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An Accurate Sales Picture Requires Data On Digital

BY JORDAN KATZ

Numerous articles appear weekly regarding the decline of the music business. The media utilizes Nielsen SoundScan’s information and Billboard’s charts as the primary barometers of our industry’s health. Artists and management also look to these sources to get a sense of how their industry is performing.

Unfortunately, the industry’s success is measured in terms of only one portion of the places where our content generates revenue. While the majority of our sales continue to come through traditional channels, the various digital channels are growing exponentially.

Two ideas are being tossed around to deal with this discrepancy. One involves the use of “album equivalents” for digital sales. An album equivalent would be determined by dividing the total number of digital tracks sold by a predetermined number that would represent the equivalent of one album.

There are many points of view about what that number should be and what methodology should be used to arrive at that number. Most methodologies yield a factor of nine or 10, although the Recording Industry Assn. of America recently used 12. For now, let’s just accept the premise that there needs to be a formula for measuring these digital sales and adding the album equivalents to the physical album totals.

Similarly, master ringtone should have a distinct formula that converts such sales—which are a remnant of a track—to a number that can be added to the overall market. When all is said and done, downloads and ringtone sales are music purchased by consumers and should show up in our industry tallies.

There are at least three places this digital data should be included. First, the charts that measure total industry sales. Second, the market share reports breaking out sales by music company and label group.

A third suggestion is to create a “Music Chart” or “Song Chart” that would include sales through digital channels with some form of representation for master ringtones. This would fill the vacuum created by the dilution—for whatever reason you subscribe to—of physical singles sales.

A presentation by Nielsen SoundScan at the National Assn. of Recording Merchandisers convention in August touched on this concept. And last week, Billboard added “track-equivalent” album sales to its Market Watch chart (see page 71). Using an album-equivalent factor of 10 for downloads, this week’s Market Watch showed a 30% decline in album sales from the prior year, rather than a 7.2% decline (based on the chart year beginning with the week ending Jan. 1). Similarly, the RIAA, using a factor of 12, recently reported the year-over-year decline to be only 20%.

Whenever factor you use, the industry is actually much healthier than the current chart system would have you believe. On top of that, these examples do not incorporate sales of master ringtones, an increasing revenue stream.

A second concept being discussed is the use of a wholesale-based chart. Other entertainment industries are measured in terms of the dollars generated rather than units sold. The two best examples are box office for the film industry and concert gross for the touring industry. A wholesale-based chart would be an equalizer, where actual dollars are used to measure success regardless of format.

Ultimately, the industry can be more accurately represented when you factor in all of the votes consumers make with their wallets rather than just a slice (albeit a large one). I applaud the fact that Market Watch now includes TEA sales data, but this needs to appear as more than a line in a weekly Billboard sales report or a Power Point page at the NARM convention. We need to make it “official.” Once these figures get reported by Nielsen SoundScan and published in Billboard, the rest of the media will disseminate a more accurate read on our business.

The disparity between physical sales and the sum of all music purchases will only widen in the coming years. We need to incorporate new forms and formats of delivery, we need to figure out how those purchases are counted and added in as well.

It is obvious that we need to make some adjustments so we can get a more accurate view of music sales for ourselves and for those on the outside looking in.

Jordan Katz is president of Sony BMG Music Entertainment Sales Enterprises.

KATZ

Speed Up The Visa Process For Artists

I want to thank my British counterpart, John Smith, for his Sept. 24 commentary regarding the troubles that international artists have in obtaining performance visas to work in the United States. The American Federation of Musicians, in coalition with other nonprofit arts groups, has been working to reform the visa rules at USCIS since the Premium Processing Service guidelines went into effect almost four years ago.

Since the AFB’s more than 100,000 professional musicians live in both the United States and Canada, we have a deep understanding of the frustration with the current policy.

Our Canadian members have to wait an average two to three months for a visa. If all Canadian musicians seeking American performance visas were to pay the $1,000 Premium Processing Service fee for expedited service (which many cannot afford) it would cost them hundreds of thousands of dollars a year. Similarly, many of the American organizations that invite foreign artists to perform in the United States are cash strapped nonprofits, making the $1,000 processing fee unrealistic.

The ultimate result of the current system is that many talented artists are denied access to the United States.

Two years ago, Senators Orson Hatch, Saxby Chambliss and Edward Kennedy sent a letter to the director of USCIS asking him to reform the agency’s policy, but to no avail. Earlier this year, Rep. James Sensenbrenner wrote a letter to the director along similar lines. The response that he received stated that the USCIS could not change its policy unless the law was changed.

As a viable solution, the APM has a plan. The plan includes an additional fee for nonprofit arts groups. This simple rule change would solve many of the current problems. We hope that it is enacted soon.

Thomas F. Lee
President, American Federation of Musicians New York
**UpFront**

**FLOM IN VIRGIN TERRITORY**

**LABELS** by Melinda Newman

Former Atlantic Chief Takes Label Reins; Serletic Out

Every new label head is charged with developing artists, but for Jason Flom, the incoming chairman/CEO of Virgin Records, the mandate is key to Virgin's field.

Flom, who may start as early as Oct. 24, replaces former chairman/CEO Matt Serletic, who left the label on Oct. 18 after weeks of speculation over his possible departure and Flom's arrival. Flom stepped down from his position as chairman/CEO of Atlantic Records Group Aug. 17.

Virgin's parent, EMI Music, will not confirm Flom's arrival, saying only that Serletic's successor will be named "in due course." Until then, David Munns, EMI Music North America chairman/CEO, will oversee Virgin.

Flom inherits a label that has seen its U.S. market share stumble the last few years. In 2001, Virgin's overall album market share was 3.88%. In 2002, it slipped to 1.99%; in 2003 it was 1.59%; and last year, it was 1.44. So far in 2005, Virgin's market share is 0.78%. Overall market share includes current and catalog titles.

Under Serletic, who started in June 2002, the label has experienced success with such acts as Gorillaz, A Perfect Circle and the Rolling Stones. However, other than Christian artist Stacie Orrico, Virgin has failed to break a new or developing act significantly into the mainstream, despite push of such acts as Nikki Cost, the Thrills, Dwele, the Exes, 30 Seconds to Mars, Ina Robot, Ricky Faite, Guerilla Black, Brooke Valentine and current newcomer Hope Parlow, whose debut Serletic produced.

continued on >p10

**LEGAL** by Susan Butler

**SPITZER FALLOUT: SONY BMG SUED, OTHER LABELS COULD FACE CATCH-22**

The $10 million Sony BMG Music Entertainment settlement in July over payola allegations, spearheaded by New York Attorney General Eliot Spitzer, has spawned an indie label's antitrust lawsuit against the label. And from the wording of the complaint, any similar settlement by the other major labels or radio stations could turn them into defendants.

It is possible that additional indie labels could join TSR Records' complaint, which claims that major labels keep indie-label artists off radio airwaves to exclusively promote their own artists. TSR CEO Tom Hayden tells Billboard that a number of other indie labels have inquired about the suit.

The TSR complaint lists the indie label as a plaintiff suing "individually and on behalf of all others similarly situated," which is standard language for a class-action suit. The complaint, filed Oct. 18 in federal District Court in Los Angeles, refers to thousands of independent record labels and artists whose music has been systematically excluded from radio station airtime and playlists as a result of Sony BMG's "anticompetitive activities."

While TSR attorney Neville Johnson declined to comment on the potential to turn this action into a class-action suit, the complaint lists Maxwell Blecher as co-counsel. The two attorneys are currently representing a class of "copyright owners of musical compositions" in the same court, claiming that record clubs BMG Direct and Columbia House have failed to pay full royalties to songwriters for many years (Billboard, May 28).

The TSR complaint also lists unnamed "Does" as additional defendants. continued on >p10

**BUY BRITNEY ON EBAY**

A 7% copyrights owner of the Britney Spears song "Everytime" is auctioning his stake in continued on >p10

**KEYNOTES**

**SET FOR DIGITAL ENTERTAINMENT & MEDIA EXPO**

The 2005 Digital Entertainment & Media Expo, to be held at the Hyatt Regency Century City Plaza in Los Angeles, will feature keynote speakers Christie Hefner, chairman/CEO of Playboy Enterprises; Tom Rogers, president/CEO of TiVo; Susan Whiting, president/CEO of Nielsen Media Research; and Hugh Panero, president/CEO of XM Radio. The event, organized by Billboard and VNU Expositions, will be held Nov. 30-Dec. 1.

**CLEAR CHANNEL LAYOFFS BEGIN**

As expected, the axe has been falling this week at Clear Channel Entertainment as the company preps for an upcoming spinoff from parent Clear Channel Communications. Most of the layoffs have been at the divisional level, but sources say at least two talent buyers have been let go. They are believed to be Eric Herz in Los Angeles and Brian Drusky in Pittsburgh.

**MP3TUNES HIRES HACKER**

Michael Robertson, founder of MP3Tunes, has hired infamous hacker Jon Lech Johansen to work on a new digital music project with the code name Oboe. Johansen, also known as DVD Jon, is best-known for cracking the digital rights management code on DVDs when he was 15 years old. He has been tried and acquitted twice in European courts for posting code-cracking instructions on the Internet.

**LEGAL**

**BUY BRITNEY ON EBAY**

A 7% copyrights owner of the Britney Spears song "Everytime" is auctioning his stake in continued on >p10
LATEST

This is an advertisement
for Kirk Franklin and
Rebecca LAM.

On Oct. 17 EMI Group
predicted a boost in first-
half profits, thanks in part
to successful album
releases from Coldplay,
Postmodern
McCoy, the Rolling
Stones and Keith
Urban, among others. In
a trading update for the six
months ending Sept. 30,
the London-based major
said its ongoing restructuring
program helped it to the
way for a
resurgent six-month
financial period.

FLOM (cont.)

Additionally, a number of
the label's big names, including
Jill Jackson, Courtney Love
and Lenny Kravitz, delivered
albums during the last three
years that
performed below expectations.

In fact, further stats reflect a
fairly dismal picture. According
to the Billboard charts, Virgin
sold only eight albums in the
top 20 of The Billboard 200
during Seletic's tenure. In last No.
1 on The Billboard Hot 100 was
Jack's "All For You" in 2004,
before Seletic started. During
his stint, the label sold only
top 40 hit, "Lady" by Kravitz.

Simply, the label needs to
develop some hits. "That's what
they were hoping to have Matt
do," a source close to Virgin
says. "And he did not." EMI Music had hoped that
Seletic's strong production
skills, which included
producing a number of
multiplatinum acts such as
Collective Soul and Matchbox Twenty, could
translate into the ability to
develop artists like Seletic,
but a source close
to the label says it was a
difficult task.

"When you're an executive,
you're the record company to
the artist, you're not necessarily
their partner in crime, like
you can be as their producer," the
source says. "It's a whole
different relationship and thought
process." Although Seletic has
his imprint, Melisma
Records, he has never run a major
to be able.

In contrast, Flom's
quarter-century of label experience
should serve him well. Although
Atlantic has been having its
problems breaking acts recently,
Flom has a proven track record
with A&R credits including
Sugar Ray, Toine Aimoo,
Matchbox Twenty, Twisted Sister, the
Goo's and Kid Rock.

"He has great relationships
with artists, and a nose for
finding talent," a source close
to Flom says. "He knows what
it takes to run a record company
and to maintain an artist roster.
He'll bring more authority
to the label."

Sources say Flom is expected
to work closely with Phil
Quartararo, executive VP/Office
of the chairman for EMI Music
North America. Quartararo,
who reports directly to Munns,
took on additional duties this
summer that include helping
run EMI's North American
label businesses (billboard.biz,
Aug. 20). Flom and Seletic were
unavailable for comment.
However, a source close to Selectic
says he's learned a lot and he
just wants some time off. "If he
wants another record deal as
producer for an indie
to be able.

"The album's way out of
the studio," the source says.
"He's going to take his time!
He's very methodical."

SONY BMG (cont.)

As the record labels
continue to consolidate,
their moves are being
watched closely by
critics and artists alike.

In this report, we will
explore how Sony BMG
is faring in the current
marketplace.

defendants, alleging that
"various others" have
participated as co-conspirators. It then
specifically refers to "the major record
labels" that secure radio airtime
by a series of deals with independent
promoters who systematically
bribe radio stations "to ensure
playtime for their records to the
exclusion of independent labels," such as TTS.

"Everybody detests this side of the
industry," Johnson says. "It gives
the industry a bad reputation and is
a waste of money—money
that could be used for
the creation of new
products and
proper marketing.
A good trend has been
set by Spitzer. I want to move
that process
along some
to teeth into it."

According to sources, Spitzer's
investigation is continuing. Sony BMG
declined to comment.

Hayden says that he
worked in promotion
for years prior to
starting his Los Angeles-based
label about 25 years ago. He
sees Billboard
testimonials of the band Get Set Go
as an example of the
commercial mainstream
success of an indie artist.

While TSR was able to
get a lot of college
radio airplay for the band's single "Break
Your Heart," he says the label
could not cross it over
to mainstream stations because TSR
was effectively locked out as an indie
label. Yet the song was
used on the TV show
Grey's Anatomy, and the
band's "Wait" is on
the show's soundtrack album.

The complaint also
alleges that
major labels
have engaged
in "bribing," pro-
viding cash and valuable
items such as electronics,
vacations, airfare, concert
tickets, computer equipment
and other gifts to
radio programmers
to play their recordings.

"There are plasma TVS
given to get airplay," Hay-
den says. "There's no
way we can compete with that." He adds that
indie labels simply want a
level playing field—where
every promotion rep
is treated equally rather than
indie music being effectively
shut out.

Johnston says his clients will seek
"big money" to force this
level playing field.

Usher Label
Finally Live

LOS ANGELES—Usher's
Records will make its formal
debut next month with the
release of his soundtrack to the
"Moulin Rouge," The Lion's Gate
romantic comedy—initially titled "Dying
for Dolly"—finds Usher in
his first starring role, working
alongside Chazz Palminteri
and Emmanuelle Chriqui. The
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movie lows nationally Nov. 23,

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Bobby Bare
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Keith Urban
Guitar Monkey Music

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Brooke Nelson
Martin VanDee
Moonless Music

GRACE
Trisha Yearwood
Wordsworth Music

GRILS LIK IT TOO
Tim Nichols
Nashville Word Music
Warner-Tamerlane Publishing Corp.

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Big Kenny

HUG A STRANGER
Trisha Yearwood

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Sugarcane Music

I'M NOT SORRY
Brooke Nelson

I'M FLYING HIGH
Emi Blackwood Music, Inc.

I'M NOT ASCENDING
Sony/ATV Music

I'M NOT READY
Terry McBride

I'M NOT SORRY
Brooke Nelson

I'M SO SORRY

INDIANA JACK
Curtis Johnstone

YOU WERE MEANT TO BE
Sugarcane Music

Sony/ATV Music Publishing Nashville

PUBLISHER OF THE YEAR

GONE
Bob DiPiero
Jeffrey Steele
Gottshalk Music

LOVE MONSTER
Love Monster Music

SONGS OF WINDSWEPT PACIFIC
Sony/ATV Music

GOO GOOD LITTLE GIRLS

Billie Jean

Harvey Allen

Curb Music

Love Song Corporation

Listen My Heart

Mike Curb Music

HE GETS THAT FROM ME
Philip White

Kash Music

Drum Music Corporation

www.americanradiohistory.com
Koch Quits Nashville
Label’s Closing Was Unexpected

NASHVILLE—In a move that took Music Row by surprise, Koch Entertainment shut down its 6-year-old Nashville office Oct. 18. The closing displaced five staffers, including GM Nick Hunter, and a handful of artists.

The label opened in July 1993 under the Audium Records name. At the time, Hunter and artist manager Simon Renshaw were the majority owners, and Koch Entertainment owned a 49% stake. When Renshaw left a year later to join the Firm in Los Angeles, he and Hunter sold their interest to Koch, although Hunter continued at the helm.

In February 2004, Koch changed the division’s name to Koch Records Nashville. In June of this year, Canadian DVD/CD wholesaler Row Entertainment completed its $80 million acquisition of Koch Entertainment, a 2004 buyout in play.

“People always asked me what effect the Canadians buying the company would have,” Hunter says. “Now we know. They don’t want to be in business in Nashville. . . . When you don’t play to win you never do.”

Even before the shutdown, the Nashville division had already slimmed down to a bare-bones staff. Director of creative services Chuck Rhodes, who has been with the company since it started, is among those now looking for work. Also out are director of marketing and promotion Jack Purcell, bluegrass marketing and promotions manager Amy Murray and head of new media Kim Drummond.

The Koch Nashville artist roster included Dean Miller, Robert Earl Keen, Daryle Singletary as well as to have been signed the day before the shutdown, according to Hunter.

A spokeswoman for Koch Entertainment says the label is “still committed” to Judd, Douglas, Keen and the venture with Daniels. “These artists are still Koch Records Right Society

MySpace CEO Will Give Keynote At Teens ConFab

MySpace.com CEO Chris DeWolfe is among the featured speakers at What Teens Want/West, a daylong conference for top-level brand-marketing executives in the entertainment, media and advertising industries.

The conference is presented by Billboard, along with Nielsen Entertainment and fellow VNU Business Media publications Adweek, Brandweek, MediaWeek, The Hollywood Reporter and Sporting Goods Business. It will take place Nov. 1 at the Hyatt Regency Century Plaza in Los Angeles.

DeWolfe, who will deliver the day’s keynote address, will discuss how myspace.com emerged to become an influential community site among today’s teens.

Other speakers will include Midway Games chief marketing officer Steve Allison, Boost Mobile VP of marketing Darryl Cobin, Xbox marketing director Bill Nielsen and Angela Leary, senior VP of brand communications at lifestyle site theN. Additionally, Billboard West Coast bureau chief/music editor Melinda Newman will be joined by the publishers of Rump-Up magazine for a session exploring cultural attitudes among urban youth and the influence of hip-hop culture.

Another panel will bring together the creators of the Teen Choice Awards to discuss the difficulties of marketing and televising to fickle teen viewers. There also will be presentations by futurist Jim Taylor and of teen trends by Catherine Steilin of research firm Youth Intelligence, plus a teen focus group that will go right to the source to discover what’s in the hearts and minds of today’s teen consumers.

It all wraps up with a poolside networking reception that will feature performances by several new hot acts targeting the teen market.

For further information, visit whatteenswant.com or call 646-654-5169.

Label contracts are up for renewal, and digital music services smell a price hike.

Koch Quits Nashville
Label’s Closing Was Unexpected

NEW YORK—The major labels want to hike Apple Computer’s download wholesale prices, possibly as early as next year, in a bid to drive the retail cost of many of its tracks north of 99 cents. But for some iTunes competitors, an increase in wholesale pricing may be even more imminent.

A source at one Apple rival tells Billboard that Sony BMG Music Entertainment is mandating a variable pricing scheme to begin in first-quarter 2006. Sony BMG declined comment.

The other major labels are all on record as being in favor of greater pricing flexibility, but their timing for rolling out similar strategies is less clear.

Sony BMG is believed to be negotiating with Apple on a number of contractual and licensing issues, including pricing. Universal Music Group is expected to begin similar negotiations.

But despite the posting over higher wholesale rates for iTunes, label sources acknowledge that they may not be in a position to move until 2007.

“We love the idea of variable pricing,” one label insider says. “We’re certainly going to ask for variable pricing, but we don’t think it will happen now. Maybe a year from now, when the market is more mature and people are used to paying for down loads more that said, a lot of things can change. There are a number of variables with this issue.”

Either way, an immediate step-up in retail prices is unlikely. One executive at a leading digital retailer says that if Sony BMG raises its wholesale prices in the coming weeks, as anticipated, the retailer plans to eat the increase for the time being. The standard 99-cent retail model will remain intact until other services—particularly Apple—begin to feel a similar wholesale pinch.

When, if ever, Apple will increase its per-track price on the iTunes Music Store remains to be seen. Sources at rival retailers concede that Apple also has the option of loss-leading tracks, following in the footsteps of mass merchants and, more recently, online subscription services like Yahoo. And Apple is uniquely positioned to absorb any wholesale increase, because the label’s share of its music revenue comes from the iPod, not iTunes.

In the meantime, the labels may look to the mobile phone market to underscore the notion that digital music is not a 99-cent, one-size-fits-all concept. Over-the-air downloads, which U.S. carriers are slated to introduce in the coming months, are expected to carry a $2-$3 price tag.

As for the digital music stores, some see a silver lining in the cloud of variable pricing. While such a model is likely to push some singles above $1, it could also enable lower prices for developing artists and certain catalog titles.

RealNetworks is already offering tracks at a loss-leading price of 49 cents each, and Wal-Mart has broken the 99-cent barrier, charging 88 cents per track.

“With flat-rate pricing, an unsigned act or a developing act has the same market value as Bruce Springsteen, and that’s crazy,” one digital retailer source says. “You want incentives to have people try new stuff. The idea that the marketplace is not mature enough to handle prices other than 99 cents is a false proposition.”
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UpFront

NEWS ANALYSIS BY ANTONY BRUNO

Video Booms Online—But For Whom?
Explosive Demand For Clips Sparks Renewed Debate On How Artists Should Share The Wealth

Apple Computer has made a name—and a killing—for itself by taking awkward new technologies and making them simple.

It created a business model for digital downloads when no one else could. It made MP3 players sexy when every other company was foisting Darth Vader-looking gadgets on an unsuspecting (and largely uninterested) public. And it even streamlined podcasting for mass consumption, incorporating the radio-like platform into its iPod store in June—increasing the traffic to some podcasters by a factor as high as 10.

The mid-October announcement that the Cupertino, California-based company would sell music videos and TV shows feels like it may one day fit in this pantheon of mainstreaming, given the ease of use and simple price point. By expanding its a la carte model to music videos, Apple is attempting to convince consumers to buy content that so far has been available for free. But if Apple CEO Steve Jobs has created yet another new business model for a music industry with no shortage of new business models (downloads, subscriptions, ringtones and others come to mind), he has also inadvertently highlighted a burgeoning challenge for major labels: dealing with all these new business models.

According to a survey of label executives and artist managers, the two sides are frequently at odds over how to slice up these new money pies. And for some of these small-but-rapidly-growing revenue streams, labels are still trying to develop firm accounting practices or mechanisms to divvy up and distribute dollars appropriately.

One can look to ringtones for some perspective. Artists and managers once virtually ignored them. Now that the industry is worth $3 billion globally, some artists feel that ringtones should yield a licensing rate of 50%, instead of what most get: a royalty rate, generally 10%-20%.

Some artists have argued successfully for the license rate. And some labels, like Universal Music Group's mobile division, grant artists the license rate, at least for ring-tone backbones. It would not be a surprise if artists' reps use this precedent to argue for licensing rates in the streaming video realm.

The Web is quickly replacing TV's few, clogged stations as the dominant platform for music clips. The shift is dramatically altering the way all parties involved think about video.

For starters, labels are now charging for access to their video libraries. Universal began charging such services as American Online and Yahoo in April for access to its music video library, and each major label has since followed suit.

Typically, the label pays for the cost of producing a video, half of which is recoupable from the artist's record sales. Traditionally, videos do not generate enough income to cover the cost of making them and are written off as a promotional expense.

Explosive growth in video demand online indicates that, if that is still the case, it may not be for long.

According to Jay Frank, head of artist and label relations at Yahoo, the portal streamed 3 billion music videos in 2004, and now averages about 350 million music video views per month.

HOW LABELS CHARGE

There currently are three business models covering online music video fees. One is a free stream from ad-supported sites like Yahoo or AOL, where users must watch a brief ad before each video. Labels are now charging an upfront licensing fee to these providers, plus a per-play charge.

Second is the ability to view a video as part of an online music subscription service like Rhapsody or Napster. These services pay labels a monthly per-user minimum, which labels then divide among their artists. Those generating the most plays receive a greater portion of the monthly fee, and video streams are included in that total.

Finally, for à la carte downloads, the label charges a set wholesale fee for the video just like it does for a song. Accord-

Apple embraced à la carte music video downloads—and exposed another royalty quagmire for labels in the digital age.

Artists and their lawyers, however, contend that the video sales should not be counted as the royalty, but rather as a license, which would increase their share to 50% of the wholesale fee.

The issue has already boiled over in Hollywood, where unions for actors and writers have expressed concern that the DVD payment formula proposed by the TV studios selling episodes on iTunes is not a fair slice of the proceeds.

Privately, labels say they are selling a unit of the video, and therefore the royalty rate will apply.

“Digital downloads and video downloads are products,” one label executive says. “When we put a song in a movie for a flat fee, that’s a lici-

Additional reporting by Brian Garrity in New York.

The Economics Of The Sale: Models For Dividing Music Revenue

![Digital Downloads](image)

<table>
<thead>
<tr>
<th>DISTRIBUTION AFFILIATES (10%)</th>
<th>SERVICE PROVIDER (14%)</th>
<th>PUBLISHING (8%)</th>
<th>ARTIST (1%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BANDWIDTH COSTS (2%)</td>
<td>CREDIT CARD FEES (5%)</td>
<td>LABEL (50%)</td>
<td></td>
</tr>
</tbody>
</table>

Based on standard $9.95 price.

![Traditional Albums](image)

<table>
<thead>
<tr>
<th>RETAIL (18%)</th>
<th>LABEL (36%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL (52%)</td>
<td></td>
</tr>
</tbody>
</table>

Based on $13.88 Walmart retail price.

![Master Ringtones](image)

<table>
<thead>
<tr>
<th>HOSTING SERVICE (10%)</th>
<th>PUBLISHING (10%)</th>
<th>MAJOR LABEL (20%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERFORMING RIGHTS (5%)</td>
<td>CARRIER (40%)</td>
<td>ARTIST (20%)</td>
</tr>
</tbody>
</table>

Based on standard $1.99 price.

Labels take 50%, 20% goes to the production company (if paid) and 10% to the label.
LIL JON BREWS UP MEDIA PLAYER
Lil Jon & the East Side Boyz are releasing a custom-branded digital media player for Mac and PC platforms that contains exclusive content from the group. Fans who download the free player can stream the entire "Crunk Juice Chopped & Screwed" remix album, play never-before-seen interviews and view music videos. The media player is a Lil Jon-branded version of iFilm's TV Desktop software, which also provides access to Internet radio streams, online videogames, music videos, movies and Internet TV stations. Anyone downloading the player will be eligible to win a pair of the new Thump MP3-player sunglasses from Oakley.

DIDDY CONTRIBUTES TO VIDEOGAME
Sean "Diddy" Combs is producing four exclusive tracks for the limited-edition version of Marc Ecko's "Getting Up: Contents Under Pressure" videogame. The four tracks are an exclusive version of the Notorious B.I.G.'s "Who Shot Ya," remixed by System of a Down's Serj Tankian; "Clik, Clark, and Spray" from Pack FM; "Book of Judges" from Pharohae Monch; and the title track, "Getting Up Anthem: Part 1," by Tablo Kwell, who also voices the game's lead character.

Music by Jane's Addiction, Roots Manuva, Kasabian and Eric B. & Rakim are among the licensed tracks that are included on the November soundtrack.

ONLINE JAM SESSION
The eJamming company unveiled a Mac-compatible version of its eJamming Station software, which allows musicians in different locations to play together over the Internet by connecting their instruments in a computer's USB port. The software also includes mixing tools and allows users to record and edit their work.

Is Time-Shifting Downloading a Threat?
Satellite radio broadcasters and the music industry are at odds over a proposed new service that would allow subscribers to record and save music on portable devices. XM Satellite Radio and Sirius Satellite Radio plan to introduce new subscribers in the coming months that double as portable MP3 players. These include the Sirius S5C, due this month, and a similar item from Samsung and XM scheduled for later this year. Each product features up to 1GB of storage capacity and a "save" button that allows users to record tracks from satellite broadcasts.

Record companies say such functionality falls outside the existing licensing agreements made with satellite radio providers. They point to possible court action if their concerns are not met. Satellite radio broadcasters have months marketed receivers capable of recording downloads of incoming programming that can be paused or rewound, a function called time-shifting and the music industry has not protested. It is the ability to store and save a specific song from the satellite broadcast and manage it like an MP3 file that has raised concern.

Although these saved tracks cannot be moved off the device used to capture them, users can transfer music from their existing MP3 collection to these devices to create playlists combining the two. In effect, the saved track acts different than any other digital file. "People are prosperous in this, and they don't think about its effect or whether it's even legal," one major-label executive says. "It's not time-shifting. It's downloading."

Satellite radio broadcasters. The RIAA is lobbying Congress to impose an encryption system on digital radio receivers that would prohibit digital radio receivers from accessing the same song-specific time-shifting capabilities.

‘It’s not like we’re not paying rights fees.’
—JIM COLLINS, SIRIUS

Kanye West is a featured artist in Pepsi Smash. His latest track, "Gold Digger," comes in at No. 2 for the month.

YAHOO! MUSIC OCT 29 2005

1 BOW WOW FRA&DIA 2,351,356
2 KANYE WEST Gold Digger Feat. JIM 2,073,621
3 SHAKIRA Hasta el Final 1,727,115
4 PUSYCAT DOLLS Don't Hold Your Breath 2,752,849
5 GREEN DAY Horseshoes and Hand Grenades 2,378,929
6 SEAN PAUL Ft. Super Stat HDY ARI 2,007,510
7 DANCE Uproxx Ft. Plain WHITEZ 2,080,174
8 RAY J Thee Show ME MONEY 2,014,204
9 MISSY ELLIOTT Lose Control 2,028,231
10 WICKEDEB Pimpin' MEANMOTHER 2,003,164
11 CHRIS BROWN I Try DUBSTEP 1,906,252
12 KELLY CLARKSON Whenever You Call Me 1,813,231
13 BOW WOW Ft. JIMMY JAMES 1,982,792
14 MARIAH CAREY Under The Sun 1,842,000
15 CIARA Ft. JIMMY JAMES 1,518,078
16 GORILLAZ Don't Give Up 1,805,909
17 KELLY CLARKSON Since I've Been Gone 1,822,050
18 MARIAH CAREY We Belong Together 1,772,021
19 ATHENA Ft. JIMMY JAMES 1,734,796
20 HILARY DUFF Who's That Girl 1,782,413

The top 25 artists and tracks (in order) for the week ending 10/15. Sources: Nielsen SoundScan/OutFront.

GIBSON OFFERS NEW WAY TO 'PLAY GUITAR'
Gibson Guitar has teamed with videogame developers Harmonix and RedOctane for a new musical simulation game called "Guitar Hero." The game will launch Nov. 1 on the PlayStation 2 entertainment system.

Gamers guide characters through a series of live performances in venues that grow in size as the characters' careers escalate. The goal is to play along to more than 30 licensed rock songs in the game using a customized guitar-based controller created jointly by Gibson and RedOctane. The "guitar" controller sports a five-button fret board, a switch used for strumming and other peripherals like a whammy bar. Players must select the appropriately colored button on the fret board that corresponds to the prompt in the game along to the rhythm of the song. Players most closely matching the prompts gain points and advance their careers.

Songs in the game include Boston's "More Than a Feeling," Jimi Hendrix's "Spanish Castle Magic," Franz Ferdinand's "Take Me Out" and the Donnas' "Take It Off."

The game and controller together are expected to retail for about $70.
—Antony Bruno
Global By Olaf Furniss

Warner Woos German Ears
Partners On Indie Incubator To Release International Newcomers In Germany

Hamburg—Warner Music Germany has teamed up with independent distributor Soulfood to develop international acts in the world’s fourth-largest music market.

The two companies have partnered to operate the new, independent Incubator label, which will handle releases in Germany from developing acts on the major’s affiliates. Financial terms of the deal were not disclosed.

Warner Music Germany GM for rock/alternative Ole Kirchoff is driving the initiative. Although three albums are scheduled for November, Kirchoff is looking for Incubator to hit its stride in 2006, when some 40 albums will be released.

Kirchoff says Hamburg-based Soulfood’s indie structure will enable it to build profiles for new international acts in Germany without having to hit the sales levels required at a major. “Soulfood can work profitably with sales of 3,000 while it helps us establish an act,” he says.

Under the terms of the deal, Warner can bring an act in-house when sales reach a certain level or radio interest picks up. “If a band reaches 10,000 units and sales are growing, we’ll get involved,” Kirchoff says.

Incubator’s first album release is “In the Wake of Determination” by Maverick-signed, St. Louis-based Story of the Year, due Nov. 11. Atlantic-signed San Diego act Louis XIV’s “The Best Little Secrets Are Kepst” and U.K. urban act the Mitchell Brothers’ “A Breath of Fresh Air” (released in Britain Aug. 22 on Beats/ Warner) will arrive Nov. 18.

“In the past, these acts would probably not have gotten a release in Germany,” Kirchoff says. “With an album out, they now get the opportunity to tour, sell merchandise and establish themselves in the market.”

“Being part of a new label hybrid is very exciting; I think it can help us, as well as other bands,” says Luc Vergier, the Mitchell Brothers’ London-based manager at Cigale Entertainment.

“It should help Warner break new acts, and the industry needs new acts,” Vergier adds. “As long as the indie does what it is supposed to and the major allows the indie to get on with it, then it works.”

Kirchoff says it was important to work with a company based in Hamburg, where the major is headquartered. Talks were held with distributors Indigo and Play It Again Sam before the Soulfood deal was signed Sept. 1.

“Soulfood shares our ideas and our vision,” Kirchoff explains. “We reached an agreement quite quickly.”

Incubator will initially be used as a conduit for Warner repertoire, but Kirchoff does not rule out releasing domestic acts or licensed albums.

Global By Larry LeBlanc

Canadian Radio Hopes To Delay Government Review

Toronto—Canadian broadcasters are waiting to hear whether they have successfully delayed a planned government review of commercial radio policy.

The review was due to be launched last fall. On Oct. 6, the Canadian Assn. of Broadcasters filed a request with federal regulator the Canadian Radio-television and Telecommunications Commission to shelve the review for as much as three years. A decision from the CRTC on the trade body’s request is expected soon.

Whenever it goes through, the review could take nine months as the CRTC gathers comments from broadcast and music industry sectors.

The CRTC represents commercial radio and TV broadcasters in Canada. “Our request is about the industrial uncertainties facing private radio going forward with the accelerated pace of technological change,” CEO Glenn O’Farrell says.

O’Farrell argues that the CRTC should not conduct its review while Canadian broadcasters are still formulating strategies to compete with a wave of new initiatives offering music content. Those range from the plethora of digital players like Apple Computer’s iPod to the Canadian launch of satellite radio in December.

Broadcasters are also pondering the effect of increased podcasting and the potential of Wi-Fi wireless networks like those being proposed for several U.S. cities.

The CRTC has received a mixed welcome from the domestic record industry. Canadian Recording Industry Assn. president Graham Henderson admits it “makes sense.”

However, Henderson cautions, “if we wait too long, we might find ourselves making policy after the horse is out of the barn. We have to assess if we have enough knowledge right now to make decisions.”

Trade body the Canadian Independent Record Production Assn. is looking for the review to proceed, according to executive director Cori Ferguson.

“The CRTC’s satellite radio decision has made this review even more important,” Ferguson says.

“The CRTC’s last comprehensive review of the Canadian commercial broadcasters when it granted subscription radio licenses this June to satellite operators Canadian Satellite Radio and Sirius Canada. The licenses will allow their services to carry much less than 35% domestic content.”

“Our request is about the industrial uncertainties facing radio.”

—Glenn O’Farrell, Canadian Assn. of Broadcasters

www.americanradiohistory.com
Japanese Biz’s ‘iPod Tax’ Faces Opposition From Consumers

TOKYO—The Japanese music industry is lobbying government for a levy on sales of portable digital music players—dubbed the “iPod tax” by local media.

The controversial proposal has attracted widespread attention. Public-interest groups such as the Consumers Union of Japan have been swift to voice their opposition to the idea.

The Japanese society for Rights of Authors, Composers and Publishers (JASRAC), the Recording Industry Assn. of Japan and the Japan Council of Performers’ Organizations (which collects performers’ royalties) have joined in favor of the initiative.

The bodies recently presented a joint report to the government’s Cultural Affairs Agency subcommittee on legal systems for copyrights. In it, they outlined ways of compensating rights holders for income lost through illegal copying on digital players.

The report suggests adding digital audio players to the list of devices subject to an existing compulsory levy.

It also offers an alternative, whereby it would become mandatory for users of digital music players to get permission from right holders to make copies of music, through a license fee system.

They estimate that under the first scenario, rights holders would stand to gain 1.8 billion yen ($15.7 million) annually, while the second proposal would raise 48.5 billion yen ($424.3 million).

A levy of 1% of retail price currently applies to sales of MiniDisc players, DAT players and DVD recorders. However, it is not applicable to digital players such as Apple Computer’s iPod.

A levy of 1.5% of retail price also applies to recordable digital media such as MiniDiscs and CD-Rs. The moves collected are administered by the Society for Administration of Remuneration for Audio Home Recording.

JASRAC says it collected 2.3 billion yen ($20.5 million) in the year ending March 2005, down from 2.8 billion yen ($24.7 million) the previous year.

The three music industry groups claim that this decline is due to a shift away from MiniDisc to portable digital audio players.

"With this situation in mind, it is imperative that portable digital audio players be designated as taxable under the current system," JASRAC says in a statement.

"It was inappropriate request," says Ichiro Atotsu, chairman of leading Japanese publisher Fujiyama Music. "If MD players are taxed, why shouldn't I-Pods be taxed as well?"

Criticism of the trade bodies’ proposals has come from across the digital technology field.

"This appears to be another case of a powerful industry group lobbying the government for a quick-and-easy subsidy to deal with shifting technology," says Steve Myers, president of Tokyo-based software developer Thetis Music Technologies.

"Rather than seeking additional interference from the government, they would do better to refine their existing systems," he adds.

"The so-called i-Pod tax is counterintuitive," says equity analyst John Yang of Standard & Poor’s in Tokyo. "I don’t see recording on an I-Pod as any different from a CD player with a tape deck. It’s a bad idea."

Apple Japan declines to comment on the proposals. A Toshiba representative also declined comment.

1% Levy applied to the retail price of MiniDisc players, DAT players and DVD recorders

The industry bodies’ proposals have drawn some backing, however, from Sony Corp. A statement from the company says: "Sony is supporting the activities of related [music] industry bodies regarding the re-examination of the remuneration system.”

The subcommittee is expected to make a formal recommendation to government concerning the proposals by the end of 2005.

The Japanese recorded-music market’s decline continued during the first nine months of 2005 despite an apparent third-quarter revival.

Data released Oct. 18 by the Recording Industry Assn. of Japan showed production of prerecorded audio software in the first nine months of 2005 at 222.4 million units, down 2% from the corresponding period in 2004. Trade value was 262.3 billion yen ($2.3 billion), down 3%.

The RIAJ does not break out quarterly data. However, a Billboard comparison with previous RIAJ figures shows 84.2 million units were produced in the third quarter, with a value of $8.8 billion yen ($890 million). That represents increases of 10.5% in units and 6.7% in value from third-quarter 2004.

The volume of music video units rose 24% to 27.4 million for the first nine months of 2005, but value was 35.2 billion yen ($306.2 million), down 2% from the same period in 2004.

—Steve McClure

JAPANESE MARKET STILL SLOWING

Spanish authors’ body SGAE and hotel trade federation FEHR aim to end a long-running dispute about the payment of public performance rights for music on TV and radio in the country’s 300,000 bars and restaurants.

SGAE and FEHR will form a joint committee to discuss a new, single “public communication” tariff that will cover all bars, hotels and restaurants where TV or radio is played for public consumption.

At present, SGAE applies separate licenses/fees for each broadcast medium. The committee aims to streamline that system, with an agreement to be finalized in early 2006.

Relations between SGAE and FEHR have been strained since talks on the issue broke down in 1993. FEHR has argued that a TV or radio in a bar or restaurant is often not primarily on a means of public entertainment, and therefore performance rights should not be due.

The two sides are working to establish a joint protocol based on a new tariff framework that is likely to comprise a single tariff covering all broadcasting equipment, regardless of content.

—Howell Llewellyn

DRA FINDS ITALIAN PARTNER

San Francisco-based digital music distributor the Digital Rights Agency has struck an Italian representation deal with Tuscan-based independent record company the Tabloid Group.

The Tabloid Group will sell Tabloid court other Italian indies to sign nonexclusive international distribution deals with DRA.

DRA distributes independent catalogs internationally on a revenue-sharing basis to services as diverse as Rhapsody and Tunes, plus several ringtone providers.

The 120,000-track DRA catalog features repertoire from such labels as Liquid 8, Kill Rock Stars, Orbison Records and Stony Plain Records.

The Tabloid Group is based in Lucca, Italy, and releases primarily dance music plus some alternative rock.

Managing director Roberto Nardiello says he sees the Italian-American market in particular as potentially lucrative for local labels.

—Mark Worden

GIL RECEIVES FRENCH HONOR

Veteran Brazilian artist Gilberto Gil received France’s highest state honor Oct. 16 when he was awarded the medal of grand officer in the Légion d’honneur.

French minister of culture Renaud Donnedieu de Vabres presented Gil with the medal during a ceremony in Paris.

Donnedieu de Vabres said the award honored “an immense artist, the kid from Salvador de Bahia, and the human rights activist who experienced prison and exile.”

Gil was born in 1942 in the northern Brazilian town of Bahia. He lived in London from 1969 to 1979, when his country was under military dictatorship.

He was appointed Brazil’s minister of culture in 2003 after the election of president Luiz Inacio Lula da Silva. Concurrent with his government position, he continues his musical career.

—Emmanuel Legrand
UMVD MAINTAINS DOMINANT POSITION IN U.S. MARKET THROUGH Q3

NEW YORK—Universal Music & Video Distribution continues to lead the U.S. music business in total album market share but fell slightly from the heights it attained in the first half of the year.

For the nine-month period ended Oct. 2, UMVD had a 31.7% market share, according to Nielsen SoundScan. That was down slightly from the 32% it had in the first half of the year, but still a healthy increase from the 28.4% it had in the same time period last year. UMVD was also the leader in current market share with 29.3%, up from the 30.3% it had in the first nine months of 2004.

Sony BMG Music Entertainment, which finished the nine-month period with 25.2%, also lost a step off of its first-half game, when its market share was 26%. The company also exhibited a drop in current market share, which stood at 25% for the first nine months, compared with the 26.2% it had in the first half of the year.

In looking at market share by genre for the first nine months of this year, UMVD holds a commanding lead in R&B with 42.9%, and an overwhelming lead in rap, with 52.3%. UMVD is also the dominant Latin distributor with a 50.6% share, and the No. 1 country distributor with 12.4%.

Sony BMG’s genre stats show its continued strength in distributing country albums. For the nine-month period, its market share in that genre was 30.4%, but that is down from the 36.1% that Sony and BMG would have had last year in the same time period. If the companies’ market shares were counted together. Last year, Sony’s and BMG’s market shares were not combined by Nielsen SoundScan until the fourth quarter got under way. The total album market share shrank from UMVD and Sony BMG since the first half had to go somewhere and in this case, the independent secto, WEA and EMI Music Marketing each increased their share from the second quarter to the third quarter of this year.

The end of the third quarter, independent distributors collectively posted 18.7% market share, up from the 18.3% they had in the first half of the year, and almost a full percentage point improvement over the 17.8% they held in the first nine months of 2004.

With the 14.7% that WEA garnered in the first nine months of this year, it beat out by one basis point the 14.6% it had last year in the corresponding period, and by four basis points the 14.3% it had in the first half of 2005. In current market share, WEA posted 13.1%, up from the 12.7% it had in the first nine months of 2004. And while EMM’s 9.7% was off from the market share it garnered in the first nine months of last year, it showed growth from the 9.4% it posted in the first six months of 2005.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects the data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts surveyed generate 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales occurring in the first 18 months of an album’s release (12 months for classical and jazz titles), except for those titles that remain in the top half of The Billboard 200.

The Indies

TODD MARTENS tmartens@billboard.com

Kanine Goes National

Label Hooks Up With UMVD’s Fontana By Way Of The Platform Group

The husband-and-wife owners of Kanine Records had hoped that by the label’s three-year anniversary they would be breaking even. While that is yet to happen, they have picked up national distribution.

With a handful of small-selling releases, the label had previously found itself with a third-party distribution setup in Kindercons/Telegraph. Since the dissolution of the latter, Kanine had been serving multiple boutique distributors.

But owners Kay and Lio Kanine found a back door to a major national distributor via the Platform Group.

The company, run by former artist manager Jack Ponti and Soulfie Records founder Akbar Shami, has a deal with Universal Music Group’s Fontana Distribution. By striking joint ventures with indie labels, the Platform Group acts as a sort of indie label management firm rather than a third-party distributor.

“If you look at the history of Interscope, and I’m not stupid enough to liken us to Interscope,” Ponti says, “but that was built on an extraordinary series of joint ventures.”

Some may recall Ponti and Shamji as principals in Bardic Records, a label linked with Sony’s RED Distribution. Bardic is currently entangled in a court case with RED over what Bardic’s owners allege was RED’s refusal to issue early Anthony Hamilton recordings.

While the lawsuit drags on, Ponti and Shamji are busily ramping up the Platform Group, having invested in or struck joint ventures with seven independent labels. Ponti says another eight are soon to sign, joining Kanine, Eyeball Records (Sleep Station), Tarantulas Records (the Explosion) and Astro Magnetics (Secret Lives of the Freemasons), among others. Labels are treated almost as artists, as Platform does not charge a distribution fee and instead writes contracts based on recoupables.

“It’s sort of like we sold half of our label, but not quite, since they don’t have all the back catalog,” Kanine’s Kay says.

What Platform will get from Kanine is a number of respectable upcoming releases, mostly notably a Nov. 8 reissue of Grizzly Bear’s psych-folk debut, “Horns of Plenty.” The album has been a bonus reissue disc featuring work done by the Postal Service’s Jimmy Tamborello and Arcade Fire violinist Owen Pallet, among others.

Already at market is Mommy & Daddy’s lively new wave/punk full-length “Duel at Dawn.” Only a few months into her relationship with Platform/Fontana, Kay, whose husband Lio works at Alternative Distribution Alliance, says it is forcing her to re-evaluate her label’s approach.

“We’re thinking about changing our whole business model,” she says. “We’re thinking about offering fans a digital-only or vinyl-only release for maybe six or nine months before [the CD]. If we sign a band that doesn’t have a history, we really have to create a history...There’s nothing worse than trying to write a one-sheet that says, ‘They’re really popular in New York.’ No one cares.”

RUNNING START: Prior to releasing its latest album, “The Runners Four,” Oct. 11, Kill Rock Stars act Deerhoof engaged in some pretty heavy, and unusual, online promotions, stopping just short of giving the album away for free.

The experimental indie rock act made the full release available Oct. 13 as a stream on the Web site for Fanatic Promotion. To build grass-roots awareness, Kill Rock Stars made available a free 12-track album of Deerhoof covers and remixes about three weeks prior to the new album’s release. On street date, Kill Rock Stars released the four individual audio tracks for the album’s closing tune “Rrrrrright,” offering fans a more intimate look at how a song is put together.

It all paid off, as Deerhoof enjoyed its best sales week ever, moving 2,500 copies of the album in the United States, according to Nielsen SoundScan, and bowing at No. 46 on the Heatseekers chart.
Unauthorized DVD Bios Are On The Rise

LOS ANGELES—In an age when consumers have an endless appetite for their favorite celebrities, unauthorized biographies on DVD are captivating the mass market.

A range of major and independent studios are now releasing unauthorized music bios focusing on hot hip-hop and rap stars.

Such recent titles as “Eminem—AKA” (Ventura Distribution) and “Kings of Hip-Hop: The Founders” (Image Entertainment) have reached platinum status. (Platinum sales for DVDs equals 100,000 copies.)

Other releases include “Beyoncé Unauthorized” and “Jennifer Lopez Unauthorized” from Azure Entertainment. Such country and rock artists as Garth Brooks, Metallica and Green Day have also been proflied; in fact, a new title, “Unauthorized Biography of Johnny Cash,” will arrive Nov. 15 through Venture.

Mike Corbera, producer of the new, unauthorized project “50 Cent: Refuse to Die” (Nov. 8, New Line Home Entertainment), says he got into the category because he felt special features on live-concert DVDs sometimes proved more exciting to fans than the actual performance footage. Corbera’s production company, STS Media, now focuses almost exclusively on music-oriented biographies and documentaries.

“What fans want is to feel like they are entertained in the artist’s life,” Corbera says. “We are telling the independent, unbiased story.”

Though these projects are made without the consent of the artist being profiled, Corbera says that there are still many creative ways to tell their stories while following proper legal protocol.

On the 50 Cent title, for example, Corbera used music from a number of street artists whom 50 Cent has influenced, as well as animation for one-quarter of the film footage and an interview with the artist’s grandfather to tell the story of the rap star’s rise to fame.

“Unauthorized” certainly has some sort of stigma, but we are not ripping off footage or music,” Corbera says. “Every ‘if’ is dotted and ‘t’ is crossed.”

Image Entertainment senior VP of worldwide programming Barry Gordon says that while he prefers to release titles that involve artists directly, he makes sure that any unauthorized releases have the appropriate music and footage clearances.

Gordon also says that the offers change a range of marketing possibilities because they can be touting as feature films and as music releases.

“The distribution tributaries are wider than for traditional music videos,” Gordon notes. “People will discover these titles at rental because they have a longer shelf life than traditional features, and this continues to foster a self-through business as a result.”

The 50 Cent title will be timed to take advantage of the buzz surrounding the theatrical release of the artist’s movie “Get Rich or Die Tryin’” (Nov. 9, MT/Paramount). The Cash project is timed with the Nov. 18 debut of Fox’s theatrical biopic “Walk the Line.”

Additionally, the 50 Cent project will be marketed online and in print through urban and music consumer publications.

“We are advocating that they market this with his CDs in stores,” adds Justine Brody, New Line senior VP of marketing.

Studio executives say future subjects will be picked based on the strength of the artist to be profiled.

“Unauthorized bios definitely seem to be growing as a category right now, as long as there is good, quality programming coming out,” Brody says. “I think you see in society in general a lot of celebrity uptick with all the magazines and programming on TV. These titles are a lot meatier and still tap into that trend.”

K-tel Albums Return, Minus The Toll-Free Number

A famous brand is making a comeback in the U.S. music industry. BCI Eclipse, the Navarre-owned label and video company, has licensed the K-tel trademark for a series of compilation albums.

BCI Eclipse president Ed Goetz says the company expects to release more than 100 albums during the deal’s three-year span. With the budget area getting more competitive, being able to use such a recognizable brand gives BCI a potential advantage.

A former head of K-tel’s sales and media departments, Goetz says, “I am familiar with the K-tel brand and what it means.”

K-tel has already released about 20 titles under the K-tel imprint in the range from classic rock to pop and country—even a compilation of silly songs for kids. In putting together such packages, Goetz says, “We can draw from the K-tel catalog or license music from others.”

In the past, K-tel was almost synonymous with 800 number TV marketing. But Goetz says that kind of direct marketing will remain history under BCI, with any TV time for K-tel being used solely to send customers to stores.

The K-tel albums have three pricing levels. Double packages, with 28-30 tracks, carry an $11.98 list; other titles are $9.99, and greatest-hits packages are $6.99. Sets from Martha Reeves, Chubby Checker, Jan & Dean, Sha Na Na, Don Gibson, Charlie Rich and Ray Price are among the greatest-hits albums. Goetz says BCI may adapt an old K-tel tactic of combining similar artists in the same package, maybe as a twofer.

NEXT BUDGET: With the budget more competitive becoming the trend, Digiview CEO Michael Omansky, a former BMG marketing guru, is trying to distinguish his company by creating the “highest-quality package” possible.

“This takes some doing, given that Digiview issues DVDs with a $1 list price—and repeats that trick in Europe, releasing titles for 1 euro ($1.20) or £1 ($1.76) each, depending on the territory.

Dunellen, N.J.-based Digiview got its start by issuing public-domain material. Omansky says that in the past six months the label has been licensing cartoons and movies and putting together covers that look “substantially better” than other budget DVD titles.

“The secret is being very efficient on product costs, using great artwork that blows the competition away and doing raw tonnage,” he says. For this strategy to succeed, a Digiview title has to sell upwards of 100,000 units, according to Omansky, who says some even break the half-million mark.

Not all retailers have embraced the titles, however, because of the thin profit margin on a $1 list price.

Other merchants like the idea of using that price point as an eye-catcher in their advertising. One even ran a “10 DVDs for $10” promotion.

Digiview sells its 800 titles to supermarkets, convenience stores, truck stops and—believe it or not—dollars stores. It just started tests in Wal-Mart and in Weiss, which operates 70 supermarkets in six states.

In December, it will begin placing product in the National Wholesaleers chain.

Among Digiview’s releases are “American Vampire,” starring Carmen Electra; “The Prophet’s Game,” starring Dennis Hopper; “Row Your Boat,” with Jon Bon Jovi, Bai Ling and William Forsythe (, with Ally Sheedy, John Savage and Sally Kirkland. The company also licenses BKN animated series, including “Pocket Dragon,” “Monster Rancher” and “Scuff.” The company is beginning to produce its own material, too.

Internationally, Digiview has released French material and plans a line of Spanish titles in 2006. In addition, Omansky says, the label is beginning to issue $1 CDs, mainly children’s titles. But for some reason, he notes, “a $1 DVD has far more sex appeal than a $1 CD.”

MY MISTAKE: In last week’s column, I misstated operating losses for the year ended January 2004 for Virgin Entertainment Group North America. The correct figure is $3.7 million.

V2 SKIDDOO: Dave Yeskell has left V2, where he was senior VP of sales and marketing. He can be reached at 917-601-3200 or dyeskell@nyc.ri.com.
Quango’s Quest
Label Develops Custom Music For Stylish Partners

Quango Music Group and its founder, Bruno Guez, are at it again. After amicably parting ways last year with Palm Pictures, the über-cool, 10-year-old label has a renewed energy and focus. And brand marketing—as well as quality music (we are talking Quango here)—is playing a major role.

Guez has secured partnerships with savory brands like American Rag Cie, Oliver Peoples Eyewear and Da-Nang Surplus for multi-artist compilations. “The past nine months have been like a complete relaunch of the label,” Guez says. After Quango’s joint venture with Chris Blackwell’s Palm label ended, Guez contemplated entering another joint venture. (Guez remains the music director/consultant for Blackwell’s Island Post Hotels.)

He chose instead to function as a full-fledged indie, linked with Bayside for distribution and began working with retailers that wanted to create branded music. Guez says he concentrated on consumer brands that matched—musically and aesthetically—Quango’s lifestyle sensibility.

“Music speaks to consumers on an emotional level—and thus, plays an important role in establishing the lifestyle of a brand,” Guez says. By creating “a soundtrack for the brand,” Guez in effect taps into consumers’ emotional response to certain songs or artists, which can aid in brand trust and loyalty.

Like its namesake, the two-disc “American Rag Cie” collection focuses on sounds that, while retro, push today’s boundaries. Tracks by electronic acts Sia, Chicks on Speed, Mo’ Horizons and Moloko, among others, capture this spirit.

Conversely, “Oliver Peoples 4” is geared toward more organic, more soulful electronic music, with contributions from Martina Topley Bird, 4 Hero, Beanfield, Bliss and others.

According to Ameri- can Rag Cie founder and owner Mark Werts, who executive-produced the set with Guez, CDs account for highest sales per square foot in his boutique department stores. “Our customers are interested in the entire lifestyle of the brand,” Werts says. “Music is an integral part of the mix.”

The same is true for the Oliver Peoples brand, which has been selling Quango CDs in its stores since the late ’90s. The eyewear company began creating its own branded compilations six years ago—with the help of DJs Jason Bentley and Allen Vaskanian, founders of the still-thriving weekly Bossa Nova party in Los Angeles. This fourth volume in the Oliver Peoples series is the first one to be commercially released.

“The music we play in our stores has always been an extension of our brand—and Bruno and Quango understand this,” says Rudy Manhein, manager of the flagship Oliver Peoples store on Sunset Boulevard in Los Angeles.

In addition to executive-producing “Oliver Peoples 4” with Guez, Manhein compiled it with Vaskanian, who happens to be American Rag Cie’s music buyer. Six degrees of separation, anyone?

For many, it comes down to one-stop shopping at a brand you trust. “People spending $300 on a pair of jeans at Fred Segal [in Los Angeles] want to get all their cool merchandise at a store they trust,” Guez says. “And this includes music.”

Which helps to explain why more fashion retailers are devoting floor space to music. The added exposure and revenue are a boon for the bands and the brands.

In addition to the three branded compilations, Quango has released two new, beautifully crafted artist albums from Bliss (“Quiet Letters”) and Cantoma (self-titled). And Guez is in the process of lining up more brands for Quango.

Throughout, Guez never loses sight of the power of music. In fact, he credits music with helping to save his own life. In 2000, while vacationing in Brazil, an innocent dive into the ocean proved nearly fatal for Guez, who hit a hidden sand bar. He has been paralyzed from the chest down, with limited use of his arms, ever since.

“Music is food for the soul,” he says. “Its restorative powers are immense.” Consider Guez living proof.

Quango Music Group founder BRUNO GUEZ sees music as essential in establishing the “lifestyle” of a brand.

Another friend of the music industry is rising toward the top at the Department of Justice. D. Kyle Sampson has been appointed to serve as chief of staff while continuing his role as chairman of the Intellectual Property Task Force.

“Kyle is an outstanding lawyer, a strong manager and a trusted counselor,” Attorney General Alberto Gonzales says. “His service to the department have been exceptional.”

Sampson joined the task force when it was formed by then-Attorney General John Ashcroft in spring 2004, working with other members to find ways to improve the DOJ’s response to copyright piracy and counterfeiting. He took the helm when task force chairman David Israelite left the DOJ at the time of Ashcroft’s departure. Israelite is now CEO/president of the National Music Publishers’ Assn.

“Kyle is committed to continuing the work of the first task force,” Israelite says. “He has the confidence of the attorney general and the Bush administration. I have no doubt he will be a tireless advocate for protecting the intellectual property of songwriters and the entire music industry.”

Sampson tells Legal Matters that the attorney general’s priorities include preventing future acts of terrorism, reducing violent crime and drug crime—and protecting intellectual property rights.

As chief of staff, he will assist Gonzales in managing the DOJ and in carrying out its policies. And as task force chairman, Sampson says he will “continue to work on implementing all of the recommendations of the IPTF Report and continue the department’s strong commitment to enforce intellectual property rights, safeguard the public and punish those who violate the law.”

DOJ attorneys Arif Ahikhan and Trent Luckinbill also serve on the task force, as vice chairman/executive director and deputy executive director, respectively. Additional task force members are expected to be named in the next few weeks, replacing some of those who originally served under Ashcroft.

Before joining the DOJ in 2003, Sampson served in the White House as associate counsel to President Bush. From 1999 to 2001, he was counsel to Sen. Orrin Hatch, R-Utah, on the Senate Judiciary Committee. Hatch, a songwriter, is generally admired as an industry supporter.

SEIZURES: A two-year under- investigation has led to the largest seizure of counterfeit music CDs in U.S. history. About 100 law enforcement officers seized more than 500,000 CDs, 1 million CD inserts, thousands of DVDs and 3,300 stampers Oct. 6 during simultaneous raids at 13 locations in California and Texas.

Five individuals were arrested in northern California; three were indicted Oct. 12 in San Jose on charges of criminal copyright infringement, conspiracy and aiding and abetting (Billboard, Oct. 22). Ye Teng “Michael” Wen, Hao “Kevin” He and Yao-bin “Ben” Zhai were allegedly acting as replicators—individuals who possessed the necessary equipment to manufacture CDs and DVDs.

There has been in recent years a concerted effort to target the replicators of unauthorized product—not just the distributors. A spokesman for Kevin Ryan, U.S. Attorney for the Northern District of California, believes that this is the first prosecution in his district involving replicators. “It’s a higher distribution level than most of these cases,” he says.

According to court documents, an unnamed individual who pled guilty last year to criminal copyright infringement had entered into a confidential plea agreement promising “substantial assistance” to the government. This cooperating witness provided crucial information that led to the indictments.

Law enforcement officers seized more than 400 stampers with music and computer software (Norton AntiVirus and Norton Internet Security) from Wen and He, and more than 130 from Zhai. Stampers are metal discs—molds—made from a data source, that are used to press multiple copies of a specific recording, film or software program. A replicator armed with a stamper can potentially manufacture up to 100,000 CDs/DVDS per stamper; however, the Recording Industry Assn. of America has determined that a pirate stamper produces an average of about 2,500 units.

Based on a street value of $10 per CD, the stampers could have generated more than $13 million. Markings on CDs later found in retail stores were traced back to the three men.

The raids were part of Operation Remaster and Operation Buccaneer, joint efforts by the Rapid Enforcement Allied Computer Team High Technology Crimes Task Force, the FBI, the Sacramento Valley High Tech Task Force, the Secret Service, the RIAA and the Motion Picture Assn. of America.

The investigations are continuing. “We’re convinced this is just the tip of the iceberg in terms of what’s out there,” says Brad Butkus, RIAA executive VP of anti-piracy.

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Cameron Crowe was on tour with his wife, musician Nancy Wilson. He gazed out of the bus window at the Kentucky landscape and thought of his father; he had not been back to Kentucky since his dad’s funeral many years earlier. For Crowe, returning to Kentucky was a celebration, an adventure into all the things he loved, all the things he could not see when he was mourning his father. “Elizabethtown”—the film and the soundtrack—was born.

Music and movies have no separation for Crowe, who began his writing career at age 15 with a byline in Rolling Stone. Crowe likens the music from “Elizabethtown” to a “great American radio station”—a perfect road-trip mix tape.

Music has been an important presence in all of Crowe’s films. In “Say Anything,” the lovelorn hero blasts Peter Gabriel’s “In Your Eyes” from a boombox as a wooing technique. “Singles” features the members of Pearl Jam, a band that was little-known when the film was shot; and in “Almost Famous,” loosely based on Crowe’s days as a writer for Rolling Stone, Elton John’s “Tiny Dancer” turns a bus singalong into a meaning-of-life moment.

Crowe says he wanted to champion singer/songwriters on the soundtrack to “Elizabethtown,” which stars Orlando Bloom and Kirsten Dunst. This eclectic mix, out on RCA Records, features previously unreleased songs by Tom Petty, Lindsey Buckingham and My Morning Jacket, as well as tracks from Elton John, Ryan Adams and Patty Griffin.

Crowe recently spoke with Billboard about music, marriage, film and his personal journey with “Elizabethtown.”

Q: “Elizabethtown” marks another musical collaboration between you and your wife, Nancy Wilson, who wrote the score. How do you work together?
A: It’s the most natural collaboration. Because even if there wasn’t a movie, we’d still be playing each other music and having that kind of dialogue. From the years she toured with her sister [Ann Wilson] in Heart, they would always go back to their room, put on records and watch movies. She’s actually seen more movies than I’ve seen. That was the great surprise when we first got together. I thought, “That’s crazy. You’re not supposed to know that much about music and be able to play the guitar like that!”

Q: You and Nancy wrote the theme song “Same in Any Language,” which I Nine recorded. How did you find the band?
A: Don Van Vliet [president of the Coalition of Independent Music Stores] sent me a CD of five I Nine songs. He’s not involved with them; he’s just a fan. We’d been talking about Southern music. They were unsigned, a Blut blind deal with them and said, “We’re going to use your music somewhere in the movie.” They were later signed by J Records.

Q: Did you write any music into the script?
A: The Hollies’ “Jesus was a Crossmaker” was the only music cue that I wrote into the script, to begin the movie. The song is like the black-sheep stepbrother of “Bridge Over Troubled Water.” I thought it would be great to begin the film with this feeling of an ending, because the movie ends with a beginning.

Q: How much music did you listen to in the process of making the film?
A: Tons. For years, I kept packing my iTunes with stuff that I thought might be right for the movie. I kept a notebook of thoughts for every scene. Then it was about whittling it down. There is so much great music. Maybe not albums, as much as there might have been when albums were crafted in a certain way.

Q: What makes a really good album?
A: Albums have been abused. There were some artists who would put out 27-minute albums. A good 40 minutes with two sides, that’s sweet. You don’t want to abuse the length on a CD. It’s good when you approach it like a mix, like a letter to a friend. That’s how the music in the movie was always supposed to be. It’s really personal—it’s Orlando Bloom’s character’s journey.

In the past couple of years, many people hanging out around movies said, “Ah, there’s no good music.” Well, they weren’t listening. There’s tons of great music, particularly singer-songwriters. So I was thinking early on, maybe we could celebrate some of the singer-songwriters like Ryan Adams.

Q: Do you think this is more of a music film than “Almost Famous”?
A: Yes. It’s got more music. It’s more of a character in a way, whereas “Almost Famous” was about the characters who love music. In this, the music is the voice of the father who passes away.

Q: What do you do Love most about infusing your passion for music into your films?
A: It’s always a chance to program your own little private radio station. The audience is sitting there—they’re going to listen.

Q: Let’s go back to your days as a writer for Rolling Stone. Who was your worst interview?
A: The disastrous one was Steve Miller, who was a friend of [Rolling Stone founder] Jann Wenner. I really wanted to do well for Jann. But when I showed up, Steve Miller had a big problem with me being 17 years old. He was like, “Tell me how you know my music.” And I said, “Everybody knows your music.” He said, “But you’re only 17.” I said, “Your fans are 17!”

It got ugly and weird from there. I forget how it ended, but I think I was dismissed. It was the only time that ever happened. Everyone else I interviewed thought, “Wow, you actually buy my records.”

BY TAMARA CONNIFF

Cameron Crowe

HIGHLIGHTS

CAMERON CROWE

1982: Crowe’s first screenplay, “Fast Times at Ridgemont High,” earns him a Writers Guild Award nomination.

1989: “Say Anything” — which Crowe also directed and produced — earns him a Best Supporting Actor Academy Award nomination and is nominated for both picture and best screenplay.

2000: Crowe wins the best screenplay Academy Award for 2000’s “Almost Famous,” which he also directed and produced.

2001: vanilla Sky, written, directed and produced by Crowe, features a title song by Paul McCartney and a soundtrack with N.M. Radiohead and Bob Dylan.

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Congratulations to
Bob Johnson
and everyone at

BET

Debra Lee
Reginald Hudlin
Stephen Hill
Byron Phillips

from
everyone at
John Cossette Productions

John Cossette
Ron Weisner

Jesse Collins
Tzvi Small
BET gave major career boosts to such artists as, from left, BOW WOW, TONI BRAXTON and R. KELLY.

FROM ONE MAN'S VISION TO AN EMPIRE

BY GAIL MITCHELL

It all started with a cab ride.

As VP of government relations for the National Cable Television Assn., Robert L. Johnson found himself embarking on yet another Hill junket.

This time he was accompanying a man who revealed during the taxi ride that he was shopping a business proposal for a cable network targeting the elderly. Taking advantage of a fortuitous situation, Johnson asked the man if he could have a copy of the business plan. That is because Johnson had an idea of his own to plug into the burgeoning cable industry.

Seeded by a $15,000 bank loan and a $500,000 investment from cable mogul John Malone (then-CEO of Tele-Communications), Black Entertainment Television was born. Johnson recalled in a Billboard/Hollywood Reporter tribute that ran five years ago, "John asked me how much I would need to get started. I told him, 'Half a million dollars.' He'd own 20% of it, I'd own 80%. We were started."

In the 25 years since its Jan. 25, 1980, debut, the network has proved to be the little engine that could. BET has expanded from 5 million cable subscribers to more than 80 million homes. Started as just one channel, BET has launched such brands...
offshoots as bet.com, popular shows "106 & Park" and "Access Granted;" BET on Jazz, BET Digital Networks, BET Books and the BET Awards.

In 1998, the company acquired Arabesque Books, the largest publisher of romance novels by black authors. This led to the production of movies based on Arabesque titles. At the same time, BET's roster of ongo- ing series and special events grew to include "106 & Park," "Teen Summit," "Comic View," "Rap City," the BET Awards, the Walk of Fame Awards and the BET Comedy Awards. Many of these have been launching pads for new artists. Bow Wow credits much of his success to BET, and notes that he has appeared on "106 & Park." "They saw it's not just about color. It's about music," Toni Braxton to play her videos.

"Ideally, BET started as black TV for us," Braxton says. "MTV didn't play black artists. But on BET you could be more than just a black artist. On BET you could get play that you would've possibly missed based on your color. They saw it's not just about color. It's about music." That was not all BET was about. Through the ensuing years, the network has experimented with a variety of programming and other ventures. After going to 24-hour broadcasting in 1983, the channel debuted the country's first black national news program, "BET News," in 1986. Three years later, BET moved into a new $10 million production facility in Washington, D.C. The following year it announced a programming partnership with actor/producer Tim Reid, United Image Entertainment, and the network became available to more than 13 times. He was also the recipient of the first viewers' choice award at the BET Awards.

"BET is the first network that really gave me attention," Bow Wow says. "I wouldn't be the artist I am today without BET and '106 & Park.' Everyone watches the channel now, even whites."

MOVING FORWARD

Named president/COO of BET in 1996, Lee was on hand for major moments in the company's history. They include the Arabesque Books acquisition, the establishment of the black movie channel in association with Encore Media and, in 1999, shareholders' approval of the buyout of BET Holdings by Johnson and Liberty Media. And by the celebration of BET's 20th anniversary in 2000, the network had become available to more than 58 million households nationwide and in 13 countries. Toward the end of 2000 came another momentous announcement: BET would be joining New York-based media conglomerate Viacom in a $3 billion deal. With the merger also came the decision to opt out of a couple of earlier ventures, namely joint ownership with Vange Media of five magazines (including Emerge, impact and Honey), plus several entertainment-themed restaurants like the BET SoundStage Restaurant in Largo, Md.

Along with the Viacom merger came criticism. Johnson's selling out of his black-owned company, BET's overly youth-focused programming, the elimination of its heralded regular newscasts, the resignation of popular "106 & Park" hosts A.J. and Free and questionable content of some videos. But BET has kept moving forward. In July, Lee named Reginald Hudlin president of entertainment. The writer/director/producer is best-known for such films as "House Party" and "Boomerang." His résumé also includes directing credits for "The Bernie Mac Show" and writing for Marvel Comics ("Spider-Man" and "The Black Panther").

In the company's 25 years, it has forged a new direction for black entertainers and viewers. Now, with the addition of Hudlin and Lee soon taking the helm, BET is positioning itself as being influential for future generations.

**BET THROUGH THE YEARS**

COMPILED BY GAIL MITCHELL

JANUARY 1980: Black Entertainment Television premiers. Founded by Robert L. Johnson, the first black-owned cable TV network launches with 3.8 million cable subscribers.

JUNE 1981: "Video Soul" begins as a half-hour music program featuring top black recording artists.

OCTOBER 1983: BET expands to 24-hour programming, now reaching 7.6 million subscribers.

JANUARY 1985: BET celebrates its fifth anniversary as it begins serving more than 8 million cable subscribers.

OCTOBER 1986: "BET News," the country's first black national news program, premiers.

NOVEMBER 1987: The BET cable subscriber base numbers 17.4 million.

APRIL 1989: BET opens its new $10 million production facility in Washington, D.C.

SEPTEMBER 1990: BET announces plans for an initial public offering and establishes BET Holdings as the new parent company. Company stock is offered on the New York Stock Exchange the following year.

OCTOBER 1990: Now broadcasting to a cable subscriber base of 29.1 million.

NOVEMBER 1991: BET signs its first Canadian affiliate in Yellowknife, Northwest Territories.

JUNE 1993: Direct marketing subsidiary BET Direct, through which viewers can purchase BET-produced merchandise, is created.

AUGUST 1993: BET International is established.

DECEMBER 1993: The creation of BET Film Productions is announced.

MARCH 1995: BET opens its six-story corporate headquarters in Washington, D.C.

SEPTEMBER 1995: Michael Jackson becomes the first person inducted into the BET Walk of Fame.

JANUARY 1996: BET on Jazz: The Cable Jazz Channel launches.

FEBRUARY 1996: BET Holdings and Microsoft enter a joint venture to create interactive entertainment and information targeting a black audience.

JANUARY 1997: BET Movies/STARZ!3, the nation's first 24-hour black movie channel, debuts. It is a joint venture between BET Holdings and Encore Media.

JUNE 1998: BET acquires Arabesque Books, the largest line of black romance novels. The deal includes dramatic rights to produce five to 10 TV movies per year.

JULY 1998: Shareholders approve the buyout of BET Holdings by Robert L. Johnson and the Liberty Media Group.

FEBRUARY 2000: BET.com debuts.

MAY 2000: BET announces the network will move its music production from Washington, D.C., to a new studio in Harlem, New York.

JULY 2000: BET closes in on 60 million subscribers.

NOVEMBER 2000: BET joins the Viacom media family in a $3 billion acquisition.

JULY 2005: Noted film and TV producer/director Reginald Hudlin joins BET as president of entertainment.

OCTOBER 2005: BET boasts 80 million cable subscribers.
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Bobby Jones • Donnie Simpson and many more!

Tuesday, November 1 @ 9/8c

www.bet.com
As Bob Johnson passes the torch into the capable hands of Ms. Debra Lee, we look forward to BET's continued success and the next 25+ years of illuminating brightly the culture, accomplishments, contributions, history and future of African Americans into our homes and lives!

CONGRATULATIONS
ON 25 YEARS
OF HOLDING FAST TO YOUR DREAMS AND OURS

Jennééine Poppé

In 2006, Lee will become chairman/CEO.

We have an obesity program, because that's a huge issue in the African-American community, and we partnered up with General Mills to do [public service announcements]. So our pro-social activities are an integral part of what we do day to day. Also, news and public affairs on the air is important, so we continue to do that.

Whether it is the Million Man March, O.J. Simpson getting a place to have a voice or Trent Lott coming to BET to apologize for what he said, the important thing about BET is that we give a voice to a community that doesn't necessarily have one on other networks. That's why we were started 25 years ago, and that's still a very important part of what we do from day to day.

During your time at BET you have worked closely with its founder, Robert L. Johnson. What have you learned from him?

One interesting thing about Bob is that he's never satisfied, and he's always moving on to the next thing. I think that's what has made BET so successful. Not only are we a network, we were in the magazine business. We've done restaurants. We've done movies. His vision has really been to make it a brand that applies to a lot of different areas, and I learned that from him. One of my responsibilities is to keep that going to make BET a global brand and to keep looking for new areas

continued on >>p30
THANKS FOR 25 YEARS OF BLACK STAR POWER

From everyone at

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SESAC congratulates BET for 25 years of broadcasting excellence and for helping show our writers the money.

The Music is in you and you've worked hard to get it out. Now let SESAC take care of your royalties. With over 75 years of experience, we are the fastest growing, most dynamic performance rights organization in the world. At SESAC, you are a priority, so you get the respect and money you deserve.

DEBRA LEE (cont.)

from >>p32

for us to enter into.

Bob is also really terrific at understanding the black community, working with politicians (and) working with other business folk to really come up with ideas that work, whether it's on the air or other things we do. He's really an amazing person to work for, and over 20 years I have learned a lot from him in terms of what BET means, how to do deals, how to develop relationships and how to make BET a force in all the areas we're involved.

What has been your proudest moment with the network?

The one that I would have to say is the proudest is the day we went public on the New York Stock Exchange. Being on the floor of the New York Stock Exchange with a group of black executives when that organization had never seen black executives before was truly memorable. And the fact that we had an offering price of $17 and that it went up to $28 or $29 that first day proved that BET was not just a successful black company but a successful American company. The New York Stock Exchange and going public is a corporate success factor, and we did it.

On the programming side, I think when Michael Jackson came out to pay tribute to James Brown at our awards show a couple of years ago is one of the first ones that come to mind. Just seeing everyone's reaction in the audience—they were so surprised, and it really put our awards show on continued on >>p32

BET's Walk of Fame honorees include, clockwise from top, DIANA ROSS, LUTHER VANDROSS and PATTI LaBELLE.
HAPPY 25TH BET!

O-SOLO  JACKI-O  LIL JON & THE EAST SIDE BOYZ

Pitbull  YING YANG TWINS  YO GOTTI  Teedra Moses

CONGRATULATIONS FROM THE ENTIRE TVT FAMILY!

www.americanradiohistory.com
DEBRA LEE (cont.)
from >>p30

As much as BET has been lauded, the network also has its critics. How do you respond to those who take issue with the network? Well, it depends on what the criticism is. Are you good at what you do? But BET can't be all things to all people, and it's too bad that people expect that.

We program to 18- to 34-year-olds, and music is an important part of what we do. We have a great programming group and a great management team, and we make decisions based on what we think will work. And we know what works, because we get Nielsen ratings every day. We're an entertainment network, and we try to put on the best programming that we can to appeal to the audience we serve.

Like any network, we make some mistakes, but we know when we make them. It's an evolving process, but we're like any other network, and sometimes people put too much weight on our shoulders that they don't put on the shoulders of other networks. That's just something that we have to live with. We do have a social responsibility, and we do give back, but basically we're a TV network.

What are some of the future goals for BET? The first one is original programming. And on that front I think you will see more reality, more comedy, maybe some made-for-TV movies.

We're going to get into the film business. We're going to do more theatrical movies. We invested in "Diary of a Mad Black Woman," so we want to do more things like that.

We are going to get into the wireless area, so you'll be able to get BET content on your cell phone. We want to grow our bet.com business, and international success is very important, because I want BET to be a global brand. We are going to get into a lot more areas and take the great content that we have into new areas.

‘BECAUSE WE TARGET THE AFRICAN-AMERICAN COMMUNITY, IT IS IMPORTANT TO US TO FIND WAYS TO GIVE BACK.

Earlier, you said Johnson helped you learn what BET means. What does BET mean to you? BET means quality entertainment and quality content that is targeted to the African-American community. Whether that content is in TV, movies, wireless or the Internet. I want BET to stand for a quality brand that people know is meant for them and is something that they want to watch. We have gone a long way in that regard, and we'll continue to get people excited about the brand.
BET® AND SANCTUARY RECORDS GROUP

SHINING A LIGHT ON TWO GENERATIONS

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F rom "Video Soul" and "Rap City" to "Comic View" and "106 & Park," BET's programs have defined the way generations look at music and are the foundation upon which the network built its empire. As BET celebrates its 25th anniversary, the network is entering a new programming era.

The first step in that new direction was the recent addition of Reginald Hudlin as president of entertainment. With the veteran film/TV executive at the helm, BET is looking to plot a course rich in original programming. Hudlin understands that this will be no small feat.

"BET is this huge company," Hudlin says with a laugh. There are "three major offices in New York, Los Angeles and Washington, D.C.; a little under 400 employees; and the responsibility of the job itself—which is everything on the network. You've got sitcoms, sports, reality shows, music shows. We're [also] creating animation blocks, TV movies, theatrical movies. I mean, it just goes on and on, which is what I asked for, so I'm not complaining. It's an enormous level of responsibility, but tremendously exciting."

Through all the excitement, Hudlin does have a firm understanding of what he would like to bring to the network—original programming.

"The audiences have been very clear about what they want from BET, which is everything, but particularly original programming," Hudlin notes. "When I say 'original,' I just don't mean shows that we create, but they want cutting-edge, unique programming that they're not going to see on any other channel. Fortunately, there's an incredible wealth of amazing talent out there that has experience. They are brand names, and they have incredible ideas that the mainstream industry doesn't get. So we are more than happy to be a home for some of these new ideas."

With so many new ideas out there, and an audience that can be fickle to say the least, how does Hudlin know what should make it on the air?

"I go to the barbershop," he says. "The week before I started my job, I went to get a haircut. Everyone there is in their 20s, and they listen to hip-hop all day long, so they're the demo.

"So I walked in there and [when] I turned around it was Tracey Morgan, the comedian, and he goes, 'I heard you were the president of BET! You could hear a pin drop; the whole room just stopped. Then pandemonium! For the next hour-and-a-half, I had the ultimate focus group, and they told me exactly what they liked and didn't like about BET. It was great, because actually their comments confirmed my instincts about where the channel needed to go. So, I started that Monday with the confidence of knowing that I had the barbershop behind me."

Hudlin says that news programming is a priority at the network, but that it has to be done right.

"We took the news off, because in that current format it was not working. Meaning that even though we were providing information, it wasn't connecting to our audience, so we said, 'Let's revamp how we're doing this.' Why should we imitate formats that aren't working in the mainstream? We're creating programming for the most cutting-edge, innovative, creative audience there is, so we need to find a new way of presenting the news."

One of those ways is slotting news breaks into a more standard rotation, so they coincide with the rest of the network's programming. In addition to repositioning the news, Hudlin says, the network will search for new talent this fall.

"We really want the hosts and personalities on the network to look like the channel," Hudlin says. "Instead of just doing D.C., or New York, we're going to do talent searches in Atlanta, Houston, Chicago and L.A., so that we get all the styles, all the attitudes, all the looks of people all over the country."

Even with support of BET executives and the barbershop, there are certain battles that Hudlin will have to face as he looks to reshape the programming department. For instance, BET has critics who believe that many of the music videos on the channel plays, especially on its "Uncut" show, are sexist.

"A lot of times when people complain about what's on the channel, they're really complaining about what's not on the channel," Hudlin says. "So it's more about creating a broader range of images to show on the network. Folk's complained about 'The Cosby Show,' so I think what it's really about is presenting the full range of humanity of black people.

"It's not about positive or negative. It's about real. Is that a character that you can relate to? As we create more shows and a wider range of shows and a lot of different genres or styles, you'll feel like, 'Hey, all these shows represent an aspect of who I am and who my family is and friends are.' I think that will make people feel more comfortable, because folks don't want to be narrowly defined."

Additional reporting by Ivory M. Jones in New York.

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"AUDIENCES HAVE BEEN VERY CLEAR ABOUT WHAT THEY WANT FROM BET!"

—REGINALD HUDLIN

Celebrating a new era: From left are Usher, Warner Music Group executive VP KEVIN LYLES, BET president of entertainment REGINALD HUDLIN, Island Def Jam chairman ANTONIO ‘L.A.’ REID and JERMAINE DUPRI.
To Our Black Entertainment Television Family,
NO ONE DOES IT BET-TER!
HAPPY 25TH ANNIVERSARY!
THE ISLAND DEF JAM MUSIC GROUP

www.americanradiohistory.com
Dear Debra,

Congratulations on BET's 25th Anniversary.

We value our relationship with the amazing people at BET Jazz and BET and look forward to saying the same thing on your 50th Anniversary!

Martin W. Greenwald
Congratulations on 25 Great Years
From your friends at Universal Records
For the touring industry, the digital future is now.

Web portals and wireless operators—hungry for original, exclusive content to lure and keep new customers—are turning to live performances and concert footage to differentiate themselves in the competitive digital music market.

The touring industry, meanwhile, is grabbing the opportunity to strike content deals and ramp up its presence in the digital world.

The result brings new meaning to the term “all access,” with fans able to experience live events in new ways: wirelessly, online or in person. It is a marriage of convenience that provides all parties with new promotional and, potentially, monetary benefits.

That music is the most popular category of digital entertainment is well-established. But as the same song, music video or artist image may be available on multiple platforms, the digital and mobile providers see exclusive concert footage as a key way to set their services apart from others.

“There are lots of people spending money to beef up their music presence,” says Jack Isquith, executive director of music industry relations for AOL Music. “We want to have a full experience and offer original content with a real emphasis on live concert content . . . as opposed to taking things provided by record labels or other sources and repurposing it.”

AOL and competitor Yahoo have invited artists to perform in their studios and offered the resulting footage as exclusive content on their portals. Earlier this year, both took steps to bolster these presentations.

AOL formed a relationship with promoter AEG Live and XM Satellite Radio in a new venture called Network Live (Billboard, July 23). Led by CEO Kevin Wall, executive producer of the Live 8 concerts, Network Live produces live programming from various AEG-owned venues and provides the footage to its partners AOL Live and XM Radio.

The venture debuted with last month’s live broadcast of Bon Jovi opening the new Nokia Theatre Times Square in New York. Most recently, it broadcast the Oct. 11 Green Day show from the Wiltern LG concert hall in Los Angeles.

ON-DEMAND ACCESS

Yahoo, meanwhile, acquired the rights to former TV show “Pepsi Smash,” a WB summer concert series that was canceled last year in its second season. Yahoo integrated the show into its Yahoo Music portal, providing users with on-demand access to exclusive live performances (Billboard, July 2).

“We want every type of music fan out there to have content that satisfies them, and live music is an important aspect of drawing those people in,” says Jay Frank, head of programming and label relations for Yahoo Music.

Wireless carriers have also gotten into the game. Verizon Wireless formed a partnership with Clear Channel Entertainment to add a live music channel to its VCast wireless video service. Through the partnership, CCE has provided Verizon with footage of concerts by Velvet Revolver, Sum 41, Avril Lavigne and others, which Verizon makes available as individual songs.

Verizon director of marketing Gregg Yacovone expects concert footage to be second only to sports clips as a driver of mobile video usage.

“Music is where we’re seeing a lot of traction in the wireless industry,” he says. “Part of the evolution I believe is to more of the video content which includes live performances.”

AOL, Verizon and Yahoo do not charge extra for access to concert footage. Instead, they are relying on it to drive traffic and help retain customers.

Footage to live concert material must be licensed from artists, publishers and in some cases record companies or other rights holders. For now, most in the music and touring businesses view the digital outlets primarily as promotional channels, in hopes that they will boost album and ticket sales.

Wall says the touring industry will see direct financial benefits from Network Live, which plans to cover the cost of producing shows for more than 100 events next year.

Eventually, Wall says, the venture may share revenue with artists. For now, the value to artists is mainly promotional.

“By offering the live music broadcasts, we will restimulate the market for great performances,” he predicts.

“We will help what people’s appetites, and this will be really helpful in selling concerts.”

Network Live is expected to announce several new additions to the venture in the coming weeks, including a wireless carrier, a retail chain and a TV network.

Artists and their management quickly warmed to the idea of marrying live content with digital platforms. Mark Knopfler recently teamed with Crowfly Digital Management to provide digital recordings of his summer Shangri-La World Tour through his Web site, mark-knopfler.com.

“You have to look at every opportunity for your artist, including getting your music out to as wide an audience as possible and looking at extra income streams,” Knopfler’s manager Paul Crockford says.

“At the moment, this isn’t much of an extra income stream and won’t be for a while. But, if someone downloads a full concert, we capture their information, and next time we tour or put out an album, we can reach them.”

Managers stress that the deals only work if the act’s fans are amenable to digital and mobile technology.

Jim Guerinot, manager of Nine Inch Nails, says, “If I was managing Dolly Parton, I wouldn’t be doing this.”

Footage from the current Nine Inch Nails tour, which runs through Nov. 3, will be posted after each performance on myspace.com, the tour’s title sponsor. Postings will include footage of performances and crowd scenes and from backstage.

“You can’t replace the concert experience, but it allows people who couldn’t go a chance to get a look, and the fan who is there is going to want to find themselves,” Guerinot says. “You have to include MySpace in your portfolio, because that’s a natural aggregation of a community. It’s much different than it was even five years ago.”

MySpace.com executives do not seek such touring partnerships as a road to profits, but rather as a way of building the myspace.com community.

“Eventually it could be a profit center for us, but the primary motive is to give users a place to meet,” myspace.com CEO Chris DeWolfe says.

The site is expanding its ties to the music community by pro-
WEB, WIRELESS HUNGRY FOR LIVE CONTENT

BY JILL KIPNIS and ANTONY BRUNO

Favoring its own touring events and launching a label. The company’s first live event is set for Oct. 29 at Mesa Field, above Dodger Stadium in Los Angeles. It will tie into the Web site’s two-year anniversary celebration and will feature a range of acts, including Dashboard Confessional and All-American Rejects.

Touring venues are also finding value in digital partnerships, particularly with the mobile world.

For example, House of Blues patrons with a Motorola mobile phone may soon receive text messages during a show with discount offers on tour merchandise, or even an invitation to an after-party, thanks to an exclusive, multiyear alliance called “Powered by Motorola.”

Though terms of the deal are still being formulated, potential benefits include special text messages that let users bypass entry lines at shows. Motorola may also demonstrate new products to patrons waiting in line for shows at HOB clubs.

The deal is a win-win for HOB, which will collect a rights fee from Motorola and use the service to boost attendance and patron spending.

“We might be able to do value-added packages with the artist’s permission that might drive people in early,” says Kevin Morrow, senior VP of entertainment for HOB Entertainment.

That could mean an increase in food-and-beverage revenue for HOB.

Other deals are happening on a local level.

Mobile marketing company G8wave and the club Middle East in Cambridge, Mass., for example, have linked to offer text messages to patrons that can be redeemed for food and drink specials, backstage passes and line privileges. The deal covers five major wireless carriers.

The deal kicked off last month by offering free tickets to the first 150 people who joined.

“Essentially, it’s a promotional tool,” says Kevin Hoskins, booking agent/promoter for the Middle East, a three-room venue with individual show capacities from 60 to 575 people. “With a database like this, we can get a message out on a minute’s notice.”

Hoskins says that half of the people who texted a promotional code to the club actually came to the Sept. 1 kickoff show.

STREAMING CHALLENGES

G8wave executive VP Brad Mindich notes that while the streaming of live performances through mobile phones is possible, only a limited number of operators offer video streaming capability.

“Just because we can do it doesn’t mean we should do it,” Mindich says.

Even Verizon Wireless, which offers video streaming to its V CAST subscribers, experienced firsthand the challenges associated with streaming concerts live over a wireless network. The carrier is a sponsor of the Green Day tour, and wanted to stream the Network Live footage from the Wiltern. However, sources close to the situation say the technical obstacles proved too great to overcome in the time provided.

Regardless of the challenges, Network Live’s Wall says wireless is a necessary addition to his venture.

“Whether it’s ready for prime time or not, we’re going there,” he says. “We’re going to support wireless, because it’s right around the corner.”
Poppin' Hot

BY LEILA COBO

Latin pop has long been identified with sweeping ballads, densely produced and heavy on the strings.

But in the last year, a new Latin pop sound—more acoustic, stripped-down and R&B-influenced—has begun to seep onto the Billboard Latin airplay and sales charts.

And that sound is almost exclusively coming from Mexico, in the works of Sony BMG acts like Reyli, Ha'ash and EMI/Televisa's RBD.

Since the beginning of the year, all but one new pop act on the Billboard Top Latin Albums chart has been Mexican, underscoring a trend that began two years ago with the debut of Sony BMG's R&B-influenced duo Sin Bandera. Even Sony BMG pop band La So Estación, which hails from Spain, has been developed in Mexico.

"In Mexico now there is a resurgence of people taking chances on stuff that is pop, but is out of your formulaic type of act, and they're actually seeing a return on the investment," says José Tillán, senior VP of music and talent at MTV Networks Latin America, which had many new acts among the nominees for its 2005 Video Music Awards.

It has long been the case that what happens musically in Mexico is reflected in the U.S. market. That is largely due to the proximity of the two countries and the fact that more than 60% of Latinos in the United States are of Mexican descent, according to U.S. census figures. These factors lead to a significant sharing of media, particularly near the border, and powerful word-of-mouth.

The benefit to breaking acts in Mexico is clear, says Kevin Lawrie, president of Sony BMG Norte, which has been particularly aggressive in signing and developing new acts. Other developing pop acts on the label's roster include Kalimba and Natalia Lafourcade.

The key to breaking these acts is "persistence," Lawrie says, adding, "I don't think, quite honestly, that had been the approach of the record companies in the Latin market."

For the past two years, the Billboard Latin sales charts have been dominated by compilation albums and individual releases by regional Mexican and reggaeton acts. Pop acts have been scarce and new pop acts almost nonexistent.

This new wave of talent that is popping up on the sales and radio charts is encouraging, executives say.

The week ending Oct. 3, for example, saw pop albums occupying the top three slots of the Billboard Top Latin Albums chart, something that had never happened since at least last December.

Established stars Chayanne and Shakira were No. 1 and No. 2, respectively, and at No. 3 was RBD, a teen pop band that came out of Mexican soap opera "Rebelde." Sales of the group's debut, "Rebelde," and live album, "En Vivo," both on EMI/Televisa—have surged in the past two months, with "Rebelde" reaching No. 95 on The Billboard 200 (Billboard, Oct. 8).

These successes are "a clear message that pop is still strong in the U.S. Latin market, in spite of the enormous trend of urban music, reggaeton and regional Mexican," EMI Music Latin America president/CEO Marco Bissi says.

Several factors are driving this trend, including greater acceptance at radio, heavy promotion from labels and, most importantly, a new sound that has resonated with listeners and buyers.

Lawrie says "there is no common thread" to the new Latin pop sound, which ranges from the electrónica-tinged Belanova (on Universal Music Mexico) to the earthy songwriting of Reyli.

"There does seem to be a trend toward less marketing of concept albums and more concentration on 'real' artists that can be career artists," Lawrie adds.

Many of these "real" artists write their own material and play their own instruments. But even when they do not, their sound differs from the dramatic production qualities that have long dominated this music.

Latin pop's "new air," producer Aureo Baquero says, has come about through a mix of traditional balladry with R&B and hip-hop, along with touches of electronic and bossa nova.

"The fusion of those rhythms with the romanticism that has always been the trademark of Latin ballads led to a new wave and a new audience."

The Mexico-based Baquero is the producer of such groups as Lu (out on Warner), Ha'ash and Sin Bandera, which on Nov. 6 will release its third album, which includes a duet with...
Mexico

Brian McKnight.

Sin Bandera’s previous album, 2003’s “De Viaje,” peaked at No. 6 on the Billboard Top Latin Albums chart, with the single “Mientes Tan Bien” spending eight weeks at No. 1 on the Hot Latin Songs chart.

Ballads, Baqueiro says, continue to be the most effective calling card for these groups as far as radio is concerned, both in Mexico and the United States. But the reggaetón explosion has also opened the door to a stronger urban and hip-hop mix.

This does not mean that Latin audiences have stopped buying albums by the likes of veteran pop artists Luis Miguel or Cristian Castro.

“But every generation wants its own soundtrack,” says producer Kiko Cibrian, who has long worked with Luis Miguel and most recently produced tracks for Frankie J and the self-titled debut by Reik. “The trio of teen boys from Mexicali, Mexico, near the U.S. border, has a sound that mixes influences from both countries.”

“It’s a bit of norteño music and romantic Mexican music, but also hip-hop and alternative,” Cibrian says. “A lot of people will identify with it.”

A lot of people have.

Released earlier this year, Reik’s album has sold upwards of 140,000 copies in Mexico, according to Sony BMG, and 27,000 units in the United States, according to Nielsen SoundScan. This issue “Reik” is No. 78 on Top Latin Albums, after 16 weeks on the chart.

Obviously, being a hit in Mexico does not automatically guarantee success in the United States.

For example, LaFourcade (who now records as Natalia y La Forquetina) has yet to see her Mexican popularity replicated north of the border.

In other cases, U.S. success is dependent on a Mexican breakthrough. Warner duo Lu’s self-titled debut was released last year in the United States, forgotten, then rereleased in January as it was catching on in Mexico. It has now been certified gold in Mexico for sales of more than 50,000 and is finally being played at U.S. radio.

Working acts to U.S. radio is more difficult than in Mexico because stations are scattered geographically. Acts in Mexico also benefit from outlets like MTV Latin America, which is not seen in the United States.

MTV’s Tillán says the network has been “instrumental” in building interest in Reik, LaFourcade and Belanova, having aired specials on each of the acts prior to their Mexican sales breakthroughs.

The commitment was apparent this year’s MTV Latin America Video Music Awards nominations. Reik was up for four awards and Belanova for two. (The awards took place at press time; winners will be reported next week in Billboard.)

“These nominations are a reflection of what the audience is hearing,” Tillán says. “And they are making noise. And they are selling. Which is very important. For a while I was really worried. We had our Shakiras, and our Molotovs, but what is next?”

Quietly, labels grumble that U.S. radio stations should be playing even more new acts.

That need is particularly acute now that several key Latin pop stations have flipped to reggaetón.

But, even without U.S. radio, success in Mexico still drives sales—thanks to exposure in Mexican media consumed in the States.

“People come to the stores and look for the product even before it’s released or announced here,” says David Massry, president of U.S. retail chain Rítmo Latino.

So conjoined are the Mexican and U.S. markets that, “Ideally, you should work both countries at the same time,” EMI’s Bianchi says.

Doing that with new, untried acts is still a risk. Of course. But lately, betting on the new has been a risk worth taking.

“Aside from sales by established artists, the surprises for labels [this year] have been their developing acts, which are not a copy of what is already out there,” Baqueiro says. “I’ve always believed there are bigger possibilities in testing something new than in repeating a formula that already exists in radio. Not everything has to do with radio, and as producers, as labels, with what we do for a living, we have to bet every day. Otherwise, we die.”

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A MUST PLAY...

September
19 Bon Jovi Marc Broussard
27 Mary J. Blige, Death Cab for Cutie, Sean Paul, Nickelback

October
1, 2, 4, 5 Social Distortion Mest and Bullets & Octane
3 O.A.R.
6 Russell Watson
7 Nickel Creek Leona Naess
9 Chris Tomlin Louie Giglio and Matt Redman
10 Steve Winwood
11 Olivia Newton-John
14 Keller Williams
15 STS9 J-Live and Machinedrum
16 Blues Traveler Carbon Leaf
17 Danzig Doyle, The Agony Scene, Mortis, Himsa, Behemoth, Chimaira
19 Musiq Keyshia Cole
20 Norm MacDonald Dan Naturman
21 Les Claypool Hella
22 Rusted Root Jazz Mandolin Project
24, 25 Jamiroquai GlobeSonic Sound System
26 Zakk Wylde's Black Label Society Brand New Sin
28, 29 Mike Epps Charlie Murphy and Dominicque
30, 31 Slipknot As I Lay Dying and Unearth

November
4 Los Amigos Invisibles Antibalas Afrobeat Orchestra
5 Spoon American Music Club and Mary Timony
6 Ryan Cabrera The Click Five and The Vernoicas
8, 9 Simple Plan Straylight Run, Plain White T's, and Paramore
11, 12 Bauhaus
14 Pat Green / Dierks Bentley Cross Canadian Ragweed
16, 17 Coheed and Cambria mewithoutYou, Dredg, and Blood Brothers
18 Guster Matt Pond PA
19 Guster
20 Bad Religion and Pennywise Anti-Flag and Murphy's Law
23 LCD Soundsystem The Juan Maclean and Shit Robot
25 The Meters
26 Victor Wooten
30 Mudvayne Sevendust, 10 Years, and Bobaflex

December
1 Morcheeba
2 Rick Springfield
3 Damian Marley
4 Hawthorne Heights Silverstein, Bayside, and Aiden
7 Brad Paisley Sara Evans and Sugarland
11 Fiona Apple
12 Dave Koz David Benoit, Patti Austin, Jonathan Butler
13, 14 Disturbed Corrosion of Conformity and Dope
17 The Cheetah Girls All & All
29 Earth, Wind & Fire

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www.americanradiohistory.com
THorny issues as ticket prices, customer service and declining gross revenue, but also examine touring's place in a music industry undergoing massive change.

Panel discussions will not only address such touring professional and venue operators. But also onboard are those who enjoy—or should enjoy—a symbiotic relationship with touring, including attorneys, influential label executives and professionals from radio, tech firms, security, media and merchandising.

The caliber of executives drawn to Roadwork '05 is best illustrated by the conference's "power player" panel, "Change My Way of Thinkin'." (As they were last year, all panels are named after songs.)

For this star panel, set for the second day of the event, Billboard has assembled an elite group of industry executives, including U2 manager Paul McGuinness, Sanctuary Artists CEO Merck Mercuriadis, Clear Channel Entertainment CEO Michael Rapino, Agency Group CEO Neil Warnock, AEG Live CEO Randy Phillips and Jam Productions co-CEO Jerry Mickelson. Billboard co-executive editor Tamara Conniff will moderate this session.

The panel will question what, if anything, the industry has learned from two years of doldrums and whether it is out of step with its audience.

HAZARDOUS ROAD CONDITIONS

With back-to-back tough years on the books, the touring industry has been forced to take a hard look at its basic business model. This will happen right out of the gate with Roadwork's opening panel, "Take the Money and Run." The gathering will examine whether concerts have become a "checkbook business" rather than a field that still nurtures long-term artist development.

Promoters, managers and agents will discuss the state of the art of the deal and whether money is the only consideration today.

Industry veteran Alex Hodges, executive VP for House of Blues Concerts, will moderate "Take the Money and Run." The panel includes Dennis Arfa, president of Artists Group International (Metallica, Rod Stewart); Charles Attal, president of Charles Attal Presents (Austin City Limits Music Festival, Lollapalooza); Doc McGhee, president of McGhee Entertainment (Kiss); Pace Concerts president Bob Roux; Simon Renshaw, president of Strategic Artists Management (Dixie Chicks, Miranda Lambert); and Chip Hooper, senior agent with Monterey Peninsula Artists (Dave Matthews Band).

"I am really looking forward to having the opportunity to discuss how we can collectively, as an..."

continued on >>p44
THE SAVVIS CENTER PHILOSOPHY IS SIMPLE:

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TOUGH QUESTIONS (cont.)

Industry, overcome the toughest challenges and improve our business for all involved, especially the fans," Roux says of the panel. "The executives who have agreed to participate on this panel will surely come up with more than a couple of opinions that will help us get closer to where we all would like to be. Don't miss this one."

THE POWER OF THE ROOM

The most venue-oriented panel, "Rock This Town," will take place on day two. The panel will explore how agents and managers, when routing a tour, choose the venue in each market, always a crucial decision.

Representatives from clubs, theaters, amphitheaters, stadiums, arenas and other venues will discuss the state of their business and current strategies for growth.

Moderated by Pam Matthews, GM of the historic Ryman Auditorium in Nashville, the panel includes agent Marty Diamond of Little Big Man (Coldplay); SMG VP of sports and entertainment Mike Evans; Radio City Entertainment president Jay Marciano; Concerts West co-CEO John Meglen; New York promoter/talent buyer John Moore, who books such rooms as Webster Hall and the Bowery Ballroom; and Charlie Walker, COO of North American Music for Clear Channel Music Group, who oversees CCMG's amphitheater operation.

The venue representatives, promoters and agents will weigh in on the state of the business for each type of venue, as well as deal structures and advantages/disadvantages of playing a given hall in a given market.

OUTDOOR PARTY

One sector of the live-entertainment business that has more than held its own during the last few years is the mega music festival. Not only have established events like Coachella maintained their momentum, but newer gatherings like the Austin City Limits Music Festival and Bonnaroo have quickly become top grossers.

The "Dancing in the Moonlight" panel will examine how these new events have changed the face of the modern-day U.S. rock festival, in many ways taking their cues from venerable European fests.

Panelists include Ashley Capps, president of A.C. Entertainment (Bonnaroo, Veggie); Charlie Jones, director of events for Capital Sports & Entertainment (Austin City Limits Music Festival, Lollapalooza); Tony Conway, president of Buddy Lee Attractions (CMA Music Fest); Stuart Gelder, director of festivals for Clear Channel Entertainment U.K.; and Peter Conlon, president of Peter Conlon Presents (Music Midtown). MAC Presents president Marcie Allen Cardwell will moderate.

STRANGE BEDFELLOWS

Touring's sometimes rocky relationships with radio and the record industry can make or break it. Two panels will examine how these separate but parallel businesses coexist.

The first, "On the Radio," will analyze radio's role in the concert business and address such topics as why radio station "presets" are becoming a thing of the past and where such technological developments as satellite radio and iPods fit in.

The radio panel will be moderated by Rising Tide president Bill Reid and will include Jam Productions VP of concerts Andy Cirzan; Tom Poleman, Clear Channel Radio senior VP for New York; XM Satellite Radio executive VP of programming Eric Logan; Greg Oswald, VP of the William Morris Agency (Hank Williams Jr., Gretchen Wilson); Patterson Hood of the Drive-By Truckers; and Ken Fermaglich, agent with the Agency Group (3 Doors Down).

The relationship between the touring and record businesses will be spotlighted during the "Help!" panel. As the record business has endured turmoil in recent years, tour support dollars are disappearing and traditional ways of dealing with bands on the road are changing rapidly.

Moderator Dave Kirby, president of TKO, will orchestrate a panel that includes Metropolitan Talent co-CEO John Scher, attorney/manager Ken Levitan (Kings of Leon, Lynyrd Skynyrd), Epic Records senior VP of artist development Harvey Leeds, Roadrunner Records director of touring Harlan Frey, Sony director of tour marketing Liana Farnham and Excess DB Entertainment president Heath Miller.

Panelists will include, from top, Clear Channel's MICHAEL RAPINO, AEG's RANDY PHILLIPS and U2 manager PAUL MCGUINNESS.
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Despite Superstar Autumn, Attendance and Box Scores Fail to Grow

BY RAY WADDELL

As the touring industry emerges from a challenging summer into the heat of a busy and lucrative fall, 2005 is shaping up as a good news/bad news kind of year.

For some, the latter outweighs the former. "It seems to have forgotten the definition of 'good news,"" says independent promoter Jerry Micelson, co-president of Jam Productions, who laments the lack of surefire arena headliners.

Clear Channel Entertainment CEO Michael Rapino tells Billboard the summer of 2005 "rebonded on the superstar level, but [was] still slow on newer acts that can sell 10,000-plus tickets."

On a more philosophical note, agent Ken Fermmaglich of the Agency Group categorizes the year thusly: "Fair to partly cloudy."

The cloudy outlook is persistent, because the downward spiral of 2004 apparently has not slowed. Gross dollars and attendance are down by double-digit percentages from the same period last year.

A cloud of uncertainty also hangs over the entertainment business at large. The impact of high fuel prices and this summer's natural disasters is still unknown—but likely to be negative and enduring.

Still, there are some healthy signs. First, superstars remain superstars. U2 could set a world record for ticket sales with the Vertigo tour. The Rolling Stones, Paul McCartney, Kenny Chesney, the Eagles and Neil Diamond remain monster sellouts.

And tours by Dave Matthews Band, Tom Petty & the Heartbreakers, Elton John, Jimmy Buffett, Pearl Jam, Marc Anthony, Toby Keith, Moby, Grue, Bruce Springsteen and Tim McGraw, plus Warped and Ozzfest, have proved durable and consistent at the box office.

"Generally speaking, the arena business seems solid, given the numbers being posted by McCartney, the Rolling Stones, Kenny Chesney, U2, Neil Diamond, Green Day, etc.," AEG Live CEO Randy Phillips says.

Some see the path to success as clear-cut in a new, more challenging era.

"Business is the same as last year—the good shows do well, and the bad shows don't," observes Seth Hurwitz, president of Washington, D.C.-based independent promoter I.M.P. "Perhaps there was a time when people got away with doing marginal shows, but that seems to have gone the way of gasoline for under a dollar a gallon."

But the best news this year is the development of new headliners and the growth of emerging stars. Coldplay continues to boost its fortunes at the box office, Rascal Flatts exploded during the summer, and 3 Doors Down and Green Day seem to have found another gear.

Perhaps even more important, the pipeline is full for a variety of genres. Developing acts like Gretchen Wilson, the Killers, Kings of Leon, Cross Canadian Ragweed, New Pornographers, the Arcade Fire, Maroon5, Big & Rich and the Mars Volta are quickly turning into headliners and building the kinds of fan bases that can ensure career longevity.

Hurwitz finds such developments encouraging. "The trend here is that it should no longer be assumed that pop doesn't do live business," he says. "People want to see shows with bands that play the songs they're enjoying now, and with the in-your-face exposure that these bands are getting everywhere, the audience is identifying with the acts with the songs, which didn't used to happen."

Solo tours by artists associated with bands—including Gwen Stefani and Rob Thomas—also have fared well. And such veteran rock acts as David Gray, Wilco, System of a Down, Foo Fighters and Wreather have not lost traction.

But Jam's Mickelson, like Rapino, does not see enough acts moving beyond the 10,000-seat range. "There are not enough arena headliners," Mickelson says. "There are more theater shows than arena shows."

The Not-So-Good News

Even with the numbers still out on a high-gross fall season, it is hard to get around the overall bleak tale taking shape via reports to Billboard Boxscore.

Gross touring dollars reported from Jan. 1 through Labor Day top out at $1.2 billion in North America, down 25% from the same period last year. Attendance is down only 22.6%, bucking a decade-long trend of grosses outpacing attendance.

The overall number of North American concerts reported is down about 10%, reflecting decreased activity to a degree but more likely tardy reporting.

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"Mr. Sinatra I want to work with you." Give me a break. They called you. And I was just lucky enough that enough people called. Very lucky.

the Show: You're artistic output is mind-boggling. Any advice you can give to creative people to nourish and sustain their own creativity?

Quincy: You have to use it or lose it. You have to stay on top of it. And you have to be flexible enough to open your ears and eyes to all the different genres, everything. When I was in Turkey, I used to sit in the St. Sofia mosque and the Blue Mosque, and all night long I'd listen to the singers sing the Qun'an, in quarter tone. It's just as painful as the blues.

the Show: And what are you listening to these days?

Quincy: It's across the board. From African music to classical music. I love Cuban music. Cuban music is so good that it hasn't changed in 70 years because there's not too much room for improvement. This is true. They still use the trumpet section the same way. It's the most polyrhythmic application of African music, similar to Brazilian music. Or the Mystery of Bulgarian Voices Choir, which is also African influenced. I listen to everything, man.

the Show: At what point did you decide to devote so much of your life to helping children?

Quincy: Well, when we were younger we used to do just little regional things to help, whatever. Because when you come out of poverty you never forget it. I don't care where you live. You see kids living out of boxes, no water, no electricity ... it hits you right where you live.

I remember, in 1953, we were finishing up a job, a one-nighter in Treni for Lionel Hampton, and Clifford Brown and I were coming down the steps, like, at one in the morning out of this dance hall. And in the spring rain there was a little girl about 5 years old in a little Rover Dress, no shoes on, one arm behind her back, and she was asking for money. We were making $17 a night so there was only so much we could give her. She was sweet and curised and so forth, and after we gave her some money we watched her go around the corner and two guys in an alley were waiting for her and the money. Our guide told us that the two were her uncle and father. Evidently, they had cut off her left hand so she could beg better. She never showed us that left hand though. I couldn't believe it, man. That people could get to that point. It was rough enough over there in the 50's, you know, it was right after the war. Berlin was still in shambles. Some with Tokyo.

the Show: Back then, did you ever imagine that music would allow you to make such a difference in the world?

Quincy: Never. It's amazing. Our Listen Up Foundation has a scope that's just incredible ... I'm 75 now and I used to be able to run around and do a lot more, but today it's about pulling people together to help. One of the things we're doing is building homes in South Africa, and we're working with Habito: For Humanity International, Artists For A New South Africa (ANSA), and the Creative Artists Agency (CAA). It's fantastic to just mix the people up, take all their energy and consolidate it.

the Show: It doesn't seem like you've slowed down one bit.

Quincy: You can't just get half involved. It's no joke, man. It takes the same intensity as a career. You see Sudan. You see Niger. You see New Orleans. My stomach just turns. But I'm a criminal optimist, man. Criminal. I just believe that this army of light is going to work. We're going to Cambodia the 21 of October trying to build $20 million worth of hospitals. Last year we did a concert at Circus Maximus in Rome to benefit the children of conflict -- we had 700,000 people. In 1999 U2 frontman Bono and I went with (Bob) Geldof to see the Pope to talk about third world debt. We had a 25-minute appointment with him. That was on a Thursday. Bono and I read in the Herald Tribune that Saturday that because of that meeting we were able to get $25 billion in debt relief for the world's poorest countries. Two raggedy Irish rock and rollers and a brother from Chicago. It was amazing.

the Show: What can people do to help Listen Up?

Quincy: Money and time, we could use all of it. My dream is to see that little girl who's begging for money, who's life has been hell, and see that transform into hope. I have a twelve-year-old daughter and I see that hope in her eyes all the time. If we want and expect security for our kids, we have an obligation to find a way to provide a common destiny for every child on this planet.

If you would like to help The Quincy Jones Listen Up Foundation or learn more about this remarkable organization, call 818-954-7756, email info@qjuf.org or visit www.qjuf.org.
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And that, in a nutshell, is why there is First Entertainment Credit Union. About 40 years ago, a group of us in the industry got together to form our own way of banking. A place created by, of and for people who work in the business so that all of us can have a true financial sanctuary.

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FAIL TO GROW (cont.)

from >>p46

due to the flat year in 2004 were a perception among fans that tickets were overpriced, less-than-compelling talent and a saturated market. For the tours that did not work best in 2005, the same culprits are likely to blame.

“I did not see any major trends and do not feel that the end-of-the-year results will yield any great paradigm shift in average ticket pricing as forecast earlier in the year,” Phillips says.

While the bright spots are promising, the decreases in dollars and attendance are disconcerting. Clearly, some of the bugs that haunted the touring industry in 2004 remain.

“The problem has never been with the concert ‘business,’” Hurwitz says. “The problem is the concert ‘industry.’ Business is fine; it’s the industry that is still sick.”

If attendance is not as down as dollars, that perhaps reflects a correction in ticket pricing, but with all the high-priced tours out this fall, that relationship could flip-flop by year’s end.

While out-and-out dogs were not prevalent, a considerable number of tours did less business than expected or failed to reach their box-office potential.

Promoters are reluctant to discuss specific acts that lose money, and agents understandably are even more reluctant. But when it comes to tours that fell short of their potential in 2005, think over-hyped reunions, glittery double bills, megawatt urban packages and high-priced jam-band lineups.

And, since most acts play amphitheaters in the summer, the sheds themselves continue to take some of the heat.

However, CCE's Rapino says box-office numbers that indicate a further downturn in the overall business do not reflect his perception.

“I'm not sure what [Billboard's] numbers mean,” he says. “Our business is on plan, and the amphitheaters held up.”

Others also succeeded at amphitheaters, even with the much-maligned lawn seats.

“The good news is that I think there's some hope for selling lots of lawn tickets at sheds when priced right,” says Fermaglich, whose 3 Doors Down/Stand/Breaking Benjamin package performed well at the sheds.

Like this time last year, the future is uncertain.

“I think that the recent hurricanes and their aftermath will have a considerable impact nationwide on the concert business,” Fermaglich says. “Predominantly due to higher gas prices, people won't drive as far to see a show and will have to think about what shows they want to see, because money in general will be tighter.”

Phillips agrees, saying that bad news could come in the form of “the effect that the run-up in the price of gasoline will have on discretionary spending and whether the down numbers in the Consumer Confidence Index are going to trickle down to affecting the concert business in an adverse way.”

But Phillips remains optimistic. “You cannot download the live experience, and human sociology will always create the need to congregate with one's peers,” he says. “People have to leave the cocon of their homes to share experiences that are not available on a monitor. I continue to be both optimistic in my outlook and bullish in building the live-entertainment part of AEG.”

Hurwitz believes the business could be at a turning point. “The good news is that perhaps, just perhaps, fiscal responsibility is threatening to make a comeback—unless, of course, [promoters] really want the act,” he says. “The bad news is that it hasn’t happened yet.”

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The Billboard Touring Awards recognize the year's top achievements in the touring industry.

The finalists are based on box-office data gathered from Billboard Boxscore reports from Nov. 24, 2004, through Sept. 30, 2005. The honors will be presented at a reception at the Roosevelt Hotel in New York on Oct. 26, the closing night of the conference.

**TOP TOUR**

**FINALISTS:** U2, Kenny Chesney, Neil Diamond

The mighty U2 and its juggernaut Vertigo tour took some of the drama out of who will reach the zenith in many of the categories this year.

Vertigo makes a strong argument for U2 as the top touring act in the world, even as the Rolling Stones, holder of this title for decades, embarks on yet another outing.

By the time U2 concludes this tour, it will gross close to $300 million from 110 sellouts.

"Every single ticket sold to every single show is the ultimate statement of demand," says Arthur Fogel, worldwide Vertigo promoter for TNA International.

As big and bad as the Vertigo tour has been this year, there have been other remarkable achievements on the road. Superstar Kenny Chesney put together one of the top-grossing country outings in history with the A Place in the Sun tour, selling out virtually every show and ever working some stadium dates into the routing.

Veteran promoter Louis Messina, Chesney's tour director at the Messina Group/AEG Live, is a charter member of the singer's fan club. "Kenny Chesney has become the biggest and most important touring act in the business," Messina says. "He sells out everywhere he goes, [and has] an affordable ticket price."

Neil Diamond, on the other hand, has been one of the most lucrative touring acts on the planet for some 30 years. His tours are always greeted eagerly by the industry. AEG Live promotes the U.S. portion of Diamond's current tour, in conjunction with longtime Diamond tour directors Sal Bonafede and Jeff Apregan.

"Neil Diamond touring America is good for the arenas, it's good for his fans and it's good for the touring industry," AEG Live CEO Randy Phillips says.

**TOP DRAW**

**FINALISTS:** U2, Kenny Chesney, Dave Matthews Band

"Top touring acts generally bring the top ticket price, so the top-grossing act may not always be the top draw, based on attendance figures."

That was the case last year, when Madonna was the top-grossing tour but Prince was the biggest draw in the land.

This year, however, U2 has again removed the uncertainty about the top ticket-seller for the year by playing a ton of dates, working in stadiums in Europe and, of course, selling every ticket. U2's 110 shows...
October 25-26, 2005
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SCHEDULE OF EVENTS

TUESDAY, OCTOBER 25

5:00am - 5:00pm
REGISTRATION

9:30am - 9:45am
OPENING GREETING

9:45am - 11:00am
TAKE THE MONEY AND RUN

Has the concert industry become strictly a checkbook business? Promoters, managers and agents will discuss the state of the art of the deal today, and whether money is the only consideration.

MODERATOR: Alex Rodes, House of Blues Concerts

PANELISTS:
Dennis Arfa, Artists Group International
Charles Attal, Charles Attal Presents
Chip Hefer, Monterey Peninsula Artists
Doc McGhee, McGhee Entertainment
Simon Renshaw, Strategic Artist Mgmt
Bob Ross, PACE Concerts

11:00am - 12:15pm
I FOUNDED THE LAW
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When the plug is pulled or a show goes bad, who is responsible? This panel will deal with legal issues in the touring industry, including examining some high-profile cases and liability concerns.

MODERATOR: Susan Butter, Billboard

PANELISTS:
Matthew Burrows, Legalism & Haft, LLP
Bob Donnelly, Law Offices of Bob Donnelly
R. Cordero Garcia-Moreac, Winstead Sechrest & Miniat P.C.
Niel Glazer, Madison House Inc.
Jeffery Singer
Segal McComb Singer & Mahoney, Ltd.

12:30pm - 2:00pm
LUNCH BREAK

2:00pm - 3:15pm
ON THE RADIO

What is radio's role today in the concert business? Why are radio stations "presenting" increasingly a thing of the past, and what is the impact? How do radio shows kill the touring festival? Where does satellite radio fit in? How will the iPod and personal DJ-ing change the model?

MODERATOR: Bill Reid, Rising Tide Productions

PANELISTS:
Andy Citrin, Jam Productions
Ken Ferragni, The Agency Group
Patterson Hood, Drive-By Truckers
Eric Logan, W Satellite Radio
Greg Oswald, William Morris Agency
Tom Poleman, Clear Channel New York

3:30pm - 4:30pm
KEYNOTE Q&A WITH KEVIN AALL
CEO, Network Live & Executive Producer of Live8

4:45pm - 6:00pm
GENRE ROUNDTABLES

TOPICS INCLUDE:

Country: Rod Essig, Creative Artists Agency
Latin: Kate Ramos, Clear Channel Latin
Hip-Hop: Stephanie Mahler, Monteary Peninsula Artists Paradigm
Rock/Metal: Tim Bror, The Agency Group
Jam Band: Mike Luna, Madson House
Jazz/Blues: Bruce Houghton, Sylef Music
Pop: David Zedwick, Agent, Creative Artists Agency

6:00pm - 7:00pm
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WEDNESDAY, OCTOBER 26

9:00am - 5:00pm
REGISTRATION

9:30am - 10:45am
ROCK THIS TOWN

When routing a tour, choosing the right venue in each market is crucial. Representatives from clubs, theaters, amphitheaters, stadiums, arenas and other venues will discuss the state of their business and the current deal structures.

MODERATOR: Pam Matthews, Rymar Auditorium

PANELISTS:
Marty Diamond, Little Big Man Booking
Mike Ears, SMG
Jay Macaccio, Radio City Entertainment
John Megbun Concerts West
John Moore, The Bowery Ballroom/The Bowery Presents
Charlie Walker, Clear Channel Entertainment

11:00am - 12:15pm
DANCING IN THE MORNIGHT

Festivals such as Bonnaroo, Coachella, and the Austin City Limits Music Festival have changed the face of the modern day U.S. rock festival, in many ways taking their cues from venerable European fests.

MODERATOR: Marcia Albin Cardwell, MAC Presents

PANELISTS:
Ashley Capps, A.C. Entertainment
Peter Conlon, Peter Conlon Presents
Tony Erway, Buddy Lee Attractions
Stuart Gaffrath, Clear Channel Entertainment, UK
Charlie Jones, Capital Sports & Entertainment

12:30pm - 2:00pm
LUNCH BREAK

2:00pm - 3:15pm
CHANGE MY WAY OF THINKING

Top execs in the music industry discuss business in 2005. Did the industry learn anything from the 2004 bloodbath? Should we be more focused on customer service? Do we know our audience? Hear from power players weigh in on the state of the music industry.

MODERATOR: Tamara Coniff, Billboard

PANELISTS:
Paul McGinnis, Principle Management
Nerch Mercuriadis, Sanctuary Artists
Jerry Melakov, Jam Productions
Randy Phillips, AEG Live
Michael Roppolo, Clear Channel Entertainment
Neil Warnock, The Agency Group

3:30pm - 4:45pm
HEAR!

The record business has been turned upside down in the new millennium. Your support dollars are drying up. Are entire label paradigms being reinvented. Where does touring fit in the modern day record business? How have touring/label relations changed? Who has the leverage?

MODERATOR: Dave Kirby, TBD

PANELISTS:
Liana Faraham, Sony Music
Harrow Frey, Roadrunner Records
Harvey Leeds, Epic Records
Ken Levitan, Vector Management
Haleen Miller, Excels Entertainment
Eche Scher, Metropolitan Talent

5:00pm - 6:15pm
ISSUE ROUNDTABLES

Ticketing: Mark Hoirwitz, Ticketmaster
International: Rob Manfus, William Morris Agency
Security: Bart Butler, Rock Solid Security
Insurance: Jeffrey M. Toner, Robertson Taylor
Merchandise: Jeffrey B. Schoff, Cinder Black
Sponsorships: Bill Chippis, IEG Sponsorship Report
Production: Travel: David Bernstein, Rock-It Cargo
Online Marketing: Gene D'Amato, AOL Tickets/CityGuide
Staying Clean & Sober on the Road: Bill Tittleboeck, Caron Foundation & Hired Pacer

3:30pm - 6:00pm
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BEST ON THE ROAD (cont.)

from >>p53

have moved 3.4 million tickets, according to Fogel.

But Kenny Chesney has once again been a formidable ticket-seller in his own right, after finishing second to Prince in 2004. Chesney sold out amphitheaters, arenas and stadiums on his way to moving more than 1 million tick-

ets this year.

Meanwhile, Dave Matthews Band remains one of the top-drawing acts. One of the most consistent ticket-sellers for a decade, the group again drew huge numbers to concerts in 2005. Only a conservative ticket price keeps DMB from being among the top-grossing elite on the road.

TOP PACKAGE

FINALISTS: Kenny Chesney, Gretchen Wilson, Uncle Kracker/Pat Green; Anger Management: Ozzfest

The touring industry has increased its focus on offering fans value this year, and nothing brings more value than a well-designed package tour.

Aside from being among the top stars in the business, Kenny Chesney has always put to-
gether a great touring package. This year, on his A Place in the Sun tour, Chesney went out with breakthrough country artist Gretchen Wilson—now a headliner in her own right—and Uncle Kracker or Pat Green or both.

On the harder side of the equation, Ozzfest has thrived for a decade by being the premier metal package on the road. This year, the fest’s two-stage lineup included Black Sabbath, Iron Maiden, Velvet Revolver, Mudvayne, Rob Zombie, Black Label Society, As I Lay Dying, Kill-

Among the acts whose tours are finalists for Billboard Touring Awards are, from left, RASCAL FLATTS, COLDFLAY and GRETHEN WILSON.

switch Engage, Shadows Fall and many others.

The Anger Management package combined hip-hop’s two biggest superstars, Eminem and 50 Cent. supporting them with a strong lineup that included Lil Jon & the East Side Boyz, G-Unit, D12, Obie Trice and Status Quo. The tour grossed more than $20 million.

William Morris Agency senior VP Cara Lewis, responsible agent for Anger Manage-

ment, called the show “a statement of hits, tal-
ent and artists investing in order to give back to the fans.”

BREAKTHROUGH ACT

FINALISTS: Rascal Flatts, Coldplay

The lifeblood of the touring industry is its abil-
ity to create new headliners. More important, it needs headliners with career longevity.

Billboard’s award for breakthrough act goes to

the top-grossing act in its first decade of na-
tional touring that cracks the top 25 tours for the first time.

Rascal Flatts has used savvy support slots and conservative headlining dates to explode on the road in 2005, surprising even the band’s repre-

sentatives in some cases.

Coldplay, on the other hand, has been steadily moving toward touring’s elite box-office achiev-

ers with only three major tours. The band’s Twisted Logic tour in support of its “X&Y” album has it emerging as a candidate for the next huge international rock act.

TOP SMALL VENUE TOUR

FINALISTS: Bruce Springsteen, Mark Knopfler, Sarah McLachlan

When Bruce Springsteen opted to take new material from his solo album “Devils & Dust” on the road, the first thought was to play theaters. But the slightly higher capacity of theater con-

figurations in arenas was deemed more attrac-
tive by Springsteen manager Jon Landau, al-

lowing Springsteen to play for more people without losing an intimate feel.

“We needed capacities that were bigger than small theaters but not as large as full arena size,” Landau says.

“They have worked beautifully,” Landau says of the Devils & Dust shows. “The crowds have been totally responsive, the buildings have all worked extremely well to meet the special needs of a show like this, and the more modern, new arenas are a generally more comfortable place for our audience to see a show.”

TOP AMPHITHEATER

FINALISTS: Tweeter Center for the Performing

Arts, Mansfield, Mass.; Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y.; PNC Bank Arts Center, Holmdel, N.J.

Amphitheaters have taken some heat in the past couple of years, but many have actually put up very strong numbers even as overall shed ticket prices declined in 2005.

Major shed tours like Ozzfest, Coldplay, David Matthews Band and Tom Petty & the Heart-

breakers helped drive the train this year. Among the finalists for the top amphitheater is last year’s winner, Clear Channel Entertainment’s Tweeter Center for the Performing Arts in the Boston market.

TOP ARENA

FINALISTS: Madison Square Garden, New York; Wachovia Center, Philadelphia; Continen-
tal Airlines Arena, East Rutherford, N.J.

Some things never change: People party at Jimmy Buffett concerts; there is drama on the Ozzfest tour; and Madison Square Garden is among the top-grossing arenas in the world.

That is the case this year, as New York’s show-

place is again a finalist for top-grossing arena.

Philadelphia’s Wachovia Center is always one of the top-grossing arenas in the country. This year’s highlights include four U2 sellouts, two Paul McCartney sellouts and one sellout each from Elton John, the Rolling Stones, Neil Dia-

mond, Pearl Jam, Foo Fighters/Weezer, Green


TOP AGENCY


This award for top booking agency goes to the firm with the highest combined box-office total from acts it represents in the top 25 tours.

The William Morris Agency was the agency of record for six of the top 25 tours: the Eagles, Anger Management 3, Tom Petty & the Heart-

breakers, the Trans-Siberian Orchestra, Rascal Flatts and Josh Groban.

Last year’s winner, Creative Artists Agency, had a hand in seven of the top 25: Green Day, Sting, Bruce Springsteen, Ozzfest, Bette Mid-

ler, American Idols Live and Destiny’s Child.

Boutique-sized Howard Rose Agency booked only two of the top 25, but what a duo: Elton John and Jimmy Buffett, two of the most con-

sistent and durable touring artists.

TOP MANAGER


Similar to the agency award, the nod for top manager goes to the manager or management firm with the highest combined box-office total from acts it represents among the top 25 tours.

Principle Management’s Paul McGuinness has the honor of managing one of the most suc-

cessful touring acts in the business, U2, whose Vertigo tour will go down as one of the biggest tours ever.

Front Line Management oversees Jimmy Buf-

fett and the Eagles, who each notched a strong year this year.

Finally, Dale Morris & Associates manages Kenny Chesney, who has emerged as country music’s top attraction.

Here is a summary of other categories that will be honored.

TOP SMALL VENUE

FINALISTS: Fox Theatre, Atlanta; Gibson Amphitheatre at Universal Citywalk, Universal City, Calif.; Radio City Music Hall, New York

TOP CLUB

FINALISTS: House of Blues, Chicago; 9:30 Club, Washington, D.C.; Vicar Street, Dublin

TOP BOXSCORE

FINALISTS: U2, Croke Park, Dublin, June 24-

27: U2, Twickenham Stadium, London, June 18-19; Bonnaroo Music Festival, Manchester, Tenn., June 10-12

TOP PROMOTER

FINALISTS: Clear Channel Entertainment, AEG Live, House of Blues Concerts

TOP INDEPENDENT PROMOTER

FINALISTS: Jam Productions, Chicago; Outback

Concerts, Nashville; Aiken Promotions, Dublin

TOP FESTIVAL

FINALISTS: Bonnaroo Music Festival, Man-

chester, Tenn.; Lollapalooza, Chicago
On The Road
RAY WADDELL rwaddell@billboard.com

Jack Boyle feted with LEGEND OF LIVE AWARD

Pioneering concert promoter Jack Boyle will be honored this year's Legend of Live at Roadwork '05, be Billboard touring conference and awards.

The awards reception will take place Oct. 26 at the Roosevelt Hotel in New York. The Legend of Live goes to a touring industry professional whose work has had a profound and lasting impact on the concert business.

Boyle clearly fits that description as one of the most influential promoters in the business.

He started in the entertainment business in the late 1960s, when he was working for a number of Washington, D.C.-area nightclubs, beginning with Old Mac's Bar in Georgetown, which he purchased in 1962 with money won in a poker game.

Boyle booked acts into such clubs as the Cellar Door and the Crazy Horse, and as acts outgrew the clubs he began booking them into different D.C.-area venues. Singer/songwriter Gordon Lightfoot talked him into entering the concert business full time.

As his concert business grew, Boyle created a strong presence in Atlanta, Detroit and throughout Florida and the Carolinas.

By the time he sold the Cellar Door Cos. for $106 million, the company was one of the elite promoters in the country, finishing with grosses of more than $95 million in 1997.

Boyle said all along he would sell Cellar Door when the money got "stupid enough." SFX finally hit the magic number, and the deal was signed Aug. 13, 1998, at 3:30 p.m.

SFX became Clear Channel Entertainment, and properties gained in that Cellar Door acquisition include Nissan Pavilion at Stone Ridge in Bristol, N.J., and the Virginia Beach Amphitheatre in Virginia Beach, Va.

A hard-bitten promoter and notoriously skilled negotiator from the old-school of entrepreneurial concert impresarios, Boyle was known as a tough but fair businessman who cultivated and long-standing relationships with artists, agents and buildings.

"I met a lot of interesting people in this business," he says. "And some of them I even liked." Among the still active promoters who came through the ranks under Boyle are top CCE execs John Mendelsohn and Brian Howard in the Carolinas, Wilson Rogers in Atlanta and Brian O'Connell in Nashville.

Boyle's longtime D.C. partner Dave Williams, whom Boyle called Cellar Door's "conscience and guide," died in 1999. Though "unofficially"

HUMANITARIAN AWARD: Dave Matthews Band's first public performance was May 11, 1991, and the group did not make a cent. It was at the Earth Day Festival in the quaint home of Charlottesville, Va., and it set the scene for a passionate commitment to social and environmental causes that has continued throughout DMB's career.

As one of the top concert draws of the past decade, the band—guitarist/vocalist Dave Matthews, bassist Stefan Lessard, keyboardist LeRoy Moore, violinist Boyd Tinsley and drummer Carter Beauford—shares the wealth with a far-flung collection of beneficiaries.

DMB's own Bama Works Foundation, established in 1996, has donated millions of dollars in grants to a variety of organizations in Charlottesville and around the world. Beneficiaries have included the Amazon rain forest, youth community clubs and AIDS organizations.

The band has long been involved with Farm Aid, and Matthews as a board member with founders Willie Nelson, Neil Young and John Mellencamp. Invited to join in 2001, Matthews is the first artist added to the Farm Aid board since its inception 20 years ago.

DMB's charitable efforts have also focused on education, with regular benefit performances to raise money for schools in the United States and in Matthews' native South Africa. In 2003, the band's summer tour culminated with a performance on the Great Lawn in New York's Central Park. The band played in front of an estimated crowd of 100,000-plus, helping to raise $2 million for public education and the city's parks.

Similarly, last year DMB ended its summer tour with a concert in San Francisco's Golden Gate Park, raising $1 million for Bay Area charities. The band also donated $250,000 to rebuilding two Sri Lankan villages that the Indian Ocean tsunami destroyed last December.

More recently, DMB was the first act to announce a concert to aid victims of Hurricane Katrina. Working closely with promoter Chuck Morris Presents and the City and County of Denver, DMB raised nearly $1.5 million for hurricane victims by adding a fourth sold-out to a run of dates at Red Rocks Amphitheater last month.

For these efforts and the countless other philanthropic projects that DMB has undertaken beneath the public radar, Billboard will honor the group with its Humanitarian of the Year award at Roadwork '05.

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R&B SEES NEW WAVE OF TEEN TALENT

Is Chris Brown the next Usher? Jive Records senior VP of urban marketing and promotion Larry Khan certainly hopes so. As Brown’s debut single, “Run It!,” scampers up the charts, Khan and other Jive executives are confident that is what they have with the vibrant 16-year-old R&B newcomer.

And Jive is not the only label investing in R&B/hip-hop’s future with a new wave of teen talent.

Kicking in this summer were Def Jam newcomers Teaira Mari and Rihanna, both 17. Teaira Mari bowed at No. 2 on the Top R&B/Hip-Hop Albums chart and No. 5 on The Billboard 200. Rihanna claimed No. 10 on The Billboard 200 and No. 6 on Top R&B/Hip-Hop Albums.

Coming in 2006 are Jibbs on A&M, Tiffany Evans on Columbia/Sony Urban Music and Jessika Quinn on Virgin. Mishon’s Dynasty debut was released in August via Southern Music Distribution.

“This industry goes in cycles,” says Carlos Adams, rap/soul product manager for Virgin Megastore in Los Angeles. “And it looks like we’re back on the teen kick.”

Contemporary gospel is also getting into the teen spirit. Najyah is the 12-year-old protege of former Labelle member Nora Hennedy. Her debut, “It’s Just Me,” will come out Oct. 25 on the Hendryx- co-founded RhythmBank Entertainment. A&M president Ron Fair has signed 12-year-old inspirational singer/songwriter Spenisha. Already recording with Jimmy Jam and Terry Lewis, Warrn Campbell and others, Spenisha’s first album will come out in early 2006.

Back on the R&B/hip-hop front, Brown steps onto the podium as teen of the moment. Equipped with the total package—singing and dancing ability, looks and personality—it is not hard to see why Brown draws comparisons to Usher. The upset to “Run It!” comes armed with the requisite infectious beat and catchy hook. After 16 weeks, it is already top five on the Hot R&B/Hip-Hop Songs chart. Having earned Greatest Gainer/Airplay kudos the week of Oct. 15, the Scott Storch-produced track is No. 2 on The Billboard Hot 100 this issue.

Brown is crisscrossing the country in advance of his self-titled album’s Nov. 29 release. In addition to Storch, the album teams Brown with the Underdogs, Cool & Dre, Bryan-Michael Cox and Jazze Pha, among others.

CHRIS BROWN’S DEBUT SINGLE, “RUN IT!,” IS CLIMBING THE CHARTS.

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**Music**

**TEENS (cont.)**

Prior to the release of Brown's single in April, his manager Tina Brown declared to Billboard that it was time for a "new crew in R&B and rap... every genre really. Usher isn't a kid anymore. Labels are going for young acts because everyone is getting older." (For the record, Usher is 27.)

And, as Mishon's manager, the one-named Doe, points out, "Kids want to be something from kids their own age. And in turn these acts' fan bases can grow with them."

**KID CASH-IN?**

But is this teen wave simply the latest cash-in trend? Or are there kids true talents headed for long-term careers?

In the case of singer-songwriter Brown, Jhene's Khan says there was no conscious effort on the label's part to find a teen artist—even though it has previously struck platinum with such teen acts as Britney Spears, Christina Aguilera and 'N Sync. "We just found something special and potent, and he happened to be 16," Khan says.

Erica Grayson echoes Khan's sentiments. For her first signing, the Interscope A&R exec was looking for "something I love" when she heard about St. Louis rapper-songwriter Jibs (aka Jovani Campbell). Only after listening to his music did she discover he was 14 years old.

"The look for me was even though he's a teenager, he can appeal to everyone," Grayson says. "He writes strong songs with a hip-hop sensibility that's musical, with hooks. He doesn't come off as Liddie or corny."

"There are certanly not a new phenomenon in R&B/hip-hop. Ciara, Jojo and boy group B5 are among the most recent entries. They join a long list of predecessors that includes, of course, Michael Jackson, as well as Usher, Bow Wow, Tionne Campbell, Kris Kristofferson, Aaliyah, B2K and Mario. Along the way, though, the path from teen to adult mainstream is littered with many who did not make it past their first single."

Talent notwithstanding, the key factor is development and strong A&R. Rondor Music International's Kevin Hall contends. Even though many of this current crop write some of their own material, as director of urban music at Rondor, Hall has placed his writers' material with such artists as Jojo. "As with all acts, it comes down to the songs. And their heads have to be in the right place. That's the other challenge."

Talking to Brown, Mishon and Jibs, it is easy to be impressed with their confidence and down-to-earth demeanors. It is only when you ask as to whether they will remain that way, but right now all three are optimistic about what lies ahead. "I'm 100% ready for this," says Brown, a Topanga-native Va. native. "I know I've got a long way to go. But hopefully for me it will be a long run." Jibs has already logged opening gigs for Bow Wow and Young Jeezy and is in the studio now with Lenny Kravitz (Chingy) and Polow (Ludacris).

Writing since the age of 8, Jibs says he grew up in a studio. His mother and a brother both rap, while his father plays guitar and drums. "I would live in the studio if I had to and never leave," he adds. "I just love to make songs."

Los Angeles-based Mishon is busy promoting his August R&B/hip-hop debut, "Youngsters." The 12-year-old singer-songwriter is also acting. He has done a Nickelodeon commercial with basketball star Lebron James as well as a pilot for the ABC Family Channel.

"I know I have to keep working and work hard," Mishon says. "It's about looking ahead and not back."

**DOUBTING THOMASES?**

Recognizing that there are "dubious Thomases in radio when it comes to teen projects," Khan says the Brown rollout was not about reinventing the wheel. "I just want the record out there and building on the early success," Khan says. "Jive's strategy centered on a long lead time, with the label building awareness with urban indie and major accounts through music samplers and posters. The release will be available as a CD and DoubleDisc."

How long record labels will ride this latest R&B/hip-hop teen wave depends upon the success—or lack thereof—experienced by this new crop. Talent, desire and the right material, however, go a long way toward trumping age as a career factor. As Grayson notes, "Teenagers are like a Bow Wow or a C-Rock, they're talented and put in the work, it was going to happen. It was inevitable. They're just lucky it happened at a younger age."

**Eurythmics Remain A Dynamic Duo**

Twenty-five years after forming Eurythmics, Dave Stewart and Annie Lennox admit that they write songs together remains a mystery. "It takes a tremendous amount of faith every time I go into the studio," Lennox says. "Music comes easy to me—melody, chord progression, no problem. That's something very simple, and I like to sit down and do that. But to actually literally write something important..." She trails off as she shakes her head. "If someone starts up a conversation with me, I have a lot to say and it comes easily to speak, but to actually hone it down to the craft of song or whatever it might be, you know, it's actually quite challenging to me. So I just kind of have to suspend disbelief. (Dave's) just the opposite, so that never helps."

Indeed, Stewart says the pair popped out with relative ease the two new songs that appear on "Eurythmics Ultimate Collection," out Nov. 8 on Arista Records. "I've Got A Life," the first single, is classic Eurythmics: an uplifting melody juxtaposed with sad lyrics. "That's every Eurythmics song," Stewart says with a laugh. "There's a lot of optimism, there's a lot of angst and melancholy in the same song, which is unusual."

Lennox thinks their songs just reflect life's contradictions. "Life is joyous and full of beauty and hope and optimism and at the same time, it's tempered by potential catastrophe personally or nationally at any moment," she says.

The "Ultimate Collection" contains 17 past U.K. and U.S. hits the duo culled from as far back as 1983's "Sweet Dreams (Are Made Of This)" up to "17 Again," from its last album, 1999's "Peace." Even though the new collection, aside from the two new songs, is fairly similar to a greatest-hits set that came out in 1991, Stewart says, "There's a whole generation of people who doesn't even know about the Eurythmics."

To sit with the pair, whose history actually goes back to pre-Eurythmics group the Tourists, is to witness two distinctly personalities who display tremendous warmth and ease toward each other, complete with the freedom to genuinely bicker over the past.

When asked if they consider Eurythmics an ongoing concern, even though they may go years without recording, they do not answer, instead noting that they had to have some time apart after the first decade of incessant touring and recording. "But we never fought," Stewart says. "We did too fight," Stewart asks. They agree that they had to get off the schedule they were on in order to "do regular things," Stewart says. "I wanted a family," Lennox adds, "and they don't come off the shelf."

When asked if they plan on working on a new album, they just laugh. "I'm always amazed when people ask us," Lennox says. "We don't know."

Although they have not ruled it out, it is also unlikely that they will tour behind the "Ultimate" set, in part because Lennox dislikes many aspects of being on the road. "I get all anxious and I can't calm down. And to do the 54 dates I did with Sting (last year), it was mad. I don't really know why I did it. I thought I misread the amount of dates."

But they both are happy that more of their music will find its way into the marketplace. A reissue program covering eight albums rolls out Nov. 15 and includes previously unreleased material on each disc.

**Latin Notas**

**Duranguense Still ‘Capable’**

K-Paz De La Sierra Leads Charge In Regional Mexican Subgenre

S ome industry observers have suggested that Duranguense music, currently the best-selling regional Mexican subgenre, is on the downside. Judging by last issue's Top Latin Albums chart, the answer is a resounding no.

Debuting at the top of the chart for the Oct. 22 issue was eight-man troupe K-Paz De La Sierra with "Más Capaces Que Nunca." The album, whose title aptly translates to "More Capable Than Ever," is the group's second studio album with Disa Records, which has single out K-Paz as a "key priority" for the fourth quarter.

In a move that mimics what hip-hop and reggaetón acts do, K-Paz currently has three tracks on radio; all are made. The first, "Mi Credo" (a cover of a tune by Mexican singer-songwriter Fato that has also been recorded by Pepe Aguilar), was originally included in the compilation "Explosion Duranguense," released in May. The song is No. 4 on the Variety's Latin Regional Mexican Airplay chart.

Also on the chart is the compilation's first single, "Pero Te Vas A Arrepentir," originally penned and recorded by Marco Antonio Solís and recorded here as a duet with José Manuel Zavala of Los Yonies.

Finally, "El Veneno A Pedir Perdón," a new version of a Juan Gabriel tune, is also getting airplay.

K-Paz, which played 16 dates in the United States alone in the past month, incorporated the songs into its live show.

"The group did a great job of preparing the audience," manager Danny González says. "We’ve been announcing the album for the past three months, and we worked closely with Disa, which had a big album-release party, something that is rarely done nowadays."

K-Paz's release was supported by a national radio camp-

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**www.americanradiohistory.com**
HORN'S 'BEAUTIFUL' MUSIC

In January, pianist/vocalist Shirley Horn settled into New York's now-shuttered Jazz Alley for a week, tape machines rolling. Verve had planned to release a live album; however, only three of the tracks have been released thus far, as bonus tunes on the CD "But Beautiful: The Best of Shirley Horn on Verve," released Oct. 13.

Last spring while mixing the live numbers, the 71-year-old Washington, D.C.-based Horn admitted that the shows, though well-received by the audience, were disappointing to her on playback. "We sold out every evening, and the people were there for me," she said. "But we had a couple of hang-ups." One was performing with a spring-rigged prosthesis for her right foot, which was amputated in 2002 because of diabetes. "Using the sustain pedal with a prosthetic is difficult," she said.

A second obstacle was continuing to break in the new bassist Ed Howard, after her trio mate of 15 years, Charles Ables, passed away in 2002. Horn has said that losing Ables affected her as much as the loss of her foot. "He was my other half. Part of me is gone," she said.

Still, the three live standards on "But Beautiful"—"Jelly, Jelly," "Loads of Love" and "I Didn't Know What Time It Was"—are sublime renderings, delivered with drummer Steve Williams (in her band for 27 years) and guests George Mesterhazy on guitar, Buck Hill on saxophone and Roy Hargrove on trumpet.

The rest of the collection, recorded between 1987 and 1995, is equally splendid as Horn plays with elegant spareness and sings with delicacy. While Horn's health took a turn for the worse during the summer, word has it that she has recovered. That is good news, as last spring she said she has plenty of music still in her. "I want to hear my music change from year to year," she said. "And I want to know how people feel about it."

This time around, K-Paz has recorded another Verdaguer standard, "El Pasadisco."

"I very much like Diego Verdaguer, José José, José Luis Perales, Franco de Vita," Gomez says, citing some of Latin pop's veteran voices. "We've tried to finesse the music a little. Make it more pleasant. So it can also appeal to a pop market.”

Success has emboldened the members of the group, who now say the next album will heavily feature their own material.

CORRECTION: The Oct. 15 edition of Latin Notes misspelled the names of Bacha members Julian Barrios and Jorge Luis Chacín. Their self-titled album was produced by Ramón Arias and Julio Bagué for Peer Southern Productions.
Bluegrass Is Growing
New, Younger Fans Get Turned On To The Genre

Anyone in the bluegrass business will tell you that now is a great time to be involved with the genre. Satellite radio, the internet and increased tour opportunities are just a few of the factors helping to expose bluegrass to new consumers and lifelong fans. But live shows remain the top tool for familiarizing music listeners with the genre.

“The No. 1 way that fans and consumers get turned on to the music is at a live performance,” says Dan Hays, executive director of the International Bluegrass Music Assn. “When people are exposed to bluegrass, they come away as great new fans just because of the level of musicianship and the heart that [artists] bring to their music.”

Seeing was indeed believing for Scott Lindy, director of country programming for Sirius Satellite Radio.

“It’s really hard not to get hooked [on bluegrass] once you see the artistry, passion of the fans and the pure emotion it takes to make this kind of music,” Lindy says. “I’ve been hooked for about three years now, and it all started with a bluegrass festival I got talked into going to.”

One touring trend Hays is seeing is “a diversification of the venues that are booking bluegrass talent.”

“There are a lot more performing arts centers that are [integrating] the music into concert series dates,” he says. “Also we’re seeing everything from fairs to casinos that are reaching consumers that wouldn’t normally be looking at a bluegrass festival.”

Another burgeoning trend has been the use of bluegrass artists as opening acts for more mainstream draws. The Grascals opened dates for Willie Nelson and Bob Dylan, while Dolly Parton took the Grascals out.

Beyond that, Sugar Hill Records GM Bev Paul says bluegrass is “becoming part of the mix for a lot of a bigger, multi-genre festivals.” That, she says, puts bluegrass artists “in front of audiences that may not realize they actually like bluegrass. Often they discover that it’s not what they thought it was. We’re able to overcome some pre-conceived notions that way.”

However, one factor having a detrimental effect on the bluegrass touring industry, as well as the rest of the country right now, is the increasing price of gas.

“It’s especially hard because we live on such thin margins to get to gigs and events, and we’re hoping that fans can get there as well,” Hays says.

On a more positive note, one new trend is that bluegrass acts are signing with labels outside of the record companies that usually handle the genre. For example, the Greenbears signed with Nashville’s Dualtone Music Group this year.

Prior to its recent shuttering, Koch Records’ Nashville division had signed Ronnie Bowman, Jerry Douglas and 3 Fox Drive (see story, page 12).

“No disrespect at all to Rounder, Sugar Hill, Pinecastle...
Rebel and Skaggs Family; they do a wonderful job," Hays says of the labels that specialize in bluegrass. "But to have some more players at the table bodes well for the artists and fans out there in terms of having better access to the music."

NEW TOOLS
Another added avenue for bluegrass has been satellite radio. On the terrestrial radio side, the IBMA says bluegrass is heard on more than 800 stations that are programming six or more hours per week. Those stations are split equally between commercial and non-commercial outlets.

"Then along comes Sirius Satellite Radio and XM," Hays says. "All of sudden, we have two bluegrass stations 24 hours a day, seven days a week from coast to coast. It's great to have that kind of exposure to millions of listeners."

Lindy believes many people who subscribe to Sirius do so largely for the bluegrass programming. "We have received thousands of phone calls and e-mails from our subscribers telling us how glad they are that they can listen to bluegrass every day," he says. "At the events we cover live, such as the Grey Fox Bluegrass Festival, the Nashville Music Classic and the IBMA Awards and Bluegrass Fan Fest, we get feedback from hundreds of listeners telling us that they bought Sirius because of the bluegrass programming."

In an effort to cast a wider net, Sirius goes out of its way to cross-promote its special bluegrass programming, such as live concerts, on its country, folk and "eclectic" channels. The Internet has also become a valuable tool for marketing bluegrass, as labels and artists use the Web to promote their music. Hays says such "guerrilla marketing techniques" are important for all acts in niche music genres because they help them compete.

"The Internet really brings the cost down," he says, "and it helps them more efficiently stay in touch with everyone that they need to, whether it's promoting their talent to new event producers or getting the word out to broadcasters or media."

The IBMA took it a step further in August when it introduced a podcast feature on its Web site, which provides information on bluegrass industry happenings and news of interest to IBMA members.

Perhaps the most encouraging new development for bluegrass, though, is that it seems to be attracting a younger audience. Sugar Hill's Paul is among those noticing an influx of younger fans. She believes they are drawn, in large part, by the genre's young artists.

"It's so cool that so many kids are becoming involved in this music," says Fox Drive's Kim Fox, who grew up playing in her family's band. She says that at this year's IBMA Fan Fest, for which she is the producer, "I'm doing the youth show, and we're having kids from age 15 and younger!"

Fox credits bluegrass stars Alison Krauss and Nickel Creek as being among the acts that have helped draw a younger audience to bluegrass.

"It's becoming more of a cool thing to do," she says. "Now it's just more hip to play acoustic music."

The six alternate lead vocalists; their shows include Irish step dance numbers.

3 FOX DRIVE
This act recorded two albums for Sierra Records under the name the Fox Family. 3 Fox Drive released "Listen to the Music" Aug. 9 on now-shuttered Koch Records (see story, page 12). The band is made up of siblings Kim, Joel and Barb Fox, as well as Jim Reed, Mike Anglin and Megan Lynch.

Principal songwriter Kim Fox is nominated in the IBMA's recorded event of the year category. The group has hosted and produced the Fox Family Bluegrass Festival in Old Forge, N.Y., for the past 16 years.

THE GRASCALS
The Grascals' self-titled and self-produced Rounder Records debut album, released in February, is up for an IBMA award for album of the year, and the track "Me and John and Paul" is nominated for song of the year. The group is also nominated in the emerging artist category. Their album started at No. 3 on the Top Bluegrass Albums chart, the highest entry ever on that chart for a group's debut album. The Grascals have benefited from the support of Dolly Parton. They opened dates on her fall 2004 tour and performed with her on the ABC special "CMA Music Festival: Country Music's Biggest Party" this summer.

continued on >>p64
Yolanda Pérez is not the first bilingual, bicultural artist to blend traditional Mexican with urban American sounds. But Pérez, 22, may have an edge over her competitors. Unlike most of her counterparts, she is female and—judging by past success on radio—she sings about topics her contemporaries want to hear.

Counting on that youth appeal, Pérez is pushing her genre mix one step further by adding not only hip-hop but also reggaetón to her banda.

"Ésto Es Amor," due Nov. 1 on Fonovisa Records, leads off with the single "Cómo Guiar, Cuando Guiaras," a reggaetón/banda blend featuring Pérez trading verses with reggaetón songstress Adassa.

The contrast is striking, because banda is a traditional genre played only with acoustic instruments, predominantly brass. The bass line is played by the tuba, which in Pérez's banda/reggaetón mix also takes over the distinctive reggaetón bass line.

"We were looking for a new sound," Pérez says. "We thought it'd be a good idea because of how the fans like to listen to both styles of music."

Pérez readily admits that she goes "whichever way the fans pull me" because she embodies her fans.

Born in Los Angeles to Mexican parents (who hail from banda music hotbed Zacatecas), Pérez grew up listening only to music in Spanish by the likes of ranchero stars Graciela Beltrán, Pepe Aguilar and Ana Bárbara.

"I didn't think about it, but a lot of my friends didn't listen to what I listened to," she says. That was the case even when she started singing banda professionally, when she was only 11 years old.

Things changed, she says, when she went to high school and sought out friends who knew nothing about her nascent fame.

"I started hanging out with people who didn't know me, who didn't know that I sang, and that's when [my music] turned around."

In 2003, Pérez inked with Fonovisa and released "Déjeme Llorar," which peaked at No. 29 on the Billboard Top Latin Albums chart, driven largely by the single "Esoy Enamorada."

The hilarious track was a bilingual mishmash of banda and rap featuring an English-speaking Pérez verbally sparring with her old-fashioned, Spanish-speaking "dad"—Los Angeles radio personality Don Cheto of KBRV—about her dating choices.

The song reached No. 7 on the Billboard regional Mexican airplay chart.

But promotion of Pérez's follow-up album, "Aquí Me Tienes," stalled after she got pregnant.

Now, following the birth of her daughter, Pérez is back in the saddle, and Fonovisa says it is fully backing her. Putting reggaetón into the mix, Fonovisa marketing VP Alberto Del Castillo says, will help reach Pérez's young fan base, who might not go for straight banda.

"With her first album, we realized that 90% of her audience are young people who are born here of Latin parents," Del Castillo says. "They have Latin customs, but an Anglo influence."

Indeed, "Ésto Es Amor" includes a mixture of styles, with reggaetón on some tracks, hip-hop on others, and banda as the dominant presence.

Because Pérez's base is banda, the single will not initially be promoted to Latin rhythmic stations—unlike the music from urban regional groups like Akwai or Crooked Stylo—but to regional Mexican stations.

Although this might seem counterintuitive, many leading regional Mexican stations like KBUE have a youth-leaning audience and share listenership with rhythmic top 40 outlets.

"Yolanda's radio hits have always had hip-hop in them," says Eddie León, VP of programming for Liberman Broadcasting, who also works on Pérez's projects as a radio consultant.

Currently, León adds, "more radio stations are playing reggaetón and hip-hop with a lot of success, so we have a combination of the music Mexicans like with the genres that are hot."

For Pérez, the mixture is simply part of her persona.

"Reggaetón is just an ingredient," she says. "I did it because it's one of the styles of music I like to listen to."

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**Fact File**

**Label:** Fonovisa Records
**Management/Booking:** Refugio Pérez
**Publishing:** none
**Lastalbum:** "Aquí Me Tienes" (2004), 24,000
**Best-selling album:** "Déjeme Llorar" (2003), 50,000

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**NASHVILLE SCENE**

**The Kenny & Amanda Smith Band**

A previous winner of the IBMA's emerging artist of the year award, the quintet recently released its second Rebel Records album, "Always Never Enough."

This year, Kenny Smith is not only singing, he is also running the IBMA's recorded event of the year category for his collaboration with Larry Sparks.

Kenny got his start as a member of Claire Lynch's Front Porch String Band, and later joined Lonesome River Band. As a member of that group, he won the IBMA's guitarist player of the year award in 1998 and 1999. His first solo album, 1999's "This Side of Damen," also marked the professional debut of his wife, Amanda. After Kenny left Lonesome River Band in late 2001, he and Amanda formed their own group and signed with Rebel in 2004.

**Wildfire**

Wildfire, an IBMA nominee in the emerging artist of the year category in 2003, comprises former members of J.D. Crowe's New South. The Knoxville, Tenn.-based band includes Phil Leadbetter (resonator guitar/vocals), Robert Hale (guitar/vocals), Darrell Webb (mandolin/vocals), Curt Chapman (upright bass) and Barry Crabtree (banjo).

Wildfire was the house band at Dollywood during the 2000 and 2001 seasons.

The act's third Pinecastle Records album, "Rattle of the Chains," was released Sept. 20, and the group continues to tour in support of it. Leadbetter and Webb have each released two solo albums.

**ACM Officers**

The Academy of Country Music board of directors has appointed Gayle Holcomb of the William Morris Agency to a third term as chairman. Rod Essig of Creative Artists Agency was named president.

Essig succeeds Blue Hat Records and Corleew Music Group president/CFO David Corlew, who resigned as ACM president in August; his term was due to expire this month.

Steve Dahl of Monterey Peninsula Artists was appointed VP. John Dorris of management firm Hallmark Direction was reappointed treasurer. Bill Mayne of 901 Music was reappointed parliamentarian, and ACM staff member Tiffany Moon was named board secretary.

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**A Diverse Rebirth**

Soul Band Combines Old-School Soul, New-School Sounds

Los Angeles-based collective Rebirth wants to bring back a '70s radio format—but with a twist. Instead of an album-oriented rock, the seven-piece would call it album-oriented soul.

"Look, it's really about listening to the whole album," Rebirth founder and keyboardist Losito says. "We created our album with that philosophy in mind."

The group's new CD, "This Journey In," calls to mind the fertile period when R&B bands like Earth, Wind & Fire, Ohio Players and Roy Ayers' Ubiquity were the norm. Bridging old and new school with a progressive mix of soul, funk, hip-hop and jazz and Brazilian house, the seamless, 11-track set takes the listener on an ecstatic, pleasurable ride.

Besides Losito, the group comprises Noelle Scaggs (lead vocals), Chris "C-Guest" Taylor (drums), Patrick Bailey (guitar), Gregory "Leetic" Malone (bass), Raoul "Little Fat" Gonzalez (percussion) and Mark Cross (keyboards).

The band wrote and produced its musical travelogue, which also symbolizes another journey. Having built a fan base from Los Angeles to Dublin in the last 15 years through the release of several singles, Rebirth is finally issuing its first album.

The biggest challenge in fulfilling that dream, Losito says, was the lack of "a lot of resources." But there was creativity to spare. Losito co-founded the group's label, Kajmere Sound Recordings, and its parent, KSD Music.

The latter offers tour booking, marketing, distribution (including digital) and TV/film licensing services to help fund the label.

Some 17 artists—including rapper N8E, who collaborates with writer/producer/artist Jon B.—are under the Kajmere umbrella. Another successful revenue and awareness stream has been Kajmere's 8-year-old Boutique Nights weekly event. The L.A. underground club night, held at...
Deus Starts ‘Revolution’ All Across Europe

Six years after previous studio album “Ideal Craa9” (Island), top Belgian alternative rock quartet Deus is back with “Pocket Revolution.”

The album was released Sept. 9 in Belgium and debuted at No. 1 on the Ultratop chart for Flanders. It stayed there for four weeks, the longest chart-topping run to date by a Belgian rock band.

“Pocket Revolution” subsequently appeared across Europe Sept. 12, a U.S. release is not set yet. It is the band’s fifth studio set and is the first with V2 for the world outside Belgium, where Deus remains signed to Island/Universal.

“The album could have been finished before.” Universal Music Belgium product manager Cathy Du Prez says, “but personnel changes in the band slowed the recording process.” European shipments already exceed 40,000 units, according to Universal and V2. London-based V2 international product manager Dan Petement says he is confident “Pocket Revolution” will hit its initial global target of 150,000 units.

Deus songwriter/frontman Tom Barman is signed to EMI Music Publishing. The band is touring Europe through the fall, booked by Helter Skelter.

—MARC MAES

MEW SKIES: Danish alternative rock quartet Mew is aiming high with fourth album “Mew and the Glass Handled Kittes” (Sony BMG).

The album, released in Scandinavia, Japan and the United Kingdom during September—entered the International Federation of the Phonographic Industry’s Danish chart Oct. 3 at No. 2. It appears on the act’s own Alarm imprint in Denmark and on Epic elsewhere.

Sony BMG U.K. international marketing manager Carina Grace says the initial releases target markets where Mew built a profile with previous album “Frengers” (2001). Mew opened for R.E.M.’s Scandinavian shows this summer and headlined its own U.K. shows in September. Scandinavian bookings are by Beathone. PTA deals with the rest of the world except the United States, where the act goes through High Road Touring.

—STEVE ADAMS

X FACTOR: Having previously drawn favorable press comparisons to Radiohead and Talking Heads, Irish post-punk band Bell X1’s new contains third album “Flock” (Island/Universal).

Bell X1’s angular take on new wave music has already received international exposure by airing in a number of TV commercials and high-profile TV dramas, including “The OC” in the United States. Songs have also appeared on several film soundtracks.

The County Kildare band, fronted by vocalist Paul Noonan, was originally called Juniper. Its former members include singer/songwriter Damien Rice, who quit in 1999 for a solo career. “Flock” was issued Oct. 14 in Ireland. U.K. and European releases are scheduled for February, with a U.S. date to be confirmed.

After a 13-date October tour of Ireland, the band will play U.K. dates in December. European booking is through ITB.

—NICK KELLY

Angie Stone“ encompasses such signatures as “No More Rain in This Cloudy” and “Can’t We Just Be Friends,” plus new tracks “Lit- tle Boy” and “I Wasn’t Kidding,” the CD’s lead single.

A DVD complement, “Stone Hits Live: The Very Best of Angie Stone,” is culled from a concert at Atlanta’s Civic Center.

Stone has joined the touring cast of the musical “Why Good Girls Like Bad Boys.” Its limited run kicked off Oct. 18 in San Antonio.

Capitol’s Faith Evans gets into the holiday spirit on “A Fulfilled Christmas,” due Oct. 25.

CLARIFICATION: In the Oct. 15 issue, this column misidentified Kenard Gibbs’ position at Vibe magazine. Gibbs is president; Len Burnett is publisher.
THIRD DAY HAS TIMELY ‘CRY OUT’

NASHVILLE—Some songs, even though they may not be written specifically about an event, often take on a greater significance in light of world tragedies: think Enya’s “Only Time” following the Sept. 11, 2001, attacks.

This is such a moment for Third Day with “Cry Out to Jesus,” the lead single from the Grammy Award-winning band’s Nov. 11 set, “Wherever You Are,” on Essential Records.

The track debuted on the Billboard Hot Christian Songs chart in the Sept. 17 issue and bullets at No. 3 this issue. Penned by lead singer Mac Powell, the song has struck a chord with listeners in post-Katrina America. Powell, however, wrote the song long before the recent hurricane’s devastation.

“There’s always tragedy going on in the world, but when something like Katrina hits home, it’s great to be able to have a song on a record that is going to minister to people,” Powell says.

Powell is joined in Third Day by bassist Tai Anderson, guitarist Brad Avery, drummer David Carr and guitarist Mark Lee. Although Powell is the principal songwriter, Lee and Avery also contributed tracks to the new album.

Powell says at least the band members were just bringing songs to the table they liked, but after they began recording they realized a theme had emerged. “There’s this message of hope through adversity,” he says of the album, which the band produced with veteran Brown Bannister. “Hopefully, it will be an encouragement to people who are struggling through a hard time.”

Since forming more than a decade ago, Powell says the band members have gone from being carefree bachelors to married fathers juggling multiple responsibilities.

“I hate to use the word ‘maturity,’” he says with a laugh, “but when you’re older, you notice other people’s struggles more. Seeing some things that have happened to us and our families and friends—these songs have come from that.”

The band’s last studio album, “Wire,” was produced by Paul Ebersold (3 Doors Down, Sister Hazel) and has sold 424,000 units, according to Nielsen SoundScan. “It was a record for your mind,” Powell says. “We wanted to make people think about their faith and where they are.”

FACT FILE

Label: Essential Records
Management: Creative
Trust Management
Booking: Creative Artist
Agency
Publishing: EMI
Christian Music
Publishing (ASCAP)
Best-selling album: “Offerings: A Worship
Album” (2000), 895,000
Last studio album: “Wire” (2004), 424,000

Higher Ground

DEBORAH EVANS PRICE  dprice@billboard.com

Phelps Forges Ahead As Full-Time Solo Artist

Taking a leap of faith is rarely easy, but the rewards are often worth it. Just ask singer/songwriter David Phelps.

After eight years with the Gaither Vocal Band, Southern gospel patriarch Bill Gaither’s successful foursome, Phelps departed to devote himself to his solo career. The fruit of that labor is his new Word Records album, “Life Is a Church,” which debuted at No. 11 on the Billboard Top Christian Albums chart in the Oct. 15 issue.

“I began to feel like it was time to move on,” he says of his waning days with the Vocal Band. But he admits it was hard to leave a safe, successful gig. “I’d always dreamed about being in the Vocal Band and when I started thinking it might be time to move on, I asked myself, ‘Am I crazy?’

He talked to his wife, parents, pastor and others closest to him. That inner circle encouraged him to step out.

“It was a step of faith,” he admits. “It was a really comfortable place to be and a great platform for me over the past eight years. There was so much good about it. So I honestly was just scared to death [to leave]. Then I really felt like God spoke to me and said: ‘I’m going to be at the next thing, and when you’re ready to join me, I’m going to be there.’

Thus far the Texas native is making interesting, not obvious, choices as he pursues his solo career. For example, instead of using one of the usual suspect in the Christian music arena to produce the album, Phelps enlisted Greg Bierck, whose credits include Barbra Streisand and Jessica Simpson.

“He’s been in charge of a lot of vocals on a lot of different projects and that was really his strong point,” Phelps says. “I wanted someone who was going to work me really hard.”

Known primarily for his amazing tenor, Phelps is also an accomplished songwriter who wrote or co-wrote seven of the album’s 11 songs. However,
The event is the first in a series of eight concerts sponsored by Chevy, with whom the band has been involved for nearly four years. The events are billed as "Chevrolet Presents Third Day All Access Stories & Songs." Fans win tickets to the limited-attendance shows via the act's Web site, which also promotes Chevy's single line. In addition to new music, the band will perform previous hits and answer questions from the audience.

Chevy will further tie in with the concerts by having signage at the events, and possibly cars from the new product line, says Tim Hudgins, Chevrolet regional marketing manager for the Southeast region.

To build prerelease excitement, the label is taking preorders for the album on the band's Web site and through major Christian retail chains. According to Dean Diehl, Provident Label Group senior VP of marketing, consumers who order "Wherever You Are" before street date will get a custom version of the album that includes two bonus cuts and a remix of "Cry Out to Jesus." Essential is part of Provident Music Group.

"Wherever You Are" will be released with three covers. "It fits the theme," Diehl says. "We've got the band in three different settings: There's one in the middle of a town, one in the middle of a field and one where they are standing on the rocky side of a mountain." Content is the same on all versions.

Additionally, "Wherever You Are" will come out as a Dual Disc in May with bonus tracks and behind-the-scenes footage of the Georgia-based act.

for the title track, he selected a tune by hit Nashville writer Marcus Hummon: "Life Is a Church," just so completely wrapped up what this record was about for me," Phelps says of the title track. "There are songs on here about kids, marriage, family and about how God encompasses all those things. The song says that we can find lessons about God and eternity in everyday things that every single one of us goes through."

"Life Is a Church" is Phelps' fourth solo release. He recorded two albums for Spring Hill Music (one a Christmas collection) before joining the Word roster and releasing "Revelation" in 2004. In his solo career, Phelps has to walk a difficult line between launching a career as a Christian pop artist while not alienating the Southern gospel fans who loved and supported him as a member of the Gaither Vocal Band.

"I know that we've got some hurdles to jump over," he says, especially in terms of fighting Christian AC radio's perception of him as a Southern gospel singer. Exposing the music is the key, and his live shows are winning Phelps a new, younger audience.

"I really feel like if people knew the kind of music that we're actually doing, they would enjoy that," he says. "So my job is to educate them, to persevere, and we'll continue to grow it and grow it slowly. We have a chance to not switch our audience but open our arms wider."

SIGNINGS: Texas-based worship band Pocket Full of Rocks has signed with the recently re-launched Myrrh label. Look for the band's debut next year.

Worship leader Carl Carter has inked a deal with Spring Hill Worship. His album, "Unfailing," is due in March.
LOS ANGELES—As GM of West Coast operations and senior VP of artist and industry relations for the Recording Industry Assn. of America, Joel Flatow serves as the Los Angeles liaison between the RIAA and other facets of the music community on issues that concern the industry as a whole. But he has also made Washington, D.C., rock. Flatow has brought acts as diverse as Red Hot Chili Peppers, Kid Rock, Peter Cincotti, Alicia Keys and the late Johnny Cash to the nation’s capital—all in support of record industry causes.

In his role as head of the RIAA’s industry relations program, Flatow, who started with the group in 1995, was instrumental in helping form the Music United for Strong Internet Copyright Coalition in 1999. In an offshoot of the Coalition’s work, Flatow, along with members of the Recording Academy, now helps organize semi-annual retreats for music industry CEOs to discuss shared issues of concern.

Q: You moved from D.C. to Los Angeles in 2000 to open the RIAA’s West Coast office. Why was that needed?
A: There was such a concentration of our own members here in Los Angeles, [plus] the greater [music] industry...so there was a need to connect the dots to help represent our members out here. In L.A., specifically, a bit of the mission is to get recording industry issues paid attention to in a town that has focuses on film and TV issues. For instance, recently I helped put together a panel through all the L.A. area chambers of commerce to focus on joint issues of music and movie piracy.

Q: What pieces of California legislation have your attention?
A: We’re strongly supporting a bill in the legislature to toughen standards to fight physical piracy of music and to make those standards more parallel with current ones on the movie piracy side. There are also some discussions emerging with the state’s college and university systems to promote legal downloading, as well as to address piracy on those systems.

Q: The RIAA and artists have often been divided. How do you make artists understand that there are also issues that unite you?
A: You have to be frank where the interests intersect and respect where they don’t. But think right now there’s far more that unites than divides...Artists, frankly, have been probably the single most effective messengers on issues of the sharing, CD burning and other issues.

Q: What are you working on other than piracy?
A: A broad range of interests. One of the biggest things...is the recent CEO Summit which brought together the leaders of every major music industry organization to talk about...issues varying from media issues to technology to piracy to freedom of expression. [Part of...my role is to help facilitate a good-working relationship between all these groups.]

Q: What is your goal for the next 10 years for the RIAA?
A: I think the RIAA will always have a role in terms of legal issues, but I think what will increasingly emerge is connecting fans in terms of cultural issues and technological issues.

Q: You performed as a tenor with the Washington Opera for 10 years. How does your background help you in your job?
A: Coming from a family of musicians has made me passionate about not only having the public enjoy music and see it as entertainment, but passionate about people behind the music. It also informs my speaking to artists and making the case to them about their involvement...And it has given me a certain bird’s-eye view of the power of music to move people.
ROGUE WAVE
Descended Like Vultures
Producers: Bill Racine, Zane Rhode
Sub Pop
Release Date: Oct. 25

On Rogue Wave’s 2004 debut, “Out of the Shadow,” main man Zach Rogue carried the musical load himself, conjuring emotional, lo-fi indie rock that stacked up favorably alongside Elliott Smith and the Shins. Now wielding a full band to take his tunes to new and exciting places, Rogue knocks it out of the park on “Descended Like Vultures.” While “Caliform” and the wavy opener “Bird on a Wire” improve on the last album’s template, more ambitious tracks like the pounding “Publish My Love” and “Are You on My Side” boast melodies that are both catchy and sticky, especially when delivered in Rogue’s swayng, almost nursery rhyme meter. The sound is thicker and more nuanced, providing the crucial underpinnings for hypnotic, multi-faceted rock. “You,” “Love’s Lost Guarantee” and beautiful acoustic ballads (“California,” “Salesman on the Day of the Parade”) alike. One of the year’s best.—JC

MARTY STUART
Badlands
Producers: Marty Stuart, John Carter Cash
Superlative/Universal South
Release Date: Oct. 25

The ever-affable, ’90s hillbilly rocker Stuart, his hits well behind him, has suddenly re-emerged, with two albums in two months and some of the most daring music of his career. On “Badlands,” Stuart turns his gaze from the blues and gospel of the rural South that permeated his stunning predecessor, “Soul’s Chapel,” westward to the plight of the Native American. There are musical threads that stress country rock (“Badlands”), acoustic-driven western/folk narratives (“Trip to Little Big Horn,” “Wounded Knee”), dramatic recitation (“Old Man’s Vision”), Indian percussion and chanted and broad, cinematic orchestration (“Listen to the Children”). It is all woven seamlessly and ingeniously into a colorful, equal parts pride, rage and glory. Stuart embraces Native American stories and causes with riveting effect.—GE

EMMANUEL JAL & ABDEL GADIR SALIM
Ceasefire
Producer: Paul Borg Rivera
Wyclef Jean’s Music Network
Release Date: Oct. 11

Twenty-something Sudanese rapper Emmanuel Jal has stories to tell. Formerly a child soldier in his war-waged homeland, he has wended through even more nearly unbelievable twists and turns to emerge as one of East Africa’s hottest hip-hop stars. Here, the Christian Jal teams up with one of the most popular and respected musicians from his country’s Muslim north to create an album that bridges religious divides. The pairing of Jal’s rhythmically propulsive hip-hop and Salim’s buoyant Nubian-Sudanese pop, thick with saxophone and accordion, is not always seamless or organic. But this is still one of the most intriguing releases of the year. Be sure to check out Jal’s compulsively danceable “Awa” and Salim’s graceful track “Ya Salam”—AT

MADONNA
Hung Up (3:23)
Producers: Madonna, Stuart Price
Writers: Madonna, S. Price, B. Anderson, B. Uwekeke
Publishers: various
Warner Bros. (digital download)

The queen of reinvention has achieved the seemingly impossible yet again: in the footsteps of her least successful album ever, 2003’s preachy, melody-breaching “American Life,” Madonna returns with a song that will restore faith among her minions, fans of pop music and radio programmers. “Hung Up” is pure distraction: frothy and nonsensical and oddly catchy. With an extravagant sample of ABBA’s “Gimmel Gimmel Gimmel” (A Man After Midnight), the song delivers instant familiarity, but Stuart Price and Madonna add a chugging groove and singalong call to arms that build “Hung Up” into its own worthy creation. Yes, Madonna, we still believe in the beat.—CT

MARIAH CAREY
Don’t Forget About Us (3:53)
Producers: Jermaine Dupri, Mariah Carey, Bryan-Michael Cox
 Writers: M. Carey, J. Dupri, B. Cox, J. Austin
Publishers: various

stand Def Jam (CD promo)

“We Belong Together” certainly restored Mariah Carey’s A-level status at radio. But after 14 weeks at No. 1, it is safe to say that the song has made its point. So it is curious that “Don’t Forget About Us,” added to the expanded release of “The Emancipation of Mimi,” is little more than a continuation of the hit. Tempo, lyrical style, instrumentation and vocal stamp are all cast in precisely the same mold as “Together.” On its own, “Forget” is a soulful, satisfying track, but it suggests Carey has not moved past the hit. She sounds more comfortable, but her songs do not seem to mind. This insta-smash should usher the rejuvenated entertainer through the holidays and beyond.—CT

ROCK
THE FIERY FurnACES
Rehearsing My Choir
Producer: Matthew Friedberger
Rough Trade
Release Date: Oct. 25

Never afraid to divide critics or fans, the wildly talented brother/sister team of Matthew and Eleanor Friedberger reach new heights of weirdness with a varsity project album staring their 85-year-old grand-mother Olga Sarantos. This sprawling song-cycle is a fictional recounting of Sarantos’ life in Chicago more than over a half-century, with matriarch and granddaughter trudging off vocals. Think of a visit to Nana’s house reimagined as alt-Broadway musical theater. If you can accept that it is even more verbal and melodically schizophrenic than 2004’s idea-gorged “Blueberry Boat,” you’ll be in a position to endure Sarantos’ dominating spoken-word narrative—and they will be hard not to be—there are fleeting gems to be found in the pastiche of zigzagging riffs and shifting tunes.—BG

FIREFIELD MINISTRY
Their Rock Is Not Our Rock
Producers: Nick Kuzmicz, Liquor and Poker
Release Date: Oct. 18

From Los Angeles by way of Cincinnati, Fireball Ministry’s third album is more of the same for them—and thank God for that. The quartet’s melodic, bluesy hard rock fits like a broken-in denim jacket. Vocalist/guitarist James A. Ruta II sometimes sounds like Ozzy Osbourne, and the riffs he supplies with guitarist Emily J. Burton are nimble. The quartet approximate a streamlined version of Osborne’s former band. Songs like first single “Sundown,” album opener “It Flies Again,” “‘Under the Thunder” and “In the End” are hooky, straight-ahead rock that is heavy enough to have the band touring with Opeth, yet with a throwback appeal that has also led to tours with Blue Oyster Cult and Uriah Heep. While the album is straightforward, and occasionally gets bogged down in sameness, ultimately, the power of the riff wins out.—BT

COUNTRY
GARY ALLAN
Tough All Over
Producers: Mark Wright, Gary Allan
MCA Nashville
Release Date: Oct. 11

When Gary Allan sings “Just Got Back From Hell,” one just cannot help but believe him. In his first album since tragedy struck his family, his emotional depths rarely head heard in mainstream country. Loss is the theme, filtered through ragged vocals on the rocking title cut and the deeply sad “Best I Ever Had.” Pain hides behind reverb on the clever “Ring” and the perceptive “Promise Broken,” while the Puttin’ Menace” is stone country self-pity that would work in any era. A world-weary vocal powers the rollicking piano-based ballad “Life Ain’t Always Beautiful,” and “He Can’t Quit Her” provides serious bite. Finally, Allan’s rolling ballad “Putting My Misery on Display” is about as fine a bridge between artist and audience as we have heard in a while. A triumph, however hard-earned.—RW

POP
JON SECADA
Same Dream
Producers: Various
Big 3 Records
Release Date: Oct. 14

Jon Secada has made the album of his career. Thirty years after setting a new standard for soaring male vocals accompanying airborne real-clothed vocals, Secada showcases all the flavors he has mastered over time. This is the kind of meticulously produced album that most of us thought were a thing of the past. Every one of the 13 tracks on “Same Dream” accomplishes a distinctive mission. There is the uptempo Latin pop gem “It’s Over” and first single “Window to My Heart” (already charting at AC), the heartbreaking ballad “Last to Know” and the hopeful, intimately voiced “Lies I’ve Told.” There is also a reggaeton jam, an R&B sizzler that samples Hall & Oates and versions of two hits Secada wrote for others: “She’s All I Ever Had” for Ricky Martin and “Coming Out of the Dark” for Gloria Estefan. “Dream” only grows more fruitful with repeated listening. Fine work.—CT

LATIN
BEBO DE VBDELS
Bebo De Cuba
Producers: Fernando Trueba, Nat Chediak
Caribe 54 Records/DLN
Release Date: Oct. 4

“De Bebo De Cuba” is one of those albums that is so good-looking—with its two CDs, DVD and thick booklet—that it begs to be listened to. Do not expect the intimacy of previous Valdés albums here, but instead, a big band sound that finally displays the artist’s prowess as an arranger, composer and pianist. Disc one, “Salsa Cubana,” is a collection of pieces that pay tribute to continued on page 601

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Vaid's homeland. Both elevated with forceful, it brings to mind the big, fat sound of Chico O'Farrill. Disc two, "El Solar De Bebo," is a series of jam sessions, jazzier, and less full in sound, but built upon evocative, lyrical melody lines that tend themselves to imaginative improvisation.—LC

JAZZ

ALEXANDER MCCABE The Round Producer: Alexander McCabe Wamco Music Release Date: Oct. 11 Alto sax journeyman Alexander McCabe has a fine CD in hand with "The Round," joined by Joe Barbat (piano and recorded), Steve Johns (drums) and Ugonna Okegwo (bass). The eight-song disc features five originals by McCabe, two by Barbat and one by Johns. Barbat and Okegwo repeatedly essay particularly tasty solos, and Barbat's accordion, as heard on the title track, provides an intriguing departure. McCabe's alto sax sound is a study in versatility. On "Village Walk" he works a beautiful, warm tone, then follows on "Jug" with a much brighter, bop-like solo that sets the mood for Barbat's follow-up. "Yours," propounded by Okegwo's urgent bottom line, is a swinging piece that offers everyone in the quartet a chance to set sail.—PPW

DURAN DURAN Live From London Rounder Release Date: Nov 1 "Live From London" captures the reunited fab five in fine form during its sold-out string of concert dates at London's Wembley Arena in spring 2004. The 20-song set includes all the obvious hits, but also throws in fan favorite album cuts like the haunting "The Chauffeur" and "Which One Was" that some believed singles sound even closer now than they did way back when ("The Wild Boys") but others have aged marvelously. The already funky "I Don't Want Your Love" turns into a raw jam, while the serenading version of closer "Rio" is an extended funk throwdown. The DVD is also outfitted with an animated commentary on the band and an amusing and enlightening documentary. A deluxe edition includes "I Don't Want Your Love" in 3-D as well as an audio CD with 10 selections from the show.—KC

NEW & NOTEWORTHY METRIC Live It Out Producer: Jimmy Shaw Last Gag Release Date: Oct. 4 For music fans who enjoy revisiting '70s and '80s pop, the influx of retro rock bands is a blessing. But these days it is becoming harder to distinguish one band from the other. However, Metric's whimsical blend of new wave and Britpop sets it apart. With swirling synthesizers, grinding guitars and an underlying dance beat, the Canadian quartet is reminiscent of such groups as the New Pornographers, Blondie and the B-52's. Of course, that has a lot to do with Emily Haines' vocals, which are an enchanting mix of melancholia and spunk. These elements blend together perfectly on tracks like "Handshakes" and "Monster Hospital." Although Metric might get lost in the ongoing mainstream melee, "Live It Out" has all the right ingredients for building a strong underground fan base.—KK

VITAL REISSUES

GEORGE HARRISON AND FRIENDS The Concert For Bangladesh Producers: George Harrison, Phil Spector Apple/Capitol Release Date: Oct. 25 In 1971, Harrison introduced the concept of arena fund-raising benefit shows with "The Concert for Bangladesh." The star-studded package holds up well as a live greatest-hits collection (mostly Harrison songs from the early '70s and a sprinkling of his Beatles tunes), a fine six-song Bob Dylan set (including Harrison's previously unreleased version of "Love Minus Zero/No Limit") and Leon Russell's wild-eyed, blues-based "Jumpin' Jack Flash"/"Youngblood" medley. As he did on the "White Album," Clapton sings the six-string on "While My Guitar Gently Weeps," Billy Preston rocks with rousing organ spirit on "That's the Way God Planned It" and Ringo Starr comically forgets the words to his then hit-"It Don't Come Easy." But the revelation is the exhilarating concert, lief off the improv-laced eastern Indian classical tune "Bangla Dhu," featuring sarod master Ravi Shankar. Also available: the first DVD of the 1972 concert film with copious bonuses.—DO

ROB

ALANIS MORISSETTE Crazy (3:44) Producer: Glen Ballard Writer: Seal Publisher: S2Z, BMG (Maverick) CD promo Considering the schizo mix of iPod and Jack radio playists, it is not surprising that Alanis Morissette chose Seal's sublime 1991 "Crazy" to spice her best-of, "The Collection," out Nov. 25. Ballad meets '90s faux rock disco thrash is a bit disconcerting. Ms. Morissette puts out wonderful songs, but her detractors and sugar-tongued critics who can't stand a bit of semi-encrusted, pulsing guitar, as if she were trying to win a dancefloor kiss from Madonna. The vocal performance throughout the year's "controversial" Seal's template and works up a shivery groove that recalls the furry bravado of "Working Man" by "Don't Let The Sun Go Down On Me" by "Wonderwall." Harrison, Phil Spector

DURANT DURANT Live From London Rounder Release Date: Nov 1 "Live From London" captures the reunited fab five in fine form during its sold-out string of concert dates at London's Wembley Arena in spring 2004. The 20-song set includes all the obvious hits, but also throws in fan favorite album cuts like the haunting "The Chauffeur" and "Which One Was" that some believed singles sound even closer now than they did way back when ("The Wild Boys") but others have aged marvelously. The already funky "I Don't Want Your Love" turns into a raw jam, while the serenading version of closer "Rio" is an extended funk throwdown. The DVD is also outfitted with an animated commentary on the band and an amusing and enlightening documentary. A deluxe edition includes "I Don't Want Your Love" in 3-D as well as an audio CD with 10 selections from the show.—KC

ADDITIONAL REVIEWS

- Sinéad O'Connor, "Throw Down Your Arms" (Taylor)—That's Why There's Chocolate and Vans!
- "Breeze," "Summer in the Southeast" (Deep City)
- "The Living Water," "In the Blood," "Water," "Fate Today"
- "Ghost" hits, it could kill big, giving the band its third top 40 appearance.—BT

AC


After fulfilling the holy duty to provide versions of standards, a number of long-lived pop artists are now recording their previous hits in an acoustic setting. Cyndi Lauper has been there already, having added an unfortunate reggae rhythm to The Clash's "Girls Just Want to Have Fun." While some of her upcoming "The Body Acoustic" is equally superficial, "Time After Time," featuring Sarah McLachlan, becomes sadder and more poignant than before. Production is minimal but sufficient to carry the ballad. Lauper and McLachlan are haunting, as if staring down their own mortality. Lauper has never failed at capturing exactly what a song needs to express, but "Time After Time" is now a consummate companion for grief.—CT


Publisher: Blow the Doors Off (Jersey Shore Music) (BMI)

Reprise (CD promo)

New Jersey's My Chemical Romance returned this year's (and last year's) breakout band. Sophomore album "Three Cheers for Sweet Revenge" is well past gold off the strength of the set's first two singles, "I'm Not Okay (I Promised)" and "Helena (So Long and Goodnight)." The debut album of "The Ghost of You" is as close to a ballad as anything on the album, and MCR pulls it off pretty well. The album adds a new sound to the band's palette, which is saying something for a band that has been called a "Ghost" hit. It could hit big, giving the band its third top 40 appearance.—BT

MUSIC AUGUST 2005
Keys, ‘Unplugged’ Link Arms For Third No. 1

There must be days when Alicia Keys wonders what the other 199 slots on The Billboard 200 are for, because each of her three albums have started no lower than No. 1. That streak continues with the new “Unplugged,” her first live album.

Keys’ turn with the MTV franchise yields an opening week of 196,000 copies, right in line with the forecast that distributing label RCA Music Group had projected from chains’ first-day reports. This also marks the songwriting performer’s third No. 1 on Top R&B/HiP-Hop Albums.

Keys’ first and second albums each had larger openings: 236,000 for “Songs in A Minor” in July 2001 and 618,000 for “The Diary of Alicia Keys,” which arrived in November 2003. Combined, the first two have sold 10.3 million copies, almost 6 million of that rung by the first one.

Given the nature of live albums, a slower start for Keys’ “Unplugged” is no cause for alarm. In fact, of the 30-plus albums associated with MTV’s “Unplugged” franchise that have reached stores, only Nirvana’s started with a larger number. The band’s MTV Unplugged in New York” rang 311,000 in November 1994, some seven months after the suicide of frontman Kurt Cobain.

The Keys and Nirvana outings were the only “Unplugged” albums to debut at No. 1. The only other associated title to reach the summit was Eric Clapton’s 1992 set “Unplugged,” which the following year leaped 5-1 in the week after that album and its songs collected a boatload of Grammy Awards.

Since 1992, when Mariah Carey’s became the first to draw chart ink, 25 different “Unplugged”-branded albums have appeared on The Billboard 200—including two that emanated from MTV’s Spanish-language channels. Not counting the few “Unplugged” sets that fell shy of the big chart, those 25 albums represent combined sales of 29.9 million.

IN THE BULLETIN: Youth should be served next week when it is practically certain that Ashlee Simpson’s sophomore set will bow atop The Bill- board 200. Early sales cited by chains have chart watchers predicting a start in the range of 250,000-270,000. Her first one began at 379,500 in July 2004.

Jessica Simpson’s younger sister was the subject of much satire and criticism from the lip-sync snafu that tainted her October 2004 appearance on “Saturday Night Live,” but her young fans seem unafazed by the controversy. Her “Au-tobiography” logged another six months on The Billboard 200 after that ill-fated telecast. Some 820,000 copies of the 2.9 million that her first album has sold were rung since then.

Adult-leaning sets from Rod Stewart, Martina McBride, Stevie Wonder and Chris Botti accompanied the Oct. 18 release of Simpson’s “I Am Me.”

Were it not for Simpson, Stewart’s fourth dip into the Great American Songbook (as many years would likely lead the list with a start of 180,000-200,000. Look for McBride to begin in the range of 140,000-150,000, which would be her largest Nielsen SoundScan week to date.

Wonder is also on track for a much larger week than either of his two previous SoundScan-era albums achieved, projected to begin in the range of 105,000-115,000. And trumpeter Botti has a slot at a career high week of around 50,000, a handsome number for a jazz album of standards (Billboard, Oct. 22).

Next week’s top 10 will also greet hip-hop and modern rock, with rapper Bun B primed to begin at 100,000-plus and veteran British band Depeche Mode on course for a start of at least 95,000.

LIGHTS, CAMERA: In the week that sets from Cameron Crowe’s latest film, “Elizabethtown,” and ABC series “Grey’s Anatomy” dent The Billboard 200 (at Nos. 125 and 190, respectively), we note that soundtracks have sold 15.9 million so far in 2005, compared with 20 million through the first 41 weeks of 2004.

For week ending Oct. 16, 2005. Figures are rounded. Compiled from a national sample of retail stores and each sales report collected and provided by Nielsen SoundScan. Nielsen SoundScan counts as current only sales within the first 18 months of an album’s release (24 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

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*POP 100: The top 100 singles & tracks, according to Nielsen Broadcast Data Systems Inc. All rights reserved. POP 100 AIRPLAY: Legend scored below chart. SINGLES HITS: A chart used to compile for sales and promotions. © 2005, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HITPREDICTOR: See Chart Legends for rules and explanations. © 2005, Promonad and HitPredictor are trademarks of Think Fast LLC.*
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B5BKS2
### R&B/HIP-HOP Airplay

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<td>LIKE YOU</td>
<td>RERTH (RERTH)</td>
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<td>RUN IT!</td>
<td>RERTH (RERTH)</td>
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### R&B/HIP-HOP Singles Sales

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<td>4</td>
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<td>SHE'S OUTTA MY LIFE</td>
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### Rhythmic Airplay

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See chart legend for notes and explanations. Yellow indicates record scored title, indicates new release.
### HOT COUNTRY SONGS

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**HOT COUNTRY SONGS Text:**

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<td>Alan Jackson: That's My Kind of Night</td>
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**COUNTRY SALES SINGLES Text:**

### HITPREDICTOR

**HITPREDICTOR Text:**

After setting a new modern-era record for the highest debut on Hot Country Songs, Garth Brooks could make more chart history with "Goat Ride Cowboy," which earns three honors in its second chart week.

The single leaps 18-13, the fastest climb to No. 13 or higher since Alan Jackson's "Where Were You (When the World Stopped Turning)" flew to No. 12 in its second chart week in 2001. Up 6.8 million audience impressions, Brooks song is the Greatest Gainer with 20.9 million impressions in its first full week of airplay. It also logs detections at all but one of the 118 stations on Billboard's Nielsen Broadcast Data Systems-monitored panel and logs the most new stations during the tracking week (26). In addition, "Cowboy" crosses the Airpower threshold, awarded to songs appearing for the first time inside the top 20 on the audience-based chart and the Nielsen BDS detections tally with gains on both. — Wade Jessen
### Hot Latin Songs

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<td>Gainer</td>
<td>14</td>
<td>13</td>
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<td>12</td>
<td>Coat Of Thorns</td>
<td>Marva</td>
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<td>13</td>
<td>Que Ero</td>
<td>Estera Para Cuando</td>
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<td>Se te olvido</td>
<td>Los BandoLlers</td>
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<td>17</td>
<td>Suelta Mi Mano</td>
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<td>18</td>
<td>Quiero Bailar</td>
<td>Don Omar</td>
<td>7</td>
<td>6</td>
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<td>19</td>
<td>La Camisa Negra</td>
<td>Don Omar</td>
<td>6</td>
<td>5</td>
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<td>Mil Amores</td>
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<td>Que Ero</td>
<td>Don Omar</td>
<td>3</td>
<td>2</td>
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<td>23</td>
<td>Quiero que Sepas</td>
<td>Don Omar</td>
<td>2</td>
<td>1</td>
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<td>24</td>
<td>Esta noche de Travesura</td>
<td>Don Omar</td>
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<td>25</td>
<td>No vuelvo contigo</td>
<td>Don Omar</td>
<td>4</td>
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<td>26</td>
<td>El futuro</td>
<td>Don Omar</td>
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<td>27</td>
<td>No vuelvo contigo</td>
<td>Don Omar</td>
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<td></td>
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<tr>
<td>28</td>
<td>No vuelvo contigo</td>
<td>Don Omar</td>
<td>1</td>
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### Top Latin Albums

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<th>Label</th>
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<td>1</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>18.98</td>
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<tr>
<td>2</td>
<td>Gainer</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>17.98</td>
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<td>3</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>16.98</td>
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<td>4</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>15.98</td>
</tr>
<tr>
<td>5</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>14.98</td>
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<tr>
<td>6</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>13.98</td>
</tr>
<tr>
<td>7</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>12.98</td>
</tr>
<tr>
<td>8</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>11.98</td>
</tr>
<tr>
<td>9</td>
<td>Marco Antonio Solís</td>
<td>El Corazon Del Norte</td>
<td>Sony BMG</td>
<td>10.98</td>
</tr>
</tbody>
</table>

Go to www.billboard.com for complete chart data.
**JAPAN ALBUMS**

| #1 | ORANGE RANGE | NO. 1 (GUDOKASCAN.JAP) OCTOBER 13, 2005 |
| #2 | SOUTHERN ALL STARS | LADY STREET JAPAN/LIVIN' COLOR |
| #3 | KUNI KODA | OTTEST X BEND EYES A+ AX/TA |
| #4 | MR. CHILDREN | I LOVE YOU FACTORY |
| #5 | SOUTHERN ALL STARS | LADY STREET JAPAN/LIVIN' COLOR |
| #6 | KT AS INFINITY | DO AS A+ ZOO AX/TA |
| #7 | KUNI KODA | OTTEST X BEND EYES A+ AX/TA |
| #8 | SEAN PAUL | THE TWENTY SEVEN THINGS WARMER MUSIC |
| #9 | MASAYOSHI YAMAZAKI | YAMAZAKI YAMAZAKI THE BEST+ PLUS FOREVER UNIVERSAL |

**UNITED KINGDOM ALBUMS**

| #1 | SUGABABES | NCC 1701 (THE OFFICIAL DWARVES ED.) OCTOBER 13, 2005 |
| #2 | JAMES BLUNT | BACK TO REICH (MUTE) |
| #3 | KATIE MEJRA | LIKE MY CRUEL (PAUL CLARK) |
| #4 | PAUL WELLER | ST 3:25 |
| #5 | FRANZ FERDINAND | I WOULD NOT WANT TO WAKE UP WITHOUT YOU (CAPITOL) |
| #6 | NICKELBACK | BACK TO REICH (MUTE) |
| #7 | KELLY CLARKSON | YOUR SONGS (COLUMBIA) |
| #8 | MARIAN CAREY | PAPER THIN (RTÉ) |
| #9 | BRYN THEREL | SHE'S GOT A HEART OF STONE MCMAHON |
| #10 | NEIL FST | YOU COULD HAVE IT WITH BOTH HANDS (MGM) |

**GERMANY ALBUMS**

| #1 | TOKIO HOTEL | DEINE LIEBLINGSRAPPER (SONY BMG) |
| #2 | DEINE LIEBLINGSRAPPER | (SONY BMG) |
| #3 | BON JOVI | HAVE A NICE DAY (COLUMBIA) |
| #4 | JAMES BLUNT | BACK TO REICH (MUTE) |
| #5 | KATIE MEJRA | LIKE MY CRUEL (PAUL CLARK) |
| #6 | NICKELBACK | BACK TO REICH (MUTE) |
| #7 | FRANZ FERDINAND | I WOULD NOT WANT TO WAKE UP WITHOUT YOU (CAPITOL) |
| #8 | KELLY CLARKSON | YOUR SONGS (COLUMBIA) |
| #9 | MARIAN CAREY | PAPER THIN (RTÉ) |
| #10 | BRYN THEREL | SHE'S GOT A HEART OF STONE MCMAHON |

**FRANCE ALBUMS**

| #1 | JULIEN CLERIC | BRIDE EN A+ AX/TA |
| #2 | ILONA MITRECEY | LE VENT AIMANTÉ NAT | |
| #3 | CALI | MÊME STILF |
| #4 | ALAIN SOUCHON | AVEC LA FÊTE ALORS |
| #5 | THE CORDES | NANCY/ALÉN 

**AUSTRALIA ALBUMS**

| #1 | PETE MURRAY | SEE THE BEAUTY (RTÉ) |
| #2 | NICKELBACK | SUDDENLY (RTÉ) |
| #3 | PATRIZIO BIANNE |ItemCount Incorrect/unshipped music |
| #4 | VARIOUS ARTISTS | ALL THE RIGHT REASONS ROADRUNNER |
| #5 | JAMES BLUNT | BACK TO REICH (MUTE) |
| #6 | KELLY CLARKSON | YOUR SONGS (COLUMBIA) |
| #7 | THE BLACK EYED PEAS | BEHIND THESE HAZEL EYES RELATON |
| #8 | MICHAEL BUBLE | AMERICAN RIDER WARNER |
| #9 | FRANZ FERDINAND | YOU COULD HAVE IT WITH BOTH HANDS (MGM) |

**ITALY ALBUMS**

| #1 | PIERO DANIELE | ISA (RTÉ) |
| #2 | LIGABUE | HOME E COMPAGNO WARNER MUSIC |
| #3 | THE ROLLING STONES | A BIGGER HOLE |
| #4 | BRIGGIO ANTONACCIO | ANDIAMO PANTOLIA |
| #5 | JOVANNOTTI | STAMPA MUSIC |
| #6 | FRANCESCO GUCCINI | AMBRA TV RAI |
| #7 | CRONY JONES | NEW DEAL IN PULCO 

**SPAIN ALBUMS**

| #1 | PREVIOUSE (HE /A) | PINTO REGALO MUSICA |
| #2 | BATUKA | JAPAN JIVE MUSIC |
| #3 | OPERACION TRIUNFO | JAPAN JIVE MUSIC |
| #4 | JOAQUIN SABINA | BAILA LO HOY SONY |
| #5 | IL DIVO | BAILA LO HOY SONY |
| #6 | SERGIO DALMA | BAILA LO HOY SONY |
| #7 | CHAYANO | BAILA LO HOY SONY |
| #8 | NEIL YOUNG | BAILA LO HOY SONY |
| #9 | K. PALMA-BLUERIDERS | BAILA LO HOY SONY |

**SWITZERLAND SINGLES**

| #1 | DON'T CHA | THE JUICE FACTORY (RTÉ) |
| #2 | Celine Dion | IN THE HUM OF LIFE (RTÉ) |
| #3 | CALIN | GAVILANES SONY BMG |

**FINLAND SINGLES**

| #1 | BENZIN | 3RT pk (RTÉ) |
| #2 | HENRIK SVENSSON | UNIVERSAL |
| #3 | PELIMIES | NHAM-24 SINGLE (RTÉ) |
| #4 | JUSSI HIMOSKANTA | (RTÉ) |
| #5 | MINASVUORI | UNIVERSAL |
| #6 | MARIA PAIVANEN | UNIVERSAL |

**POLAND SINGLES**

| #1 | NIGHTWISH | BEST OF THE BEST (RTÉ) |
| #2 | HIM | (RTÉ) |
| #3 | EVA DALPHREN | (RTÉ) |
| #4 | ANNE MATTILA | (RTÉ) |
| #5 | KATRINE VARP | MANNET MUSIC |

**HUNGARY SINGLES**

| #1 | MARIO | NEW (RTÉ) |
| #2 | TRIPPING | HENRIK SVENSSON |
CHARTS

LEGEND

Albums

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for RIAA/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- Where included, this award indicates the title with the chart's largest unit increase.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected in dollars.

Indicates album entered top 100 on The Billboard 200 and has been removed from out-of-print sales.

Singles

Songs showing a significant increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot 100 and Pop Songs charts simultaneously if they have been on the Pop Songs chart for more than 30 weeks and rank below 100. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50. Sales are removed from the Adult Top 40, Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 28 weeks and rank below 25 (for Modern Rock and Latin). 

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail stores, music merchants, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For RIAA/Hip-Hop Singles sales, data is compiled from a national subset of core RIAA/Hip-Hop stores by Nielsen SoundScan.

Singles with the greatest sales gains.

CONFIGURATIONS

- CD single available
- Digital Download available
- DVD single available
- Vinyl Maxi-Single available
- Vinyl Single available
- CD Maxi-Single available
- CDs not included on all singles charts.

HTTPRcATOR

- Indicates the received HittPredictor status in that particular format based on research data provided by HitPredictor. Songs are listed with the dates on which the reports were released. These results are based on weighted averages, Sonos with a score of 6 or more (75 or more for country) are predicted to have the potential, although this is not guaranteed, to rank high on the main chart. This chart focuses on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, poll, and more, visit www.HitPredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Focus is with the greatest club play increase over the previous week.

AWARD CELEBRATIONS

- Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- RIAA certification for net shipment of 10 million units (Diamond).
- Numerals within Platinum or Diamond symbol indicate albums' multi-platinum level.
- For boxed sets, and double albums with a running time of 106 minutes or more, the RIAA multi-platinum award levels are determined by the number of discs and/or tapes.
- Certification for net shipments of 100,000 units (Gold).
- Certification of 200,000 units (Platinum).
- Certification of 400,000 units (Multi-Platinum).

SINGLE CHARTS

- RIAA certification for 100,000 paid downloads (Gold).
- RIAA certification for 200,000 paid downloads (Platinum).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for short-form or long-form videos.
- RIAA platinum certification for net sales of 100,000 units for video singles.
- RIAA platinum certification for sales of 100,000 units for short-form or long-form videos.

DVD SALES/VIDEOS CHARTS

- RIAA gold certification for net shipment of 50,000 units for sales.
- RIAA gold certification for net shipment of 100,000 units for sales of 101 million units for sales of $2 million at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or $2 million at suggested retail price.
- RIAA gold certification for net shipments of 125,000 units or a dollar value of $9 million at retail for traditionally released programs, or at least 25,000 units or $1 million at suggested retail price for non-traditional titles.
- RIAA platinum certification for a minimum sale of 250,000 units or a dollar value of $11 million at retail for traditionally released programs, or at least 50,000 units or $5 million at suggested retail price for non-traditional titles.

www.americanradiohistory.com
### Singles & Tracks

#### Song Index

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<thead>
<tr>
<th>Letter</th>
<th>Title</th>
<th>Artist</th>
<th>Publisher</th>
<th>ASCAP Code</th>
<th>POS</th>
<th>Chart Code</th>
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</thead>
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**ALL**

- **E**
  - LOUISIANA.
  - DADDY.
  - LITTLE.
  - SUGAR.
  - CON.

- **F**
  - STARSHIP.
  - FRIEND.
  - LADY.
  - I.
  - ROY.

- **G**
  - GET.
  - ROY.
  - TINA.
  - SUGAR.
  - CON.

- **H**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **I**
  - PAUL.
  - LITTLE.
  - SUGAR.
  - CON.
  - STARSHIP.

- **J**
  - GET.
  - STARSHIP.
  - FRIEND.
  - I.
  - ROY.

- **K**
  - LITTLE.
  - STARSHIP.
  - FRIEND.
  - I.
  - ROY.

- **L**
  - STARSHIP.
  - FRIEND.
  - I.
  - ROY.
  - LITTLE.

- **M**
  - PAUL.
  - STARSHIP.
  - FRIEND.
  - I.
  - ROY.

- **N**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **O**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **P**
  - PAUL.
  - LITTLE.
  - SUGAR.
  - CON.
  - STARSHIP.

- **Q**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **R**
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  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **S**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **T**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **U**
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  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **V**
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  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **W**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **X**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **Y**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.

- **Z**
  - LOUISIANA.
  - DADDY.
  - SUGAR.
  - CON.
  - STARSHIP.
NOT RATED

-his material
has not yet
b[rased by the RIRA

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646.654.4660
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VMI BUYER WANTED

Will be responsible for purchasing music CDs’s and/or DVD movies. This person must be proficient in Excel and Word. Also must have excellent communication skills, strong work ethic, eye for detail with keen analytical skills. Entertainment purchasing experience a must. Retail rack experience a plus. Please send resume with salary history to: resumes@agent.com or fax to: 954-255-4078

VMI Buyer WANTED
Beverly & SPACIOUS VIEW HOME $1,000,000
Montecito's most beautiful 1925 estates. Entire property restyled. Charming guest cottage & studio. Pool, pavilion and all 4 acres landscaped. Carolee Kahl 805.969.9993

EQUESTRIAN FACILITY $12,995,000
Santa Barbara. 100 acre coastal ranch w/10,000 sf residence, plus 3 add'l houses. 25-stall barn & outdoor arena. Parker/Ellingsberg 805.565.8643

2555, ZOARADA $6,995,000
Sunset Strip. Stunning Mid-Century Estate. Immediate gated grounds, pool & city views. Contact listing agent for more information. John Gatch 310.205.0305

OCEAN FRONT PROPERTY $4,500,000
Monterey. On the sand, one of 12 homes being built. Capitalize on pre-construction prices. Call for more information. Robert/Fael 310.888.3797

COLONIAL MASTERPIECE $3,480,000
Pasadena. Showcase Colonial in prestigious area. Highest quality 4990 sq ft. Designer family rm, custom kit, sprawling grde. Daring & Sinker 805.228.9099

ARCHITECTURAL OASIS $2,250,000
Malibu. Contemporary 3bd/2.5ba home w/ two guest hs on +5 acres. Custom details and finishes throughout. 360 degree views. Very private. William Olson 818.254.6330

CROWN JEWEL $3,250,000
Glendale. 3-bdr's own 5BD/4BA home on 4 acres offers 6131 sf of incomparable quality w/jetliner views to downtown L.A. Roland & Froid 626.228.0909

BREATHTAKING VIEWS $3,300,000
Pasadena. Own your own private peninsula in the Linda Vista Hills. Stunng Contemporary w/separate guesthouse on over 2 acres. Exquisite renovation. Mark Ogden 626.228.0909

SANTA BARBARA RIVIERA $3,195,000
Santa Barbara. Sophisticated yet comfortable architectural detail in 6003/6006 w-ocean, sand, mtn vistas. 3-car garage. Mba/bd w/plotting deck overlooking entire city. Nick Svensson 805.688.8644

32078 CANTERHILL PLACE $2,275,000
Westlake Village. Beautiful estate w/sharining views of mountains and lake. 4bd/5.5bns/bonus rm. Approx 6927 sq ft. Remodeled to perfection, hwd firs, granite kit, pool/Spa, mtn vws. Renee Chandler-Pantar 818.261.1165

PRIVATE-GOLF-DESERT $1,350,000

335-337 FLORES STREET $1,275,000
Miracle Mile. Authentic Spanish-dolce! 2bd/2.5ba w/sof. fpl in lv rm, formal din rm, kit w/whit kit, hwy rd, perfect owner/user. Rory Pusin 310.275.8688

6409 WARENE AVENUE $1,250,000
Hollywood Hills. 2-Story English Country 4bd/3ba rm w/fpl, hwf.. New kit apd, new ba fixtures, cozy patio, pool/Spa & Skyd. Megan Truckless 310.200.8245

TIMELESS RENOVATION $1,250,000
Palm Springs. Impeccable w/-neutral dark & green cloth floors, kit w/ floating glass cab & granite orn. 3bd/3ba, pool/spa, min vws.

OPEN 2-5 1/22-10/23
OPEN 2-5 10/23/05
OPEN 2-4 10/23/05

SPACIOUS VIEW HOME $1,000,000
Santa Ynez. Lovely, 40/d2/2ba hm. Great rm w/picce & blk-n-cabs, viled cel, bay window in brdrg nck, plantations shutters in mtr, newer voc, Lg hved yld. Lisa Ruydor 805.688.3757

UNIQUE & CHIC TWHM $620,000

7135 HOLLYWOOD BLVD. #1107 $609,000
Hollywood Hills. Resembe modern 2bd/2ba. 11th flr city to coast vws. 2 b dr concere, varit, doornn, pool, gym & gat parking.

290 S. MARANGO AVENUE $630,000
Pasadena. Sharp 2-br w/2ba. Updated kit & baths, he flrs, mini, slr, pvt, private patio, 3902 sqft, approx 1650 sqft. Great location.

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DOUG SUK ESTATE $4,495,000

DOUG SUK ESTATE $4,495,000

GEORGEOUS OCEAN/MOUNTAIN VIEWS $4,210,000
Manuelita Sc, Santa Barbara. Like new: Views from every room, top of the line kitchen, spa, a/c, fireplace. Quiet and serene.

RANCHO MIRAGES TREE TOP $3,785,000
Rancho Mirages. 3-bd /2.5-ba, 2,666 sq. ft. Home. Come home to your own tree top with magnificent views and incredible outdoor parks.

CAY CREEK CANYON $3,600,000
Kingsley. Strategic lot within 1/2 mile distance. Private roads. New utilities to house.

DOWNTOWN DOWNTOWN $2,900,000
Downtown Los Angeles. 2-bd /2-ba, 1,340 sq. ft. Home. Renovated in 2004. Walking distance to world class shopping and dining.

OPEN 2-5 7002305

7255 WILSON DRIVE $1,990,000
Hediondilla, La Jolla. 3-bd /2-ba, 1,446 sq. ft. Home. Gated. Has a/c.

ARCHITECTURAL REMODEL $1,499,000
Sunset Blvd. Stunning city views. Spa, fountains, garage, guest house.

SPANISH HACIENDA $1,435,000
Pico Springs. 3-bd /2-ba, 1,446 sq. ft. Home. Gated. Has a/c.

NEW CONSTRUCTION $1,424,000
West Hollywood. Gorgeous new construction with all the amenities. 3-bd /2.5-ba, 2-car garage, city view.

ARROYO GRANDE $1,195,000
Pasadena. A 4-bd /2.5-ba, 1,700 sq. ft. Home. Has a/c. New construction.

1331 WEST 1ST TERCECE $1,745,000
Silver Lake. 3-bd /2.5-ba, 1,745 sq. ft. Home. Gated. Has a/c.

GREAT FAMILY HOME $1,021,000
Santa Barbara. 4-bd /2.5-ba, 1,021 sq. ft. Home. Gated.

OPEN 2-5 1012305

760 HILL PARK DRIVE #111 $650,000
Westwood. 1-bd /1-ba, 650 sq. ft. Condo in a well-maintained community. Amenities include: pool, spa, gym, courtyard.

GRACIOUS LIFESTYLE $445,000
Santa Barbara. 1-bd /1-ba, 445 sq. ft. Condo in a well-maintained community. Amenities include: pool, spa, gym, courtyard.

FANTASTIC LEASE $370,000
Bel-Air. 2-bd /2-ba, 370 sq. ft. Condo in a well-maintained community. Amenities include: pool, spa, gym, courtyard.

OPEN 2-5 022305

975 S. LAKE MESA $399,900
Santa Barbara. 1-bd /1-ba, 399 sq. ft. Condo in a well-maintained community. Amenities include: pool, spa, gym, courtyard.

OPEN 2-5 1002305

550 S. LAKE MESA $399,900
Santa Barbara. 1-bd /1-ba, 399 sq. ft. Condo in a well-maintained community. Amenities include: pool, spa, gym, courtyard.

OPEN 2-5 1012305

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LOVE IS ALL AROUND
By now, you’ve surely seen the Kmart national ad campaign featuring country artist Darryl Worley singing “I Found Love in a Kmart Store.” Or perhaps you’ve recently visited one of Kmart’s 1,400 stores where the track is played (again and again). Well, a quick visit to Worley’s Web site reveals that the track will soon be available exclusively at the retailer. So, when Track’s workaholic editor moderated the “Where Do Great Ideas Come From?” panel at the Oct. 19 conference The Next Big Idea: The Future of Branded Entertainment, he queried panelist Josh Rabinowitz about this.

For those who don’t get outside much, Rabinowitz is the senior VP/director of music at Grey Worldwide, an ad agency that counts Kmart among its clients. According to Rabinowitz, Worley recorded a full-length single version of the song, and Kmart is figuring out how to make it available to the public. And while the 10-week Worley ad campaign is nearing its end, it could be extended, as the Country Music Awards are fast approaching.

Also on the panel were Sony Corp. of America VP of corporate marketing Susan Jurewics, Violator Management and Records CEO Chris Lighty and Armani Exchange VP of event marketing and PR Patrick Daddy. According to Lighty, a new G-Unit sneaker will hit stores around the Nov. 9 release of 50 Cent’s “Get Rich or Die Tryin.” And while it’s not confirmed, Daddy said Armani Exchange will introduce its line (due next year) in its successful A/X Music series. The brand-new sixth volume, mixed by Italy’s Junior Jack, arrived on Star 69 Records. And yes, Daddy says Armani Exchange’s musical partnership with Virgin Megastores continues to grow and prosper.

HEY, MR. DJ
Andy Bell is embarking on his first DJ tour to promote his new single, “Crazy,” and solo album, “Electric Blue,” released by Sanctuary. The Erasure frontman’s two-week trek commences on Halloween at Lotus in New York, followed by stops in Chicago, Baltimore, San Francisco, Austin and other cities. On Nov. 7, he will man the turntables at Avalon in Los Angeles for Wed-Rock, a concert to raise awareness and funds for Freedom to Marry, the gay and non-gay organization working to win marriage equality nationwide. Track wouldn’t be surprised if Bell takes a break from being Mr. DJ to perform a few songs live at a couple of the shows. Track also wouldn’t be surprised if Bell closes this mini-tour with a second New York show.

WAYNE’S WORLD
Ever wonder what happens to the props used in music videos? In the case of the Flaming Lips’ 2004 clip for “SpongeBob & Patrick Confront the Psychic Wall of Energy,” frontman Wayne Coyne simply took them home with him to Oklahoma City. “We bought the mouth that the props department made for us to stand in and used it for Halloween here in my driveway,” Coyne says. “The tongue was made out of old mattresses, and I made a CD that I played through [group member Michael Jones’] bass amp of me just coughing and goggling. Me and my wife were dressed as dentists, so you had to come to my driveway and get some candy from this giant, goggling, choking mouth.”

The band is eying a February or March release for its next Warner Bros. album, “At War: With the Mystics.” The Lips’ long-in-the-works feature film, “Christmas on Mars,” is also due next year.

BLUNT’S LONG TRIP
Who said record companies no longer look to the long term when developing new acts? James Blunt’s Atlantic debut, “Back to Bedlam,” has been out for 52 weeks in Europe (and is just out in the United States). After nearly 30 weeks on the Billboard European Top 100 Albums chart, it has finally reached No. 1. “It’s great news; we’re over the moon here,” Warner Music International executive VP of international marketing John Reid says.

THE 44-YEAR-OLD VIRGIN
Track does not make a habit of pointing you to ads in the magazine. But since we’ve been covering Jason Blum’s departure from Atlantic Records, we feel compelled to direct you to page 89. Enjoy!

WHO’S ON FIRST?
We received a joint press release from Sony BMG and TV company Fremantle International Distribution in which the major is described as “Bertelsmann’s music publishing business.” Either both parties know something that has not yet been made public, or—well, apparently it was a mistake rather than ground-breaking news. Sony BMG is still the joint venture of Bertelsmann’s and Sony Corp.’s music divisions. The irony is that Sony BMG approved the final version of the press release.

MANAGEMENT: First Artists Management agent Robert Messinger expands his role to include partner. He is based in Los Angeles, Calif.

The Firm in Beverly Hills, Calif., ups Jennifer Sousa to manager. She was junior manager at Hallmark Direction Co. in Nashville names Sheila Shipley Biddy co-manager. She was executive VP of national promotion and artist development at Vivaton Records.

HOME VIDEO: Paramount Home Entertainment in Los Angeles promotes Mara Sternthal to senior VP of business affairs and development. She was VP of business development at Universal Music Mobile International in London names Nina Hansdottor VP of marketing and A&R. She was VP of international and business development at Sony BMG. Universal Music Group International's Radio Entertainment Group in Los Angeles taps Michael Cadena to be director of music and entertainment. He held the same position at GMR Marketing.

HELPING HANDS
The four major labels, Concord Music Group and the Recording Industry Assn. of America have partnered for a benefit album, “Hurricane Relief: Come Together Now.”...
CONGRATULATIONS

Here's to 25 Years of Broadcasting Excellence!
CAN'T GET BETTER THAN THIS
FRANZ FERDINAND

SATURDAY NIGHT LIVE - OCTOBER 22
SPAN COVER NOVEMBER
YACHT DOLL OF THE MONTH
#1 RAN EUROPEAN CHART
#8 IN US
#5 IN AUSTRALIA
#5 IN FRANCE
#4 IN SWITZERLAND
#2 IN GERMANY
#3 IN UK

YOU COULD HAVE IT SO MUCH BETTER

Featuring the worldwide smash "Do You Want To?" The fantastic follow-up to the most acclaimed debut album of 2004.

"The CD is just as dynamic as its predecessor... Do you want to? Impossible to dislike." - Entertainment Weekly
"...Franz Ferdinand return to prove that they may have flaws, but they're no harsh in the pan." - Blender
"...A hook-laden monster of a single." - Rolling Stone
"...A superb album." - USA Today
"...Franz Ferdinand can ignite a crowd with blasts of pop that demand you to dance." - Robert Hilburn, LA Times

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