated.”

Additional reporting by Melinda Newman in Los Angeles.
STEVE WONDER
A Time to Love
Producer: Steve Wonder
Motion/Universal
Release Date: Oct. 18

Ever since 1976's "Songs in the Key of Life," Steve Wonder's albums have been measured against that creative pinnacle. The often-delayed "A Time to Love" is not another "Songs," but still has much to offer. Revisiting a favorite subject, Wonder offers up a paean to love's various incarnations: between a man and woman, spiritual love, love for mankind. Wonder's key instrument, his distinctive voice, remains supple and plaint. Its elasticity is showcased to full effect on the jazzy "Moon Blue," in which he hits — and effortlessly sustains — a note most of his peers would skirt. His playful, constant references to the infamous "Saturday Night Live" lip-syncing debacle in standout ballads "Beautifully Broken" and "Catch Me When I Fall." With constant acknowledgement of imperfections, Simpson separates herself from the poppy Lindsay Lohans and "ilairy Duffs. Lead single "Boyfriend" is a catchy, country-inspired tale of a love triangle, and elsewhere, Simpson shuffles between aggressive anthems ("I Am Me") and confessions of desire ("In Another Life"). But her raspy vocals sound best when expressing feelings of inadequacy and vulnerability ("Eyes Wide Open"). Though excessive at times, her recognition of these flaws should comfort young, impressionable fans. —CH

DEPECHE MODE
Playing the Angel
Producer: Ben Hiller
Sire/RCA
Release Date: Oct. 18

Twenty-five years into its storied career, Depeche Mode charges back with "Playing the Angel." The CD opens with "A Pain That I'm Used To," a gritty, up tempo stomper with a killer chorus that sits the tone for much of the set. It is followed by the inspired throwdown of "John the Revelator" and the beeping bump of "Suffer Well." Any of those would make a great follow-up to lead single "Precious," which sounds tinier and less potent than most Depeche tracks with crunchy rock. Indeed, the bulk of the effort revels in dirty guitars and fuzzy distortion while maintaining Depeche Mode's familiar electronic sound. The band's last two studio albums have sold more than 10 million units combined in the United States, and "Precious." is climbing the Modern Rock chart, so prospects look good for "Playing the Angel." —JC

BROOKS & DUNN
Believe (4:40)
Producers: Tony Brown, Kix Brooks, Ronnie Dunn
Writers: R. Dunn, C. Wiseman
Publishers: various
Arista (CD promo)

One reason Brooks & Dunn are one of country music's top-sellers and most award-winning acts is that they can shift seamlessly from hard-charging honky-tonk to poignant ballads like this stunning new single. Ronnie Dunn has crafted a particularly touching song about an old man reaching a young neighbor potent lessons about life and faith. It is a deeply affecting lyric, and Dunn's delivery is conversational and intimate. He turns in the performance of his career, packing an emotional wallop that will give you chills. It is an obvious hit, destined to be one of the year's biggest country records. Early word is that Dunn will be performing this at the Country Music Assn. Awards Nov. 15.—DEP

GARTH BROOKS
Good Ride Cowboy (3:26)
Producer: Allen Reynolds
Publishers: various
Lyric Street (digital download)

Great songs, the kind of country's royal line, comes out of hiding with a song in which he trumps himself. "Good Ride Cowboy," a tribute to the late Chris LeDoux, debuts at No. 18 on Hot Country Songs, the highest
launch position ever —topping Brooks' own No. 19 debut of 1991's "The Thunder Rolls." It is no wonder the single has taken off like a wild bronco out of the chute, as it serves up even more impressive turns than the unexpected turns taken on "Running From the Light" (a soulful rocker featuring powerful vocals by Gigi and Maura Davis) and "Coma," an ambient world music delight with lilting yet hypnotic voices. The album closes with the six-minute-plus "Nottingham Lace," a freestyle jam that mixes fluid, lightning-quick solos to funky, crunchy rhythms. —CLT

THIRCE
Vheissu
Producer: Steve Osborne Island
Release Date: Oct. 18

There is bold experimentation on Thrice's "Vheissu," which is permeated with a thoughtful moral. The tone alternates between political thundering ("Image of the Invisible," "Fade Fast Hope") and soothing interludes ("For Miles"), often within the same song. (See the fierce "Music Box," with its charming Japanese melody and roaring guitars, and richly layered finale "Red Sky"). The Earth with the Line" is a hymn for inmates who dream of jailbreaks; it has roots in C.S. Lewis' poetry and musician Alomogym's prison recordings, with singer/guitarist Dustin Krenske bellowing the frustrations of the incarcerated. "Atlantic," a dreamy, drifting, dreamlike quality, its gently muffled noises swirling in a powerful emotional current that makes it one of the most moving love songs to come down the pike in ages. High energy mixes with captivatingly crafted and tautly performed, "Vheissu" finds Thrice living up to its potential. —CLT

SILVER JEW
Tanglewood Numbers
Producer: David Berman
Drag City
Release Date: Oct. 18

Country music has always been an undercurrent in the Silver Jew's sound, but on "Tanglewood Numbers," frontman David Berman fully embraces the music of his Nashville homebase. There is an unmistakable Johnny Cash vibe to several tunes, from the shambling "Animal Shapes" to the muscular opener "Punks in the Beelteh," both enhanced by vocals from Berman's wife, Cassie. Back in the saddle after setting out the last album is original Silver Jew/Pavement leader Stephen Malkmus, who plays guitar on all 10 cuts and co-wrote the maudlin, seven-minute-story-song "The Farmer's Hotel." Throughout, the album is packed with reasonably authentic down-home instrumentation and Berman's trademark oddball narratives like the equine psychology of "Sometimes a Pony Gets Depressed" and "K-Hole," which morphs from a straight-up love song to a description of "a young black Santa Claus" named Andre, Weird, and often wonderful. —JC

The Campfire Headphase
The Campfire Headphase
Producer: Mike Sandison, Marcus Eoin
Warp
Release Date: Oct. 18

Not much has changed on Boards of Canada's third album, but as long
continued on pp374

www.americanradiohistory.com

COUNTRY
MARTINA McBRIDE
Timeless
Producer: Martina McBride
RCA
Release Date: Oct. 18

McBride owns one of the most impressive vocal instruments in Nashville. The singer, though also an occasional songwriter, has maintained the same style throughout her career, even releasing material as "Country 101" primer. Appropriately old-school production drives such classics as "You Win Again," "(I Never Promised You A) Rose Garden" and even Loretta Lynn's "You Ain't Woman Enough." McBride oversings a bit on more subtle material like "I Can't Help Loving You" and "I Don't Hurt Anymore." Still, her choice of material is immeasurable. She reeks things in nice places like "Still Miss Someone" and "Todt I Started Loving You Again," then cuts loose when she needs to on a garagey "True Love Ways." Props to McBride for reviving some of country's very best. —RW

ROCK
BUCKETHEAD & FRIENDS
Entrant Chicken
Producer: Seri Tankian
Sire/RCA
Release Date: Oct. 25

The most intriguing question when Seri Tankian crosses paths with Buckethead is how the latter will handle the former. While the majority of this album is a remarkable reinterpretation of Tankian's recent solo album "I Was Missing Someone" with Buckethead's signature rock instrumentation, the occasional covers and original songs are left understated and subdued. "I Am" is a hypnotic instrumental featuring Tankian's unique vocal delivery. "Rattle That Heaven" reimagines the Buzzcocks' "Institutionalized" as a hypnotic, minimalistic track. "Shadows" features a driving bassline and intricate drumming throughout. The result is a concept album that explores the themes of isolation, addiction, and resistance through a variety of musical styles. This album is essential for fans of both Buckethead and Seri Tankian, as well as those interested in exploring new musical territories. —CM
as the U.K. duo continues to fashion such high-quality downtempo electronica, nobody is clamoring for a radical change in direction. Few acts have this style and it is a testament to Mike Sandison and Marcus Eoin’s production acumen that the songs here sound so organic despite their computerized origin. The spectacle of Brian Eno and late laminate Aphex Twin hovers over tracks like “Sherbet Head” and the gorgeous, string-tinged “Dayvan Cowboy,” while “while a major trump-drum-piano trio configuration, it but works like crazy on this introspective recording. The opener is a wonderfully melodic version of Gershwin’s “The Love,” though this is no standards record. Ten of the 11 tracks follow are originals, including three by drummer Paul Motian and one by organist Bollani. A good deal of what unfurls here is quiet and elegant, with an intriguingly speculative edge. Rave’s horn sound has a sunset-like glow to it, though he conjures a more angular feel on such pieces as Motian’s “Fantasia” and his own “Cometology.”—PVV

JAZZ

ENRICO RAVA

Tati

Producer: Manfred Eicher

ECM

Release Date: Oct. 4

Italian trumpeter Enrico Rava has a memorable project in hand with "Tati." He is working in a major trump-drum-piano trio configuration, but it works like crazy on this introspective recording. The opener is a wonderfully melodic version of Gershwin’s "The Love," though this is no standards record. Ten of the 11 tracks follow are originals, including three by drummer Paul Motian and one by organist Bollani. A good deal of what unfurls here is quiet and elegant, with an intriguingly speculative edge. Rave’s horn sound has a sunset-like glow to it, though he conjures a more angular feel on such pieces as Motian’s "Fantasia" and his own "Cometology."—PVV

CHRISTIAN

DAVID PHELPS

Life Is a Church

Producer: Greg Biel

Word

Release Date: Sept. 27

It is glorious when a great singer connects with great songs, and that happens over and over again on Phelps’ latest solo outing. This fine effort should increase his fan base well beyond the Southern gospel audience. It is a stunning contemporary pop album produced by Greg Biel, whose credits include Barbra Streisand and Jessica Simpson. "With His Love (Sing Holy)" is an upbeat anthem, while "Legacy of Love" is a potent morality tale, one of several strong cuts co-written by Phelps. His core audience will revel in his treatment of Dottie Rambo’s "Behold the Lamb," but the album’s gorgeous centerpiece is the title track, penned by hit tunesmith Marcus Hummon. It is a powerful lyric, and Phelps turns it in a beautifully nuanced performance, caressing each line with that incredible voice.—DEP

SOUNDTRACK

VARIOUS ARTISTS

Elizabethtown

Producers: various

RCA

Release Date: Sept. 13

The album scores the Tom Petty oldie "I’ll Still Work Out" as well as the new "Square One." Fleetwood Mac’s Lindsey Buckingham turns in "Shut Up Down," a breathy and surprisingly modern effort, while My Morning Jacket (which also appears in the film as the fictional band Ruckus) donates the awesomely lackadaisical "Where to Begin." Elsewhere, Elton John’s "My Father’s Gun" underscores the father/son bond that fortifies the storyline. While the soundtrack loses gas by the end of its run, each song is a great success.—KH

INDIE

INXS Pretty Vegas (3:26)

Producer: Guy Chambers

Jordy: Fortune, INXS

Publisher: not listed

Epic (CD promo)

The new INXS is done, at least, with its tacky reality show to find a replacement for deceased lead singer Michael Hutchence. While new vocalist J.D. Fortune is obviously talented, the whole gimmick smells so rank that it is tough to take the single "Pretty Vegas" seriously. For one, Fortune sings like he needs a few more years to compete in the music world. Secondly, the fact that he attempts to sound like Hutchence is surprisingly obvious. It is not his fault—he simply participated in a game show and won through hard work. In fact that the remaining members would indulge such a cheap gimmick is unforgivable. Let sleeping dogs lie.—CT

JORDAN KNIGHT WHERE IS YOUR HEART TONIGHT (4:01)

Producer: Aaron Carter

Writers: A. Accetta, J. Knight, J. Timmons, J. Cottam

Publisher: various

Trans Continental (CD promo)

From Backstreet Boys’ new album this year and perhaps Madonna’s that arrives next month, precious little of today’s pop music does not apologize for itself on some level. That makes the new single from New Kids on the Block alumus Jordan Knight a refreshing discovery for melody fans who have all but given up on U.S. labels. The song’s ace production is by Aaron Accetta of boy band Bad Mood Mike, whose members also included Rich Cronin of LFO. The link here is Lou Pearlman’s Trans Continental Records, which launched those groups, as well as “N Sync, Backstreet Boys, O-Town. Any fan of those acts will appreciate this lovely, piano-driven ballad. The storyline here is that a noble effort to fuel Knight’s third wind. More at jordanknight.com.—CT

ROCK

THICKE Image of the Invisible (4:15)

Producer: S. Osborne

Writers: Scepter of Malice/BMG (ASCAP)

Motown (CD promo)

Another single that lives up to its title, this song is an intriguing update for the song that originally found its way to the top in 1967. Thicke’s version is more contemporary, with concise hooks and a catchy hook. The song references the idea of an invisible force that guides our lives. It is a powerful reminder of the importance of love in our lives.—CT

AC

WYNONNA Rescue Me (4:07)

Producers: Dann Huff, Wynonna

Writers: K. Dannell

Publisher: KDS Original

ASCAP

Curb (CD promo)

The powerful Wynonna’s “Rescue Me” has quite a story behind it. Katie Dannell wrote the song in a 30-minute inspiration—before she died of brain cancer. The track was passed around prior to her death, culminating in a story in USA Today that prompted Wynonna to meet the young woman. Dannell died two days later, in June 2003. "What do you do when you’re scared inside? When all of your feelings just seem to collide/love Thee, rescue me/Lord all I need is your love." Wynonna is no stranger to faith-inspired music, and this song is certainly convincing. On its own, "Rescue" is a grade-A, one- listen midtempo ballad. Listeners will connect with the message here with a big historical hug, particularly in light of Hurricane Katrina. How often can you say that a song actually serves a purpose?—CT
When Less Feels Like More; Nickelback’s First Ace

With album sales and TV ratings challenged throughout this decade and an uphill climb in 2005 for the box-office results of movie theaters and concerts, a pal of mine coined a phrase that could resonate throughout all entertainment industries: “If at is the new growth.”

There have never been more choices to divide the consumer’s leisure time and discretionary dollars. Hollywood now has the added distraction of digital piracy, a negative that has threatened music sales since the turn of this young century.

Against that backdrop, the album volume that drives this week’s chart is practically cause for celebration, as sales for the week ending Oct. 9 are just 0.3% behind those from the one that ended Oct. 10 in 2004.

That is the smallest gap in the sea of minuses that album sales have seen in most weeks of 2005—if not an occasion for champagne, then perhaps to pop the cork on some sparkling wine.

Funny thing, even though this is the best same-week comparison we have seen in a while, the relief does not come from the top 10, where five new entries reside.

New chart-topper Nickelback (with 325,000 copies) weighs in at about 5.3% less than George Strait did when he ruled The Billboard 200 a year ago. New titles in the next two rungs also come in substantially lighter than the No. 2 and 3 sets from last year’s chart, Twist’a start of 127,000 off by 62% from the number that Usher rolled when the special edition of Confessions’ came to market, and Sara Evans—deep in a career-best number (126,000)—down 37% next to the year ago bow by Good Charlotte.

Even with better sums for the titles at Nos. 7, 9 and 10, the top 10 album sales are down 19.3% from the same week of ’04. Two factors that help make it an almost level week: More albums bow in the top 50 than we saw in the comparable 2004 frame (14 now; nine then), and more charting titles with gains of 10% and/or 3,000 units more than the prior week (a dozen on the current Billboard 200, but there were just two a year ago).

The numbers may not look sexy, but if flat sales indeed pass for growth these days, then a week that just misses kinds of feelings as a win.

IN THE ‘RIGHT’ SPOT: There was one lone week in the history of Nickelback when sales surpassed the 325,000 copies that welcome its new “All the Right Reasons,” but this is the first time that the Canadian band has been No. 1 on The Billboard 200.

Its second charting album, “Silver Side Up,” sold 394,000 during the Christmas frame of 2001, the only other week the band exceeded 300,000 units. That same set also earned the band’s prior best chart rank when it opened at No. 2 with 176,000 in that year’s Sept. 29 issue.

Nickelback also becomes the first Canadian band since Bachman-Turner Overdrive in 1974 to lead The Billboard 200, although several solo artists—including Celine Dion and Shania Twain—have done so.

For week ending Oct. 9, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan counts as current only titles within the first 18 months of an album’s release (12 months for classical and jazz albums). Tapes that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles older than 36 months.

www.americanradiohistory.com
### Billboard 200 Chart

The Billboard 200 chart is a weekly music chart that ranks the best-selling albums in the United States. The chart is compiled by Nielsen SoundScan based on both sales and digital downloads. The chart is used to determine the most popular albums in the country, influencing artists' sales and marketing strategies.

#### Chart Details
- **Artist Name**: The name of the artist whose album is charted.
- **Title**: The title of the album.
- **Peak Position**: The highest position the album reached on the chart.
- **Weeks on Chart**: The number of weeks the album has been on the chart.

#### Example

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist Name</th>
<th>Title</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TWISTA</td>
<td>The Day After</td>
<td>1</td>
<td>72</td>
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<tr>
<td>2</td>
<td>NICKELBACK</td>
<td>All The Right Reasons</td>
<td>2</td>
<td>58</td>
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<td>3</td>
<td>SARA EVANS</td>
<td>Real Fine Place</td>
<td>3</td>
<td>44</td>
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<tr>
<td>4</td>
<td>GRETCHEN WILSON</td>
<td>All Jacked Up</td>
<td>4</td>
<td>38</td>
</tr>
<tr>
<td>5</td>
<td>Sheryl Crow</td>
<td>Wildflower</td>
<td>5</td>
<td>33</td>
</tr>
<tr>
<td>6</td>
<td>ANY DAY</td>
<td>Late Registration</td>
<td>6</td>
<td>30</td>
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<tr>
<td>7</td>
<td>FIONA APPLE</td>
<td>Extravagant Machine</td>
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<td>28</td>
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<tr>
<td>8</td>
<td>FRANZ FERDINAND</td>
<td>You Could Have It So Much Better</td>
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<td>25</td>
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<tr>
<td>9</td>
<td>The Black Eyed Peas</td>
<td>Monkey Business</td>
<td>9</td>
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<td>10</td>
<td>Faith Hill</td>
<td>Fireflies</td>
<td>10</td>
<td>20</td>
</tr>
</tbody>
</table>

#### Top Tracks

At No. 37, Oklahoma band scores with its best sales (30,000) and new chart high. The week's top seller in Dallas.

#### Breaking News

Band's new peak in sales (61,000) and chart rank, the No. 2 best seller in Los Angeles for the week.

#### Special Section

- **Greatest Hits of Faith Hill**: A collection of Faith Hill's top songs, including "Breathe" and "There You Go."
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with research from the Nielsen companies.

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or call Andrew Q. Kraft 646.654.7672
## Billboard 200 Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist &amp; Song (<strong>label</strong></th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Beatles (Apple)</td>
<td>Yesterday</td>
</tr>
<tr>
<td>2</td>
<td>U2 (Island)</td>
<td>With Or Without You</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston (MCA)</td>
<td>I Will Always Love You</td>
</tr>
<tr>
<td>4</td>
<td>Elton John (Capitol)</td>
<td>Your Song</td>
</tr>
<tr>
<td>5</td>
<td>Bruce Springsteen (Columbia)</td>
<td>Born To Run</td>
</tr>
<tr>
<td>6</td>
<td>Michael Jackson (Motown)</td>
<td>Thriller</td>
</tr>
<tr>
<td>7</td>
<td>Fleetwood Mac (Warner Bros.)</td>
<td>Dreams</td>
</tr>
<tr>
<td>8</td>
<td>Stevie Wonder (Motown)</td>
<td>Superstition</td>
</tr>
<tr>
<td>9</td>
<td>Queen (Epic)</td>
<td>Bohemian Rhapsody</td>
</tr>
<tr>
<td>10</td>
<td>Pink Floyd (Atlantic)</td>
<td>Wish You Were Here</td>
</tr>
</tbody>
</table>

### New Entries
- **NO. 116**: James Blunt - You're Beautiful
- **NO. 117**: Joss Stone - The Day Before Yesterday

### Chart Notes
- **Top 100** sales for the week ending October 29, 2005.
- **British** singer has already hit **No. 1** in his homeland. Album bows with **600,000** and enters **Hot 100** at **No. 7**.
- **Seattle** rockets dent chart with over **6,000 units**; they also bow **No. 9** on Top Heatseekers.

## Billboard 200 Chart

<table>
<thead>
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<th>Rank</th>
<th>Artist &amp; Song (<strong>label</strong></th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>101</td>
<td>Sheryl Crow (A&amp;M)</td>
<td>The Globe Song</td>
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<tr>
<td>102</td>
<td>O.A.R. (Atlantic)</td>
<td>Welcome To The花生</td>
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<tr>
<td>103</td>
<td>Match Box Twenty (A&amp;M)</td>
<td>Breathe</td>
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<tr>
<td>104</td>
<td>Van Halen (Warner Bros.)</td>
<td>Panama</td>
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<tr>
<td>105</td>
<td>The Cranberries (Epic)</td>
<td>Zombie</td>
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<tr>
<td>106</td>
<td>Counting Crows (Reprise)</td>
<td>A Beautiful Day</td>
</tr>
<tr>
<td>107</td>
<td>Lenny Kravitz (AXE)</td>
<td>Fly Away</td>
</tr>
<tr>
<td>108</td>
<td>Green Day (Reprise)</td>
<td>Basket Case</td>
</tr>
<tr>
<td>109</td>
<td>The Flaming Lips (Merge)</td>
<td>Yoshimi Battles The Pink Robots</td>
</tr>
</tbody>
</table>

### Chart Notes
- **New Entries**
- **NO. 178**: Band of Horses - The Funeral
- **NO. 179**: Jack Johnson - In Between Dreams
- **NO. 180**: The Lemonheads - Come On Feel The Lemonheads

**Release of a special edition with bonus tracks and a **50% price cut.**

**Firm earns $7.5 million** from hits over **1,000** in October 7-9; **CD jumps 10%.**

**Rapper's second set (17,000) 1998-2002 singles from the list.**

**British singer has already hit No. 1 in his homeland. Album bows with 600,000 and enters **Hot 100** at No. 7.**
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>GOLD DIGGER</td>
<td>DAVE MATTHEWS BAND</td>
<td>A&amp;M (ATLANTIC)</td>
<td>1</td>
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<tr>
<td>SHAKE IT OFF</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
<td>2</td>
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<td>SOUTH OF THE BORDER</td>
<td>J. LEO WONG</td>
<td>COLUMBIA</td>
<td>3</td>
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<td>MY HUMPS</td>
<td>The Black Eyed Peas</td>
<td>A&amp;M (ATLANTIC)</td>
<td>4</td>
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<tr>
<td>HEAT</td>
<td>Wisin &amp; Yandel</td>
<td>WE ARE THE MUSIC</td>
<td>5</td>
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<tr>
<td>BEAUTIFUL</td>
<td>Neon Hitch</td>
<td>WP</td>
<td>6</td>
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<tr>
<td>BADD</td>
<td>Tyga</td>
<td>J</td>
<td>7</td>
</tr>
<tr>
<td>THE LION KING</td>
<td>Elton John &amp; Tim Rice</td>
<td>WEA</td>
<td>8</td>
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### HOT DIGITAL SONGS

<table>
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<td>A&amp;M (ATLANTIC)</td>
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<tr>
<td>PHOTOGRAPH</td>
<td>Cat Stevens</td>
<td>CAPITOL</td>
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### ADULT Top 40

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<th>Title</th>
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<tr>
<td>LONELY NO MORE</td>
<td>JIMMY PAGE &amp; ROBERT PLANT</td>
<td>EDDIE VEDDER</td>
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<td>MORE THAN WORDS</td>
<td>Coldplay</td>
<td>COASTAL RECORDS</td>
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<tr>
<td>HEAL</td>
<td>Elton John &amp; Tim Rice</td>
<td>WE ARE THE MUSIC</td>
<td>3</td>
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<tr>
<td>I'M NOT THE ONLY ONE</td>
<td>Tom Odell</td>
<td>つかれた</td>
<td>4</td>
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<td>JOULES</td>
<td>Seamus Dever &amp; Tiga</td>
<td>WE ARE THE MUSIC</td>
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### MODERN ROCK

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<td>3RD STACEY</td>
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<td>3RD STACEY</td>
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<tr>
<td>FEEL GOOD INC</td>
<td>Corrine Bailey Rae</td>
<td>MELISMA</td>
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<td>DON'T TREAD ON ME</td>
<td>Ted Nugent</td>
<td>AWARE/COLUMBIA</td>
<td>3</td>
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<tr>
<td>FEED THE FIRE</td>
<td>Dave Matthews Band</td>
<td>A&amp;M/INTERSCOPE</td>
<td>4</td>
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<tr>
<td>RIGHT HERE</td>
<td>Faith Evans &amp; 50 Cent</td>
<td>T</td>
<td>5</td>
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<td>PHOTOGRAPH</td>
<td>Cat Stevens</td>
<td>CAPITOL</td>
<td>6</td>
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<td>A&amp;M/INTERSCOPE</td>
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<td>U2</td>
<td>Interscope</td>
<td>11</td>
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<tr>
<td>SUGAR, WE'RE GOING DOWN</td>
<td>Brian McKnight</td>
<td>JIVE</td>
<td>12</td>
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<td>A&amp;M</td>
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<td>Robin Thicke</td>
<td>JIVE</td>
<td>14</td>
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<tr>
<td>RUN IT</td>
<td>Nelly</td>
<td>UMG</td>
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<td>SCARS</td>
<td>Usher</td>
<td>JIVE</td>
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<td>Missy Elliott</td>
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<td>Jamie Foxx</td>
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<td>SHINE ON</td>
<td>The American Poets</td>
<td>JIVE</td>
<td>20</td>
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<tr>
<td>STICKWIT</td>
<td>2Pac</td>
<td>Interscope</td>
<td>21</td>
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<td>IF YOU WERE MINE</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>22</td>
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<td>DON'T FORGET ABOUT US</td>
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<td>HAVE A NICE DAY</td>
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**POP 100 AIRPLAY**

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<td>YOU'LL THINK OF ME</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>DON'T FORGET ABOUT US</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>25</td>
<td></td>
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<tr>
<td>GOOD IS GOOD</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>FLY AWAY</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>27</td>
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<tr>
<td>BEST OF YOU</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>28</td>
<td></td>
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<tr>
<td>HAVE A NICE DAY</td>
<td>Timbaland ft. Aaliyah</td>
<td>JIVE</td>
<td>29</td>
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</table>
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>TWISTA</td>
<td>The Day After</td>
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<td>Intersound</td>
</tr>
<tr>
<td>3</td>
<td>TWISTA</td>
<td>The Day After</td>
<td>Intersound</td>
</tr>
<tr>
<td>4</td>
<td>TWISTA</td>
<td>The Day After</td>
<td>Intersound</td>
</tr>
<tr>
<td>5</td>
<td>TWISTA</td>
<td>The Day After</td>
<td>Intersound</td>
</tr>
<tr>
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<td>Intersound</td>
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<tr>
<td>8</td>
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<td>The Day After</td>
<td>Intersound</td>
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<tr>
<td>10</td>
<td>TWISTA</td>
<td>The Day After</td>
<td>Intersound</td>
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### Top Blues Albums

<table>
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<td>1</td>
<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
</tr>
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<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
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<td>3</td>
<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
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<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
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<td>B.B. KING &amp; FRIENDS-60</td>
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<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
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<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
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<td>8</td>
<td>B.B. KING &amp; FRIENDS-60</td>
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<td>B.B. KING &amp; FRIENDS-60</td>
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<td>10</td>
<td>B.B. KING &amp; FRIENDS-60</td>
<td>B.B. King &amp; Friends 60</td>
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---

**TWISTA LIGHTER ON ‘DAY AFTER’**

At No. 1, TWISTA grabs Hot Shot Debut honors with the release of his second album in as many years, “The Day After” scanned more than 129,000 units to take runner-up status at No. 2 on the Billboard 200.

Despite its lofty rank, “The Day After” falls short of TWISTA’s “Camikaze,” which opted atop the big chart with 112,000 units. That set was driven by the huge, Kanye West-produced single “Slow Jamz,” which topped The Billboard Hot 100 in February 2004.

This current offering does not contain any contributions from West, but it features tracks work by the Neptunes and Scott Storch. The set’s first single, “Girl Tonite,” rises 7-0-6 Hot R&B/Hip-Hop Songs.

—Ralph George
### Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Label</th>
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<tbody>
<tr>
<td>2</td>
<td>You Know</td>
<td>Usher feat. Babyface, Lil Bow Wow, Ludacris</td>
</tr>
<tr>
<td>3</td>
<td>I Can't Stop Loving You</td>
<td>2Pac feat. Faith Evans / Interscope</td>
</tr>
<tr>
<td>4</td>
<td>We Belong Together</td>
<td>Ne-Yo feat. Carrie Underwood / Universal / Sony</td>
</tr>
<tr>
<td>5</td>
<td>I Got the Funk</td>
<td>DMX feat. Lil' Bow Wow / Def Jam</td>
</tr>
<tr>
<td>6</td>
<td>Tired</td>
<td>Young Jeezy feat. Jazze Pha / Def Jam</td>
</tr>
<tr>
<td>7</td>
<td>Tell Me I'm Your Lady</td>
<td>Ne-Yo feat. Deric Ragsdale / Universal / Sony</td>
</tr>
<tr>
<td>8</td>
<td>Ain't No Other Man</td>
<td>Keyshawn feat. Missy Elliott / Interscope</td>
</tr>
<tr>
<td>9</td>
<td>Everytime You Hurt Me</td>
<td>50 Cent feat. Missy Elliott / Interscope</td>
</tr>
<tr>
<td>10</td>
<td>Don't Stop Loving You</td>
<td>Ne-Yo feat. Deric Ragsdale / Universal / Sony</td>
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### Adult R&B

<table>
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<tr>
<td>1</td>
<td>Adele</td>
<td>Adele / Interscope</td>
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<tr>
<td>2</td>
<td>Your Body</td>
<td>Sevyn Streeter feat. Flo Rida / Def Jam</td>
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<tr>
<td>3</td>
<td>It's My Life</td>
<td>Fantasia feat. Ne-Yo / Epic / Def Jam</td>
</tr>
<tr>
<td>4</td>
<td>Come with Me</td>
<td>Ne-Yo feat. Missy Elliott / Dreamchaser</td>
</tr>
<tr>
<td>5</td>
<td>We Can Handle That</td>
<td>Ne-Yo feat. Missy Elliott / Dreamchaser</td>
</tr>
<tr>
<td>6</td>
<td>Everyday</td>
<td>Ne-Yo feat. Missy Elliott / Dreamchaser</td>
</tr>
<tr>
<td>7</td>
<td>Take Me Home</td>
<td>Ne-Yo feat. Missy Elliott / Dreamchaser</td>
</tr>
<tr>
<td>8</td>
<td>Stop Loving You</td>
<td>Ne-Yo feat. Deric Ragsdale / Universal / Sony</td>
</tr>
<tr>
<td>9</td>
<td>Ain't No Other Man</td>
<td>Keyshawn feat. Missy Elliott / Interscope</td>
</tr>
<tr>
<td>10</td>
<td>Lil' Bow Wow</td>
<td>Ne-Yo feat. Deric Ragsdale / Universal / Sony</td>
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### Hot R&B/Hip-Hop Singles

<table>
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<td>Usher feat. Babyface, Lil Bow Wow, Ludacris</td>
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<tr>
<td>3</td>
<td>I Can't Stop Loving You</td>
<td>2Pac feat. Faith Evans / Interscope</td>
</tr>
<tr>
<td>4</td>
<td>We Belong Together</td>
<td>Ne-Yo feat. Carrie Underwood / Universal / Sony</td>
</tr>
<tr>
<td>5</td>
<td>I Got the Funk</td>
<td>DMX feat. Lil' Bow Wow / Def Jam</td>
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### Rhythmic Airplay

<table>
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<tr>
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<td>3</td>
<td>I Can't Stop Loving You</td>
<td>2Pac feat. Faith Evans / Interscope</td>
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<td>4</td>
<td>We Belong Together</td>
<td>Ne-Yo feat. Carrie Underwood / Universal / Sony</td>
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<tr>
<td>5</td>
<td>Everytime You Hurt Me</td>
<td>50 Cent feat. Missy Elliott / Interscope</td>
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</table>

### HitPredictor

See chart imped for notes and explanations. Yellow indicates recently tested hit. Green indicates new release.

<table>
<thead>
<tr>
<th>ARTIST/Titl(e)/Source</th>
<th>Chart Data</th>
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<tr>
<td>R&amp;B/HIP HOP AIRPLAY</td>
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<tr>
<td>VARIOUS CAREY</td>
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<tr>
<td>&quot;I Don't Forget About Us&quot; (2005)</td>
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<tr>
<td>&quot;YUM&quot; feat. LL Cool J &amp; Blackstreet</td>
<td></td>
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<tr>
<td>&quot;Don't Let Go&quot; feat. Mariah Carey</td>
<td>86</td>
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<tr>
<td>&quot;Let's Get It Started&quot; feat. Ne-Yo</td>
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<table>
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<tr>
<td>&quot;Can't Beat You&quot; (2005)</td>
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<tr>
<td>&quot;Yeah&quot; feat. Akon &amp; T-Pain</td>
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<tr>
<td>&quot;Got It Made&quot; feat. Ne-Yo</td>
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<tr>
<td>&quot;Can't Let Go&quot; feat. Ne-Yo</td>
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<tr>
<td>&quot;What It Is&quot; feat. Ne-Yo</td>
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<tr>
<td>&quot;Don't Stop Loving You&quot; feat. 2Pac</td>
<td>86</td>
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Go to www.billboard.biz for complete chart data.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
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<th>Label</th>
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<th>Peak Position</th>
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<tr>
<td>1</td>
<td>Better Life</td>
<td>Keith Urban</td>
<td>Epic</td>
<td>November 26, 2005</td>
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<tr>
<td>2</td>
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<td>Montgomery Gentry</td>
<td>Columbia</td>
<td>November 26, 2005</td>
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<td>3</td>
<td>Redneck Yacht Club</td>
<td>Craig Morgan</td>
<td>RCA</td>
<td>November 26, 2005</td>
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<tr>
<td>4</td>
<td>Stay with Me (Brass Bed)</td>
<td>Josh Gracin</td>
<td>RCA</td>
<td>December 3, 2005</td>
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<td>5</td>
<td>21 And Crewin'</td>
<td>LeAnn Rimes</td>
<td>Curb</td>
<td>December 3, 2005</td>
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<td>6</td>
<td>Rocky Top</td>
<td>Rascal Flatts</td>
<td>MCA Nashville</td>
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<tr>
<td>7</td>
<td>Who You'd Be Today (Loretta's Reel)</td>
<td>Kenny Chesney</td>
<td>Arista Nashville</td>
<td>December 3, 2005</td>
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<tr>
<td>8</td>
<td>Hicktown</td>
<td>Jason Aldean</td>
<td>Warner Bros.</td>
<td>December 3, 2005</td>
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<td>9</td>
<td>Come a Little Closer</td>
<td>Dierks Bentley</td>
<td>Capitol</td>
<td>December 3, 2005</td>
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<tr>
<td>10</td>
<td>You're Like Come On</td>
<td>Lonnie Chisenhall</td>
<td>St. Armands</td>
<td>December 3, 2005</td>
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<td>11</td>
<td>Ti Quila Makes Her Clothes Fall Off</td>
<td>Joe Nichols</td>
<td>Universal South</td>
<td>December 3, 2005</td>
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<td>12</td>
<td>Billy's Got Me Goggles On</td>
<td>Neal McCoy</td>
<td>Arista Nashville</td>
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<td>Best I Ever Had</td>
<td>Gary Allan</td>
<td>Columbia</td>
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<td>14</td>
<td>Good Ole Times</td>
<td>Gretchen Wilson</td>
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<td>All Jacked Up</td>
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<td>Let Her Go</td>
<td>George Strait</td>
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<td>Boondocks</td>
<td>Little Big Town</td>
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<td>18</td>
<td>C'mon, Come In Something Right</td>
<td>K. Curly Burnette</td>
<td>Rodeo Records</td>
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<td>19</td>
<td>Here's to the Miss America</td>
<td>Flatlander</td>
<td>MCA Nashville</td>
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<td>Miss Me Baby</td>
<td>Chris Cagle</td>
<td>Mercury Nashville</td>
<td>December 3, 2005</td>
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<td>Delusional (I Believe It)</td>
<td>Jo Dee Messina</td>
<td>BBR</td>
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<td>22</td>
<td>Just Right (Make Me Believe)</td>
<td>Sugarland</td>
<td>Epic</td>
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<td>23</td>
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<td>Arista Nashville</td>
<td>December 3, 2005</td>
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<td>24</td>
<td>Honky Tonk Badonkadonk</td>
<td>Trace Adkins</td>
<td>Capitol</td>
<td>December 3, 2005</td>
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### COUNTRY MUSIC UPDATE

- **October 22, 2005**

**Country Music News:**

- Keith Urban celebrates his seventh No. 1 with "Better Life," which gains 1.4 million impressions and secures Montgomery Gentry's "Something to Be Proud Of" following a two-week stint in the top 40.

**Chart Toppers:**

- **COUNTRY**
  - **Brooks & Dunn** - Beloved Kissing Nashville (79.8)
  - **TOBY KEITH** - Big Blue Hotel, Debut Single (76.3)
  - **GEORGE STRAIT** - She Left Me Go (Columbia/EMI Nashville (81.1)
  - **GLEN CAMPBELL** - Woman (19.3)
  - **KEVIN AYERS** - Hey (5.3)

**HitPredictor:**

- **ARTIST/BRAND/SONG:**
  - **CENTURY 21** - "Make Me Feel Like I'm in Love Again"
  - **SHERIE RUTHERFORD, M. WRIGHT** - "Big Blue Hotel, Debut Single"
  - **KEVIN AYERS** - "Hey"

**BETWEEN THE BULLETS:**

- **WJESSEN** - "Better Life" Top the Chart

**Go to this week's complete chart data at billboard.biz**
**LATIN SONGS**

- **Title**: Girls on Film
- **Artist**: Shakira Featuring Alejandro Sanz
- **Number**: 1
- **Weeks on Chart**: 24

- **Title**: Desbestos
- **Artist**: El Chombo Feat. Tito El Bambino
- **Number**: 2
- **Weeks on Chart**: 10

- **Title**: Welcome
- **Artist**: Tony Pujols
- **Number**: 3
- **Weeks on Chart**: 21

- **Title**: Despertar
- **Artist**: Gente de Zona
- **Number**: 4
- **Weeks on Chart**: 13

- **Title**: Yambala
- **Artist**: Cibernauta
- **Number**: 5
- **Weeks on Chart**: 10

- **Title**: Yo Me Quedaré
- **Artist**: Nelson De La Cueva
- **Number**: 6
- **Weeks on Chart**: 25

- **Title**: Que Tu Me Sirves
- **Artist**: Wisin & Yandel
- **Number**: 7
- **Weeks on Chart**: 12

- **Title**: Los Sueños
- **Artist**: Camila & La Orquesta Latina
- **Number**: 8
- **Weeks on Chart**: 24

- **Title**: Quien Me Entiende
- **Artist**: Ozuna
- **Number**: 9
- **Weeks on Chart**: 20

- **Title**: Mal Aliento
- **Artist**: Reik
- **Number**: 10
- **Weeks on Chart**: 17

- **Title**: Me Duele
- **Artist**: The Weeknd
- **Number**: 11
- **Weeks on Chart**: 12

- **Title**: Puedo Olvidarte
- **Artist**: Beto Ávila
- **Number**: 12
- **Weeks on Chart**: 23

- **Title**: El Corazón
- **Artist**: Ozuna
- **Number**: 13
- **Weeks on Chart**: 8

- **Title**: Todo Lo Que Te Digo
- **Artist**: Yandel
- **Number**: 14
- **Weeks on Chart**: 27

- **Title**: La Madre
- **Artist**: Maluma
- **Number**: 15
- **Weeks on Chart**: 7

- **Title**: Todo lo Que Pesas
- **Artist**: De La Ghetto
- **Number**: 16
- **Weeks on Chart**: 8

- **Title**: Por Ti
- **Artist**: Carlos Vives
- **Number**: 17
- **Weeks on Chart**: 18

- **Title**: Reggaeton
- **Artist**: Daddy Yankee
- **Number**: 18
- **Weeks on Chart**: 10

- **Title**: Cosita Lenta
- **Artist**: El Chombo
- **Number**: 19
- **Weeks on Chart**: 5

- **Title**: El Sol
- **Artist**: Don Omar
- **Number**: 20
- **Weeks on Chart**: 18

- **Title**: El Clave
- **Artist**: Gente de Zona
- **Number**: 21
- **Weeks on Chart**: 20

- **Title**: LA CEREA
- **Artist**: Wisin & Yandel
- **Number**: 22
- **Weeks on Chart**: 17

- **Title**: Reggaeton
- **Artist**: J Balvin ft. Willy William
- **Number**: 23
- **Weeks on Chart**: 12

- **Title**: El Reguetón
- **Artist**: Bad Bunny
- **Number**: 24
- **Weeks on Chart**: 15

- **Title**: Que No Me Digas
- **Artist**: J Balvin ft. Willy William
- **Number**: 25
- **Weeks on Chart**: 12

- **Title**: Los Sueños
- **Artist**: Camila & La Orquesta Latina
- **Number**: 26
- **Weeks on Chart**: 12

- **Title**: Me Duele
- **Artist**: The Weeknd
- **Number**: 27
- **Weeks on Chart**: 12

- **Title**: Ya Se
- **Artist**: J Balvin ft. Willy William
- **Number**: 28
- **Weeks on Chart**: 8

- **Title**: Todo lo Que Pesas
- **Artist**: De La Ghetto
- **Number**: 29
- **Weeks on Chart**: 9

- **Title**: La Madre
- **Artist**: Maluma
- **Number**: 30
- **Weeks on Chart**: 8

- **Title**: El Corazón
- **Artist**: Ozuna
- **Number**: 31
- **Weeks on Chart**: 7

- **Title**: Todo lo Que Pesas
- **Artist**: De La Ghetto
- **Number**: 32
- **Weeks on Chart**: 6

- **Title**: La Madre
- **Artist**: Maluma
- **Number**: 33
- **Weeks on Chart**: 5

- **Title**: El Corazón
- **Artist**: Ozuna
- **Number**: 34
- **Weeks on Chart**: 4

- **Title**: Todo lo Que Pesas
- **Artist**: De La Ghetto
- **Number**: 35
- **Weeks on Chart**: 3

- **Title**: La Madre
- **Artist**: Maluma
- **Number**: 36
- **Weeks on Chart**: 2

- **Title**: El Corazón
- **Artist**: Ozuna
- **Number**: 37
- **Weeks on Chart**: 1
### LATIN AIRPLAY POP

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<th>TITLE</th>
<th>ARTIST (RECORD / PROMOTION LABEL)</th>
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<td>SOLO QEDATE EN SILENCIO</td>
</tr>
<tr>
<td>2</td>
<td>VIVEME</td>
</tr>
<tr>
<td>3</td>
<td>NO TE PREOCUPES POR MI</td>
</tr>
<tr>
<td>4</td>
<td>LA TORTURA</td>
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<td>LA CAMISA NEGRA</td>
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<td>AMOR ETERNO</td>
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<td>VETE VETE</td>
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<td>9</td>
<td>POR BIEN</td>
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<td>10</td>
<td>LA CAMISA NEGRA</td>
</tr>
</tbody>
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### LATIN AIRPLAY RHYTHM

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (RECORD / PROMOTION LABEL)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>SÁBADO NIGHT</td>
</tr>
<tr>
<td>2</td>
<td>RÍO</td>
</tr>
<tr>
<td>3</td>
<td>NOTA DE CORAZON</td>
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<tr>
<td>4</td>
<td>NADAS PARA HACER</td>
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<td>5</td>
<td>12:00 Y 12:01</td>
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<tr>
<td>6</td>
<td>NO TE DIAS</td>
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<td>7</td>
<td>PON DE REPLAY</td>
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<tr>
<td>8</td>
<td>NO TE LLAMES A MIS AMIGOS</td>
</tr>
<tr>
<td>9</td>
<td>MY BREATH</td>
</tr>
<tr>
<td>10</td>
<td>AND SHE SAID</td>
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### LATIN AIRPLAY REGIONAL MEXICAN

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<tr>
<th>TITLE</th>
<th>ARTIST (RECORD / PROMOTION LABEL)</th>
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<tbody>
<tr>
<td>1</td>
<td>CON LO QUE TE VEAL</td>
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<tr>
<td>2</td>
<td>NO PUEDE OLVIDARTE</td>
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<tr>
<td>3</td>
<td>VIVA NELLY</td>
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<td>AUN SIGUES SIENDO MIA</td>
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<td>5</td>
<td>NADA CONTIGO</td>
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<td>6</td>
<td>RECOSTADA EN LA CAMA</td>
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<td>7</td>
<td>FRUTA PROHIBIDA</td>
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<td>GUERO QUE SEPARA</td>
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<td>LA CAMISA NEGRA</td>
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<td>A CHILLAR A OTRA PARTE</td>
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<td>11</td>
<td>COMO LA VEGA</td>
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<td>12</td>
<td>OLVIDA LA HISTORIA</td>
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### HOT DANCE CLUB PLAY

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<tr>
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<th>ARTIST (RECORD / PROMOTION LABEL)</th>
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<tbody>
<tr>
<td>1</td>
<td>FEELS JUST LIKE IT SHOULD (COLUMBIA)</td>
</tr>
<tr>
<td>2</td>
<td>EVERYTHING IS SEKONDER SEPTEMBER</td>
</tr>
<tr>
<td>3</td>
<td>PRECIOUS</td>
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<tr>
<td>4</td>
<td>SPIN</td>
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<td>5</td>
<td>FAIRYTALE</td>
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<td>6</td>
<td>THE FIRST TIME</td>
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<td>7</td>
<td>NO STRINGS</td>
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<td>PON DE REPLAY</td>
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<td>9</td>
<td>BIEN TE QUIERO</td>
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<td>10</td>
<td>I STILL BELIEVE</td>
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### LATIN ALBUMS POP

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>ALL THIS TIME STILL FALLING</td>
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<td>2</td>
<td>TAKE ECSTASY WITH ME</td>
</tr>
<tr>
<td>3</td>
<td>EYES FROM THE OTHER SIDE</td>
</tr>
<tr>
<td>4</td>
<td>THE OTHER SIDE</td>
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<tr>
<td>5</td>
<td>WE BELONG TOGETHER</td>
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### LATIN ALBUMS RHYTHM

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>ALL ABOUT US</td>
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<td>2</td>
<td>LIE TO ME</td>
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<td>3</td>
<td>THE CREEPS</td>
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<td>JESUS BY 45</td>
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<tr>
<td>5</td>
<td>ALL WE NEED IS LOVE</td>
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### LATIN ALBUMS REGIONAL MEXICAN

<table>
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<td>12</td>
<td>OLVIDA LA HISTORIA</td>
</tr>
</tbody>
</table>

Data for week of October 22, 2005 | For chart reprint call 646.454.4633 | Go to www.billboard.com for complete chart data
### Japan

**Singles**

1. **COUNTDOWN**
2. **TWO AS ONE**
3. **ENDLESS STORY**
4. **SWEET MOM**
5. **GLAMOROUS SKY**
6. **BE MY LAST**
7. **HEAVEN**
8. **TRIPPER**
9. **NEW SONG**
10. **NEW SONG**

**Albums**

1. **THE HEAD**
2. **THE HEAD**
3. **THE HEAD**
4. **THE HEAD**
5. **THE HEAD**
6. **THE HEAD**
7. **THE HEAD**
8. **THE HEAD**
9. **THE HEAD**
10. **THE HEAD**

### United Kingdom

**Singles**

1. **PUSH THE BUTTON**
2. **PUSH THE BUTTON**
3. **PUSH THE BUTTON**
4. **PUSH THE BUTTON**
5. **PUSH THE BUTTON**
6. **PUSH THE BUTTON**
7. **PUSH THE BUTTON**
8. **PUSH THE BUTTON**
9. **PUSH THE BUTTON**
10. **PUSH THE BUTTON**

**Albums**

1. **CRAZY**
2. **CRAZY**
3. **CRAZY**
4. **CRAZY**
5. **CRAZY**
6. **CRAZY**
7. **CRAZY**
8. **CRAZY**
9. **CRAZY**
10. **CRAZY**

### Germany

**Singles**

1. **TRIPPING**
2. **TRIPPING**
3. **TRIPPING**
4. **TRIPPING**
5. **TRIPPING**
6. **TRIPPING**
7. **TRIPPING**
8. **TRIPPING**
9. **TRIPPING**
10. **TRIPPING**

**Albums**

1. **THE BLACK EYED PEAS**
2. **THE BLACK EYED PEAS**
3. **THE BLACK EYED PEAS**
4. **THE BLACK EYED PEAS**
5. **THE BLACK EYED PEAS**
6. **THE BLACK EYED PEAS**
7. **THE BLACK EYED PEAS**
8. **THE BLACK EYED PEAS**
9. **THE BLACK EYED PEAS**
10. **THE BLACK EYED PEAS**

### Euro Digital Tracks

**Singles**

1. **YOU'RE BEAUTIFUL**
2. **YOU'RE BEAUTIFUL**
3. **YOU'RE BEAUTIFUL**
4. **YOU'RE BEAUTIFUL**
5. **YOU'RE BEAUTIFUL**
6. **YOU'RE BEAUTIFUL**
7. **YOU'RE BEAUTIFUL**
8. **YOU'RE BEAUTIFUL**
9. **YOU'RE BEAUTIFUL**
10. **YOU'RE BEAUTIFUL**

Data for week of October 22, 2005 / Charts Legend on Page 92

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

RECURRENT RULES
(Platino). Certification of 400,000 units (Multi-Platino).

ADULT R&B SINGLES
ADULT RADIO AIRPLAY SINGLES CHARTS

Singles showing an increase in audience (or detections) over the previous week, regardless of chart movement.

ALBUM CHARTS

TOP NEW AGE

Where included, this award indicates the title with the chart's largest percentage growth.

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via in-store distribution, including those that are fulfilled via major branch depots. Where included, this award indicates the title with the chart's largest percentage growth for sales and shipments. For further information, please visit www.americanradiohistory.com, including links that are exclusive to Billboard’s web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP KID AUDIO

TOP WORLD

WHERE INCLUDED, THIS AWARD INDICATES THE TITLE WITH THE CHART'S LARGEST PERCENTAGE GROWTH.

WHERE INCLUDED, THIS AWARD INDICATES THE TITLE WITH THE CHART'S LARGEST PERCENTAGE GROWTH.
what teens want west
marketing to teens using music, movies & the media

November 1, 2005
Hyatt Regency Century Plaza, Los Angeles

A full-day of programming featuring:
- Reaching teens in an online and mobile world
- Teen Trends – Find out how today's emerging pop culture trends will affect tomorrow's teen products
- An event marketing case study – The Teen Choice Awards
- The video game experience – music, advertising, and a captive audience
- Teen Panel – What's in the hearts and minds of today's brand-savvy teen consumers? Find out from our panel of teen boys and girls. Learn what earns their trust and what makes them partners in your marketing strategies.
- A poolside cocktail reception with live acoustic performances by some of the hottest new acts targeting today's teens
- Plus keynote presentations, meals, networking opportunities and much more...

Confirmed presenters include:
Steve Allison, Chief Marketing Officer, Midway Games
Bob Bain, Executive Producer, Teen Choice Awards
Darryl Cobbin, VP of Marketing, Boost Mobile
Chris DeWolfe, Chief Executive Officer, MySpace
Devin Lazerine, Publisher & Editor-in-Chief, Rap-Up
Angela Leaney, SVP, Brand Communications, The N
Bill Nielsen, Microsoft Director of Xbox Brand Marketing
Catherine Stellin, VP of Marketing & Trends, Youth Intelligence
Dr. Jim Taylor, Futurist and Vice Chairman, The Harrison Group

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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 applicants 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 is 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 cover letter indicating their area of interest and a résumé to: internships@vnubusinessmedia.com. Visit our website: www.vnubusinessmedia.com.

Only selected candidates for interviews will be contacted. No phone calls or agencies please.

VP, Business Affairs

Rhino Entertainment is seeking a full-time VP, Business Affairs. Responsibilities will include negotiate and draft a wide range of agreements, including catalog purchase agreements, joint venture agreements, audio/video master use licenses, recording agreements, producer agreements, distribution agreements, video production agreements, and loan agreements; provide internal legal advice to other departments; anticipate, avoid, and solve problems; maintain excellent relationships with artists' representatives, label representatives, and industry attorneys.

Requirements: JD or equivalent. Min 7-10 years business affairs experience in the music industry (record label preferred). For consideration, please submit your résumé to Joyce.tungyoo@wmg.com or fax (914) 562-9233.

No phone calls please.

Controller Wanted

Highly successful music artist-management and marketing company in NYC seeks a versatile, hands-on Controller with music industry experience, esp. with royalties, contract administration, and touring. Will oversee all facets of financial operations and business affairs and report to CEO. Apply in confidence to careers@ninetransfer.com or fax to 713-882-1560 - Attn: HR.

Directors of Sales

Independent record label with major label distribution seeking Director of Sales for Los Angeles office. Responsible for attaining annual order, revenue, and profit objectives, managing budgets, increasing sales productivity through existing and new retail outlets, and developing strategic account relationships. Min. 7 years experience with a proven track record in selling music and video to major and independent retail accounts. Strong understanding of ancillary markets; strong experience in development and implementation of major sales initiatives including product positioning, integrated promotions, advertising campaigns and partner marketing.

If you are interested in being a part of a dynamic team a fast-growing and innovative label please fax your résumé and salary requirements to 1-800-927-2176.

Manager of Royalty Accounting

Major Latin Music Company seeks an experienced Manager of Royalty Accounting to supervise the rendering of artist and mechanical statements and disbursement for all of the company's labels. Other duties include management of the artist advance provision and recoupment schedule; reporting licensing and foreign income and audits. Overseen all company reconciliations and royalty accuracies. Candidate must be detail oriented, assertive, highly organized, and able to meet deadlines. Bilingual (English/Spanish) preferred.

Send cover letter and résumé along with salary history to: FAX: 818-577-4706

EMAIL: majorspanishlanguagemusiccompany@yahoo.com

会计经理

会计经理

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职责包括：
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- 负责公司预算、月度预算和相关报告的准备。
- 公司预算的跟踪和分析。
- 公司会计的准备、跟踪和分析。
- 维护公司/发行商的会计、数字版权和相关领域的直接责任。
- 负责公司会计的准备、跟踪和分析。
- 与音乐公司/发行商的会计、数字版权和相关领域的直接责任。
- 维护公司/发行商的会计、数字版权和相关领域的直接责任。
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任职要求：
- JD或等同。至少10年音乐行业经验（唱片公司经验优先）。

联系方式：
Joyce.tungyoo@wmg.com或传真（914）562-9233。

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Russ Solomon was all smiles when more than 250 attendees celebrated the Tower Records founder's 80th birthday recently at the Crocker Art Museum in Sacramento, Calif. Shown from left, are music industry veteran Patti Oros Ins, Solomon; Universal Music & Video Distribution President Jim Ude; and Solomon's wife, Nanette Francini.

Hip-hop star Ludacris and XM Satellite Radio CEO Hugh Panero rang the NASDAQ stock market's opening bell Sept. 29 to celebrate XM's achievement of surpassing 5 million subscribers. Ludacris also announced that he will host a weekly XM music show, "Distracting The Peace Presents Ludacris' Open Mic." Pictured, from left, are Panero, Ludacris and NASDAQ President/CEO Robert Greifeld. (Photo: Larry Busacca/WireImage.com)

R. Kelly was spotted chilling with his former vocal group, Public Announcement, for the first time in years at Syleena Johnson's jazz album-release party Sept. 18 at Joe's Sports Bar in Chicago. Kelly has not spoken to the band since he departed the group in the '90s to pursue his solo career. Interestingly, Public Announcement's upcoming CD is titled "When the Smoke Clears." Kelly, center, is flanked by Public Announcement members Glenn Mac, Feloney, Earl LC and Mar-K.

Singers Garth DeSine, left, and Joss Stone are pictured performing a cozy duet of "Let's Go It On" during a set at New York's Roseland Ballroom. (Photo: Larry Busacca/Timme)
LIKE A VIRGIN

Although rumors are growing that former Atlantic Records Group chairman/CEO Jason Flom will be named head of Virgin Records sooner rather than later, sources tell Track that current Virgin chairman Matt Serletic still hopes that he can retain his post. With a number of suitors talking to Flom, a source questions why Flom would want the Virgin job, as the label continues to struggle. “I don’t know if he can save the situation. I don’t know who can,” the source says, suggesting that a leader with an extremely strong marketing background may be Virgin’s best bet. Flom’s attorney declined to comment on any negotiations, as did an EMI representative. Serletic’s contract with Virgin is up in May.

CLEAR CHANNEL LAYOFFS

Reports that Clear Channel Entertainment will lay off more than 200 people in preparation of its forthcoming spinoff from parent Clear Channel Communications are exaggerated, a source inside the concert industry giant tells Track. CCC’s live entertainment division will be spun off into an independent, publicly traded company under president/CEO Michael Rapino, and is likely looking to reduce staff and overhead going forward. But sources say most job losses are expected to be at the divisional level and not include talent buyers or other executives. Whatever the number, the layoffs are expected to happen Oct. 18.

SLOWHAND BIO

Let’s hope he does not have a slow hand when it comes to writing. After resisting offers for years, Eric Clapton has inked a deal with Doubleday to write his memoirs. According to sources, Clapton received an advance in the mid-seven figures for the tell-all, which will cover his troubled youth: his days in the Yardbirds, Derek & The Dominos, Cream and Blind Faith; and his well-chronicled battle with heroin and alcohol. The book, co-written with Christopher Simon Sykes, is slated to come out in the United States and the United Kingdom (on Doubleday’s Century imprint) in spring 2007.

COMING TO EUROPE

Expect to hear soon that Sony BMG will be setting up in Europe a sister structure to its U.S. indie distribution unit RED. The new structure would handle distribution for Sony BMG and European indie labels in Europe.

LA VIE DE UMG

Universal Music Group’s most senior executives paid a visit to London earlier this month. UMG chairman/CEO Doug Morris, president/COO Zach Horowitz, vice chairman/CEO Nick Hentry and Universal Music Group International chairman/CEO Lucian Grainge made a well-received presentation organized by parent Vivendi Universal before some 40 analysts and investors Oct. 6 in London, outlining their vision for the future of the group and the music industry. Track has heard that while they were in town, Morris decided to honor Grainge, whom he appointed to his current position in July, with a party with fellow colleagues at restaurant Nobu Berkeley. Morris was joined by the rest of UMG’s management—including Interscope chairman/CEO Jimmy Iovine, Island Def Jam chairman/CEO L.A. Reid, A&R president Ron Fair and Def Jam chief executive Jay-Z—and some of Grainge’s closest managers. Italian tenor Andrea Bocelli performed a couple of songs from his forthcoming album, produced by David Foster. Beyoncé attended with Jay-Z, but she did not perform.

SIR ELTON’S BLUSHING BRIDE

Barry Manilow had a confession to make at the Oct. 10 Society of Singers’ annual Ella Awards. “I’ve always wanted to marry Elton John,” he announced to the crowd, as he paid tribute to the evening’s honoree. The event, held at Los Angeles’ Beverly Hilton, raised money for the SOS, which provides emergency funds for singers in need. According to SOS president Jerry Shreiber, the event broke an $80,000 music-raise fund previously set in 1990, when Frank Sinatra was honored. John was visibly moved by many artists’ renditions of some of his and Bernie Taupin’s compositions, including Smokey Robinson’s soul-drenched “Tiny Dancer”; k.d. lang’s stripped-down, sublime version of “Sorry Seems to Be the Hardest Word”; and Michael McDonald’s muscular cover of “Take Me to the Pilot.”

A number of the performers have new projects to tout: LeAnn Rimes, who performed “Candle in the Wind” and duetted with Robinson on “Don’t Go Breaking My Heart,” is reviewing movie scripts, and will sing the national anthem Jan. 1 at the Rose Bowl. McDonald has a new Christmas disc available exclusively through Hallmark stores this holiday season. Joss Stone, who performed “I Believe in Love,” is also feeling festive: She and John duet on a new song, “Calling It Christmas,” for a holiday album of primarily previously released tracks collected by John. That set will be sold at Starbucks, with a portion of the proceeds going to John’s AIDS Foundation.

In a touching acceptance speech, John recalled a youth spent listening to such singers as Sinatra, Ella Fitzgerald (for whom the awards are named), Sarah Vaughan, Dean Martin and Bing Crosby. But he admitted that he would have to turn down Manilow’s proposal: “I couldn’t have married you, Barry. There would have been too much fuss in front of the mirror.”

SIR ELTON’S BLUSHING BRIDE

Barry Manilow had a confession to make at the Oct. 10 Society of Singers’ annual Ella Awards. “I’ve always wanted to marry Elton John,” he announced to the crowd, as he paid tribute to the evening’s honoree. The event, held at Los Angeles’ Beverly Hilton, raised money for the SOS, which provides emergency funds for singers in need. According to SOS president Jerry Shreiber, the event broke an $80,000 music-raise fund previously set in 1990, when Frank Sinatra was honored. John was visibly moved by many artists’ renditions of some of his and Bernie Taupin’s compositions, including Smokey Robinson’s soul-drenched “Tiny Dancer”; k.d. lang’s stripped-down, sublime version of “Sorry Seems to Be the Hardest Word”; and Michael McDonald’s muscular cover of “Take Me to the Pilot.”

A number of the performers have new projects to tout: LeAnn Rimes, who performed “Candle in the Wind” and duetted with Robinson on “Don’t Go Breaking My Heart,” is reviewing movie scripts, and will sing the national anthem Jan. 1 at the Rose Bowl. McDonald has a new Christmas disc available exclusively through Hallmark stores this holiday season. Joss Stone, who performed “I Believe in Love,” is also feeling festive: She and John duet on a new song, “Calling It Christmas,” for a holiday album of primarily previously released tracks collected by John. That set will be sold at Starbucks, with a portion of the proceeds going to John’s AIDS Foundation.

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