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Platforms, Not Hardware, Make The Mobile Market

BY SEAMUS MCAFFER

The recent launch of the Motorola ROKR, which combines Apple Computer’s elegantly simple iPod with a relatively uninspired mobile phone from Motorola, seems a bit like deja vu. It was about three years ago that the mobile industry was buzzing about another handset maker’s “converged” device. Like the ROKR, the Nokia N-Gage—which began as a partnership between Nokia and Nintendo but was subsequently rushed to market by Nokia after a falling out with the portable-console maker—was launched in the wake of elaborate rumors and rousing hype.

The N-Gage received a lukewarm response; it was clumsy and incapable of downloading games from wireless networks. Does any of this sound familiar? Hoping for an “iPod phone,” mobile music enthusiasts got the ROKR, a stripped-down digital player that will hold only 100 songs—which cannot be downloaded over wireless networks. The player is encased in a Motorola phone whose design is not nearly as ROKRish as the iconic iPod, albeit vastly superior to that of the N-Gage.

If there was a lesson that Apple should have taken from the N-Gage debacle, it is that a hardware-centric approach will necessarily limit its mobile ambitions. Nokia eventually figured out that freeing the music from its hardware and integrating it with Nokia’s popular Series 60 phones was the only way the platform could have wide appeal. Apple would be wise to consider Nokia’s lesson as it seeks to extend its digital music domination into the mobile realm.

By going over to the dark side and offering an unannounced track, Virgin Megastore France is making a pretty strong statement: The intention: To underscore the pain retailers feel when they cannot offer desirable product from a top act.

For the most part, those who are affected by exclusives are the specialty stores that for decades were the market leaders. Today, their share of the traditional CD market has been eroded by discounters, big-box stores and alternative outlets like Starbucks.

Specialty stores still play a major role in the retail food chain for the industry. Unlike the big guys, they are strong on catalog titles. More importantly, they support developing artists, the lifeblood of tomorrow’s business.

Every exclusive poisons another hole in the specialty stores’ market position. Once their wizards were music fans could find all the music they desired. Now these dealers are deprived of access to the hits and unique content that drive traffic.

Specialty stores are already disadvantaged. They cannot compete with online sites for convenience or with the big boxes on price. But they still attract hardcore fans.

Exclusives only drive a fresh nail in the coffin of specialty retailing. It is ironic that it took a Web site in France to make the most outrageous statement yet about this threat to traditional retailing. But its boldness is a balm for every retailer who has felt surprisingly

High-resolution photos or integrates support for multiplayer games on third-generation networks.

The best that Apple and Motorola can hope for with the current incarnation of the ROKR is a 3% share of the market, and that is if the phone is a major hit—an unlikely scenario given its lukewarm reception. For Apple to replicate the success of its iTunes in the wireless market, the platform must be deployed on no less than 10 handsets, ideally with a range of price points and with diverse feature functionality.

Once again, Apple has proved itself a trailblazer, and Motorola and Circular—are the solo U.S. wireless operator selling the device—that have achieved a marketing coup by bunching in the glow of Apple’s halo and redefining the phone’s feature functionality.

Seamus McAffeer is chief product architect/senior analyst for M-Metrics.
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UPFRONT

NOVEMBER 5, 2005

Live 8 Yields A Windfall
Free Concerts Generate A $12 Million Surplus
LONDON — The Live 8 series of 10 free concerts last July were not meant to be fund-raisers, but they have generated a surplus of more than $12 million. Billboard has learned. The money will be put toward relief projects in Africa.

Organizers say total costs for the shows were in the region of £110 million ($176 million). Revenue from sponsors, TV and DVD rights, mobile phone texting and other such ancillary sources as merchandising and photo rights not only helped offset the production costs, but delivered extra income.

So says John Kennedy, one of the three trustees of Band Aid Trust, the nonprofit charity set up its two wholly owned affiliates, Live 8 Ltd. and Woodchuck Ltd. Kennedy is chairman/CEO of industry trade body the Interna—continued on >>p10

As Stern Splits, Big Markets Lose Rock Radio
Infinity Broadcasting's preparations for the imminent departure of franchise morning host Howard Stern could leave rock music radio a collateral casualty.

To soften the blow of Stern's Dec. 16 exit from terrestrial radio, Infinity has changed the format of some of the 27 stations that carry him. Of the 12 rock stations that featured Stern in the morning, three are flipping to talk or the Jack format. Such flips in Sacramento, Calif., and Philadelphia mean one less rock station. But in New York, come Jan. 3, Arbitron's top-rated market will not have a station playing current rock hits.

Infinity launched a talk-based "Free FM" format Oct. 25 on eight stations. The personality-driven programming will feature former Van Halen vocalist David Lee Roth and comedian Adam Carolla, among others, as syndicated replacements for Stern in morning drive.

"What Infinity is signaling is that a combination of celebrity talk and comedy appeals to its target market more than music in general and rock in particular," says Barry Sosnick, consultant and president of EarfulInfo.

"When you have Infinity, a major player in broadcasting, indicating that music isn't a powerful draw for listeners, that is the most frightening implication."—continued on >>p10
Sony, BMG At Odds Over Lack

Bettsmann executives are considering strategies for life after Andy Lack at Sony BMG, even as Sony sources insist the embattled CEO will remain atop the merged company.

According to Bettsmann sources, the top brass at the company have discussed several scenarios outlining Lack's future. The CEO's contract expires in March, and some BMG executives are proposing that COO Michael Smellic, who is due to leave in November, stay to run the company along with chairman Rolf Schmidt-Holtz.

"Rolf Schmidt-Holtz has been a successful BMG chief executive," a top BMG executive says. "As present chairman, he should take the helm again and lead the corporation out of the crisis for a second time."

However, sources at Sony, while acknowledging an internal power struggle that has turned increasingly public and ugly, say that none of the resolution scenarios currently being discussed involve Smellic. "He has built his credibility with the Sony side," a Sony source says. Sony Corp. chairman/CEO Howard Stringer "will not reward this type of behavior."

Still, suggestions another Sony source, Lack is considering naming a Bettsmann-friendly COO. As recently as mid-October, sources at Sony were still indicating that Lack would eliminate the position, a stance that, at least in part, exacerbated the Sony BMG rift.

BMG sources confirm that Bettsmann CEO Gunter Thielken had a short-notice meeting with Lack at Bettsmann's headquaters in Gütersloh, Germany, recently, while the Sony BMG chief executive was in London for a series of budget meetings. Schmidt-Holtz, who is also Bettsmann's chief creative officer, attended the meeting as well.

During the meeting, sources say, Lack was told that Bettsmann had reservations about some of the strategic decisions he had made and about the state of the Sony BMG business. In particular, concerns were raised over Lack's renewal of Bruce Springsteen's contract, which sources value at $100 million.

Thielken and Stringer are understood to have discussed the issue of Sony BMG's top management during a recent visit in New York.

A final decision is expected within the next weeks. Sources at Bettsmann suggest the pace of the change will depend on Stringer's willingness to find a new role for Lack outside of the label group within the Sony Corp. structure. Meanwhile, Sony sources insist that Lack will remain in his role. Under the terms of the merger, according to a Sony source, Sony names the CEO until 2009, but BMG gains veto power beginning in August 2006.

Since Lack's appointment to head Sony Music in January 2003, industry talk of him ultimately taking control of Sony's U.S. entertainment operations, possibly through a public spin-off of the music and motion picture assets, has been rampant.

Speculation intensified earlier this year when Stringer, then head of Sony Corp. of America, was tapped to succeed Nobuyuki Idei as Sony Corp. chairman/CEO.

However, Stringer, who assumed his new duties in June, continues to retain control of the company's movie and music businesses—a decision that raised the eyebrows of some Bettsmann executives, who expect Lack to move up as part of the transition of power.

In its just-announced results for the second quarter (ended Sept. 30), Sony BMG posted a net loss of $60 million on sales of $936 million.

Sony attributes the loss to restructuring charges associated with the merger and "harsh" market conditions in the United States, the United Kingdom, and elsewhere.

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New At iMesh: Label-Sanctioned P2P

iMesh, formerly an open peer-to-peer file-sharing network, is attempting to convert a user base accustomed to swapping music for free into paying customers. And it is doing it at a price point that file traders understand: free.

In an aggressive nod to the difficulties in getting file traders to pay for music, the company is eating the wholesale raw-due labels by offering the new service for free during a trial period expected to last up to two months.

iMesh unveiled the public beta version of the label-authorized service Oct. 25. Eventually, iMesh will charge customers either 99 cents per track or $6.95 per month, with support and pricing for a portable subscription service still pending.

The company is betting that the new features will prove compelling enough to keep a healthy portion of its 5 million current users onboard once the price tag goes into effect. The new iMesh keeps the same P2P interface and free access to all music that labels have not specifically asked to be filtered. The service uses filtering technology from Audible Magic to identify music copyrighted by record labels. Only customers paying the per-track or monthly subscription fee will be able to access this premium content.

The new iMesh has also added significant music recommendation and discovery tools, such as genre-specific pages, Billboard charts and more than 200 themed playlists the iMesh staff created to make the site more compelling. And iMesh is taking a page communication options. According to iMesh president Talon Marco, the process of converting from an open network to a filtered system was difficult, and will be up would-be competitors for "at least a year."

Yagan says he is pursuing several partnership opportunities to help the company through the transition, including a potential merger with iMesh.

"Our commitment to the [Recording Industry Assn. of America] is to convert our users, and we're going to need help doing that," he says. "Whether we're converting to our own eDonkey retail service or converting to iMesh, we would happily listen to that."

Additionally, former Napster investor Bertelsmann AG—half-owner of Sony BMG—is busy creating a P2P system called GNAB (which is "bang" spelled backward). The company says it will launch the music and movie file-sharing service before the end of the year.

The ultimate challenge will be to convince the estimated 80 million P2P users worldwide to stick with these new commercial services instead of migrating to open-source P2P sites based overseas or choosing slick music services from the likes of iTunes and Yahoo.

On one side of us have you the rogue P2Ps, and on the other side, savvy marketers," Yagan says. "Community will win with iMesh."

Activism Subdued

No Presidency In '05, But Some Artists Politick On

The 2004 presidential election saw an unprecedented number of musicians coming out in support of either John Kerry or George W. Bush. The hot-button topics and candidates in this off-year election—California's proposition 75 or New Jersey governor's race—are not exactly getting the music community ready to rock, but musicians have not completely abandoned their newfound political awareness, either.

Indie rock act TV on the Radio recently posted an anti-Bush song on the Web site of its label, Touch & Go Records, whereas country singer Mark Wills has presented the president with a custom-made guitar.

Meanwhile, U2 singer Bono has taken flak for posing with Bush, and Latin legend Willie Colon, who has been politically active for decades, is pals with New York Mayor Michael Bloomberg.

On tour, Green Day has offered opt-out forms that people can use to be removed from military mailings.

"There could easily go on, as such top-selling acts as Kanye West and the Rolling Stones have taken partisan stances."

"Last year proved the Dixie Chicks fear wrong," says Molly Neitziel, executive director of Music for America, which partners with artists to spread a left-leaning political message. "If a critical mass of artists get political, it won't negatively affect their careers. For some bands, it even helps them."

MFA utilizes a volunteer network to pass out voter registration forms and issue cards at concerts. "We are currently working with more than 300 acts, ranging from Bloc Party to Lyrics Born to Ryan Adams."

Next year, the nonprofit will release a fund-raising compilation curated by comedian David Cross.

Neitziel cites MFA supporter Death Cab for Cutie as one band whose political leanings have not hurt its career.

"When [Death Cab for Cutie] started to come out pretty partisan at their shows," Neitziel says, "they attracted the attention of those planning the Vote for Change tour and opened for Pearl Jam."

The Vote for Change tour was spearheaded by political action committee MoveOn, a group that has fostered strong relationships with such acts as Moby, Green Day and the Black Eyed Peas. A number of artists who worked with MoveOn prior to the 2004 election are helping sister organization MoveOn Civic Action, a nonprofit current lobbying for funds for hurricane victims.

Fighters performed at rallies for Democratic presidential candidate John Kerry.

"We have some progressive fans."

"But we're a pretty middle-of-the-road, mainstream band. If we turn people on to some different ideas, that's a good thing."

Punk rocker, launched by Fat Wreck Chords, has already released multiple volumes of the compilation series "Rock Against Bush."

"Without a major national election this year, the group has turned to other causes, it recently supported the 26-track CD "Protect: A Benefit for the National Association to Protect Children."

"One of the ideas we're trying to promote now is that voting isn't enough to be a responsible citizen," Punkvoter co-founder Toby Jegg says. "You need to be responsible in your purchases and act as a responsible person. We can still encourage that in non-election months."

Jegg says the organization will begin ramping up efforts next year for the 2006 congressional elections, hoping to regain the momentum of the 2004 campaign. "We don't want to be the feeling marginalized or disenchanted. We had an ad campaign right after the election that made it clear that we are not going away."

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Revamped Billboard.com Expands Offerings

Billboard.com is about to be reborn. The revamped site will launch Oct. 29 with new features, a bright new look, improved navigation and an increased focus on its far-reaching consumer audience.

In the last two years, billboard.com has developed into one of the Web's most popular music destinations, with artist features, reviews, award-winning daily news coverage and the world's most-quoted music charts.

"A comprehensive overhaul has been a long time coming," billboard.com editor Barry A. Jeckell says of the site, which draws more than 2.7 million unique visitors each month. The changes include new interactive elements for billboard.com's extensive offering of charts. Clicking on a title or artist name—or using a sitewide Music Search—the company behind the new Billboard Mobile application, will give online users the ability to buy ringtones from the charts.

The Breaking & Entering feature will continue to profile up-and-coming artists, while the new Billboard Underground will identify promising unsigned acts.

Artist voices will be heard in the Tour Diary section. First up are fascinating entries from O.A.R., Cowboy Troy and former Alarm lead singer Mike Peters. Additionally, the Tour Finder has been improved with itineraries supplied by Celebrity Access. Billboard staffers will get their chance to sound off in Hear & Know, which joins popular weekly columns Chart Beat and Ask Billboard, penned by Billboard chart expert Fred Bronson and chart manager Keith Caulfield, respectively.

The new Bookshelf will contain excerpts from music-related books—current offerings include Peter Guralnick's "Dream Boogie: The Triumph and Tragedy of Rock & Roll," the life story of Sam Cooke and Paul Zollo's "Conversations With Tom Petty"—as well as book reviews and news from sister site bookstandard.com. Daily news reports continue to be the heart of billboard.com. Business news is reported on sister site billboard.biz. Billboard parent VNU's eMedia division and New York-based Big Spaceship created and implemented the site's new look and functionality.

NEW YORK—Handleman's recent acquisition to acquire videogame distributor Crave Entertainment Group is part of an ongoing strategy to diversify beyond the music business.

On Oct. 21, the Troy, Mich.-based rack-jobber agreed to pay $72 million in cash, assume the debt outstanding under Crave's revolving credit facility and provide incentives for an additional $23 million in cash at a later date. The transaction is subject to regulatory approval. Handleman plans to finance the deal with a combination of cash on hand and funds drawn down from its revolving credit facility.

Besides adding about $240 million to Handleman's $1.12 billion annual revenue base, the Crave acquisition would move the rack-jobber into the videogame market and increase its customer base. Handleman chairman/CEO Steve Strome says, "Handleman ranks music for discount department store chains like Wal-Mart and Kmarts and supplies Latin titles to Best Buy and Circuit City. In addition, it sells Best Buy deep catalog and independent label titles and sets up music in the chain's new locations. (Afterward, Best Buy does its own buying.)"

If the Crave acquisition is completed, Handleman will gain as customers Toy's "R" Us, Sam's Club, Costco, Target, GameStop, KB Toys and the Army & Air Force Exchange Services. Crave, based in New Port Beach, Calif., also sells to many smaller chains and indie merchants, servicing some 30,000 stores in total.

Crave carries Sony, Nintendo and Microsoft game platforms, including hardware, software and accessories. But it has carved out a niche by focusing on budget titles. Strome says, "After the acquisition, Crave senior executives—including founder and CEO Nima Taghavi, COO Robert Dyer and president Michael Maas—are expected to stay on with Handleman."

Strome says combining Handleman and Crave will provide growth opportunities for both organizations through cross-selling.

For Handleman, diversifying its product lines represents a strategy reversal. In 1998, the company sold off or shut down its look, magazine and video businesses to focus on its core music operation. But with music sales on the downswing and the continuing consolidation of retail, Handleman has set off to broaden its store and product base through acquisitions.

Earlier this year, Handleman acquired Murfreesboro, Tenn.-based REPs, which supplies 1,000-person field staff to service stores for consumer product suppliers.

Handleman first attempted to diversify in the summer of 2003, when it considered buying Baker & Taylor, a book, music and video distributor. Although the identity of the potential acquisition was never revealed, Handleman shareholders purchased speculation by selling their stock. Some investors also questioned the REPs acquisition, saying they would prefer that Handleman use its cash to continue its stock buyback program.

So far, shareholders appear to support the Crave acquisition. The company's stock closed at $10.87 the day before the deal was announced, and has since risen to $12.37.

Digital Biz Pans EC Plans For One-Stop Licensing

The European Commission is learning what the U.S. House subcommittee leaders have already learned. Setting up a one-stop shop to license rights for online and mobile music services is no easy task.

The EC released its Recommendation on Collective Cross-Border Management of Copyright and Related Rights for Limitative Online Music Services Oct. 12. While the guidelines would help publishers with more flexibility to license rights throughout the European Union, online music services say the document does not bring them any closer to breaking down barriers to licensing recorded compositions than they were five years ago.

"As a recommendation, this is one of the weakest instruments that the EC can release," says the group that brought the initiative. "The EC has not brought the legislation to the table."

The EC formally "invited" member states to "promote a regulatory environment" to facilitate the growth of legitimate online services. It urged the countries to change the way collecting societies license online music and pay royalties for compositions.

Currently, one or two collecting societies in each of the 25 EU countries control mechanical and performance rights within their national borders. In some countries this control is mandated by law. That means the societies typically control the licensing of all music distributed in their respective countries, regardless of where the rights holders are located or what publishers may truly want.

Under this system, mobile and online services must request licenses and negotiate rights with societies in each country if they wish to make recorded music available throughout Europe. This can increase operating costs significantly, especially when each country sets its own rates, thus requiring more detailed accounting and tracking of sales for each country.

The EC's new regulations would provide publishers located anywhere in the world the freedom to sign up directly with any collecting society—which the EC calls a "collective rights manager" or CRM—in any EU country to manage the rights needed by online music services for distribution in the EU. Publishers would be able to license their CRMs to granting licenses that cover specific European countries or the entire EU.

The EC urges CRMs to let commercial users and publishers know what repertoire they represent and whether they have entered agreements with CRMs in other EU countries that could affect rights or royalties. It also encourages CRMs to be more complete and transparent in accounting to publishers by specifying whether—and to what extent—there will be deductions from royalties for purposes other than management services.

These provisions appear to be a response to publishers' complaints about collecting societies. Some societies have agreed with each other not to accept as a member any publisher that is not located within their own territory.

Such bilateral agreements may ABI continued on p16
In Italian & Spanish

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SONY BMG MUSIC ENTERTAINMENT
Feingold Revisits Radio Consolidation, Payola

Sen. Russ Feingold, D-Wis., plans to introduce in November a “streamlined version” of his 2003 bill dealing with radio consolidation.

The details are sketchy, but according to a Feingold spokesman, the bill will address issues raised by allegations that radio and concert giant Clear Channel Communications pressured artists and labels to play CCC-owned venues or risk losing airplay on its stations. The bill also will have a section on payola, granting further authority to the Federal Communications Commission to go after those who allegedly engage in the practice. The spokesman says Feingold’s office has contacted the FCC about the proposal.

Feingold is widely expected to throw his hat in the ring for the next presidential election.

INDECENT PROPOSALS:

Sen. Ted Stevens, R-Alaska, co-chair of the Senate Commerce Committee, plans to hold a hearing on two pending broadcast-indecency bills shortly. The hearing could occur as soon as the week of Oct. 31.

A Stevens spokesman says the committee will look at bills introduced this year by Sens. Sam Brownback, R-Kan., and John D. Rockefeller. D-W. Va. Brownback’s legislation would increase the maximum fine on broadcasters to $325,000 for each violation, with a cap of $3 million for any single act. Rockefeller’s bill would impose a $500,000 penalty for each violation and place new labeling restrictions on cable and satellite. It would also give greater flexibility to local broadcasters and parents to block programming they find offensive.

Both bills have bipartisan support, which increases their chances of passage. The panel may also consider similar legislation the House passed this year.

Last year, the House and Senate each passed an indecency bill, but they died in conference.

CAPITOL IDEA:

Officials from the Nashville Songwriters Assn. International were in Washington, D.C., again recently seeking more co-sponsors for the Songwriters’ Capital Gains Tax Equity Act. The bill, introduced in May by Sen. Jim Bunning, R-Ky., amends the Internal Revenue Service Code to allow songwriters to claim the capital gains tax rate when selling their catalogs. Such a change could be a financial boon—in the millions, in some cases—to writers with successful catalogs, saving them from paying the feds 15% of any sale.

The bill already has 46 co-sponsors in both houses of Congress, including Sen. Orrin Hatch, R-Utah, a writer of religious songs.

Traditionally, music publishers have enjoyed the tax break, while songwriters have had to pay regular income tax on the proceeds of catalog sales.

THIS REHR’S FOR YOU:

The National Assn. of Broadcasters has named top Washington, D.C., lobbyist David K. Rehr to succeed longtime president/CEO Edward Fritts, effective Dec. 5.

Rehr, who was president of the National Beer Wholesalers Assn., has been lauded as a successful advocate for small businesses and entrepreneurs. He also worked on the Hill for Republican lawmakers. Fritts has been with the NAB for 23 years. He will stay on as a consultant until 2008.

PUBLISHERS’ PLACE (cont.)

from >>p14

feet the royalties due a particular publisher. For example, societies in each country may have different royalty rates for sales within their border. Once collected in a particular country, that society typically deducts a service fee before remitting the royalties to the other society, which also deducts a service fee.

Also, some collecting societies contribute money from royalties to local cultural organizations before paying the remainder to other collecting societies or publishers. A source with the U.S. government tells Billboard that the United States has unsuccessfully tried at least twice through treaty negotiations to stop this contribution without permission.

Yet publishers are generally optimistic. The International Confederation of Music Publishers, which represents publisher groups, welcomed the recommendation. “It fosters discussion, review and, music publishers believe, progress in respect to restructuring collective licensing models,” the ICMP said in a statement.

Bernard Miyet, president of GESAC, which represents 34 societies, said in a statement, “The commission’s concern with the management of online copy-right licensing is both reasonable and timely. The very brief public consultation conducted this summer prompted a substantive discussion and a dialogue, which enabled a balanced text to be adopted.”

Miyet added that the authors’ societies are “keen to facilitate cross-border licensing.”
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Music Video Audience Migrates To Web

On Nov. 1, Internet media giant Yahoo will launch two music video services.

One will feature the online debut of a different music video each weekday. The videos will be available online at Yahoo exclusively for 24 hours. Most will be world premieres, though some will have simultaneous TV releases. The focus is mainstream acts.

Yahoo's other new music video service is StopWatch, which will highlight emerging acts. Each week, it will recommend one of three videos from newer artists based on a user's music-listening history and stated preferences.

Both efforts illustrate the Internet's growing dominance among music video media. "The Internet is now leading where the music video business is going," Yahoo head of programming and label relations Jay Frank says.

And large, label executives agree.

"If you look at some of the big projects we've done late," EMI senior VP of strategic marketing Ted Mico says, "they've pretty much all launched online."

Even MTV has embraced the Internet. The network launched its Overdrive site to help keep music video fans engaged with the MTV brand. In addition, it recently began offering online streaming of its campus-based mtvU channel in an initiative called mtvU Uber.

"We took it very seriously that our audience's experiences around music have shifted to the Internet," says Amy Doyle, senior VP of music and talent programming for mtvU. "There's no question it's an amazing platform to showcase music videos."

MAKING MORE VIDEOS

Label executives equate featured placement of a video on AOL or Yahoo with appearing on the cover of Rolling Stone, in terms of exposure. For instance, Mariah Carey's 'Shake It Off' video received 2 million requests in the first 24 hours it was available on Yahoo Music, compared with 500,000 requests on MTV's 'TRL.'

The result: More music videos are being made, and watched, than ever before. The number of videos made in 2004 and 2005 so far outpaces that of the prior three-year period.

One reason labels may welcome this development is that videos made with the Internet in mind can be cheaper to produce than those aimed at TV audiences. Videos viewed on PCs, with their smaller screens and lower resolution, do not need high production values. This allows newer artists with little cash to use videos as effectively as superstar acts.

"The one amazing thing about the Internet is that it is a great leveler in many ways," Mico says. "If you have a killer idea and can do it cheaply, it can be just as successful as one with a million-dollar budget."

More important, the Internet is where the viewers are. About 3 billion music videos were viewed on Yahoo's portal last year, and AOL says it receives 3 million-5 million music video requests per day on AOL Music.

Why do fans prefer to watch music videos online, where the visuals are less sophisticated than on TV? Because the Internet lets users choose from an unlimited library of content for on-demand viewing. TV remains a popular medium for discovering videos, but once fans know what they want to see, they turn to the Internet to do so.

"MTV is clearly not the place to watch music videos anymore," Yankee Group analyst Nitin Gupta says. "On viability is really a compelling way to enjoy music videos, instead of just having them thrown at you on a couple of music channels."

This on-demand advantage is augmented by the ability to track viewing patterns and make customized recommendations. As Yahoo will do with StopWatch.

"One signal by one TV channel will unlikely be able to fully entertain a broad audience," Yahoo's Frank notes. "We're serving millions of individual video streams every week, and hitting the mark 98% of the time because we know exactly what that person wants. A TV channel will never be able to replicate that."

EASING DOWN THE RIVER

iRiver America has brought its U10 series MP3 player to the United States. It features a unique direct-click screen interface to navigate its various functions.

The U10 is the first device unveiled under iRiver's new strategy of focusing more on ease of use and less on design.

The U10's 2.2-inch screen acts much like a scroll wheel. Controls are accessed simply by pressing on the appropriate side of the screen. The software is based on Macromedia Flash, which also allows the device to play flash animation and games written with the technology.

The U10 features Windows Media DRM 10 and supports all portable subscription music services. It also works with YouTube videos.

flash memory-based device comes in 512MB and 1GB storage capacities, with a suggested retail price of $200 and $250, respectively.

—Antony Bruno

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A ‘Rock En’ Laboratory
Acts From Spain And Argentina To Live, Write And Record Together

MADRID—Spanish authors’ society SGAE is taking its annual Rock en N project back to the lab for a new experiment. The sixth edition of the Rock en N tour of the Americas kicks off Nov. 10 in Brazil. New to the project this year is the Laboratorio N, a Buenos Aires-based event that will see leading Spanish and Argentine artists team up before the tour begins to start recording a DVD and CD.

The project organizers hope the Laboratorio N sessions will capture some of the spirit of Wim Wenders’ 1999 Buena Vista Social Club documentary.

The project will see the musicians living together, writing and recording during a two-week period beginning Nov. 9 in a chalet/studio in Buenos Aires. Artists involved include Spain’s Latin Grammy Award nominees Amaral (EMI) and leading Argentine rock group Bersuit Vergarabat (Universal), which owns the building.

“It will be an interactive experiment between seasoned musicians from two different Latin cultures,” says Xavier Noves, event organizer at SGAE’s promotion arm Fundación Autor. “The idea is to see what happens when you immerse Spanish musicians into a different musical culture.”

The Spanish artists involved are Amaral, Ivan Ferreiro, Delux, Quique González and Pérez. All have had albums certified gold (50,000 shipments) or platinum (100,000) in Spain by label body Promusicae. EMI Spain claims Amaral has sold 1.3 million units there.

Spanish TV production company Voz Audiovisual will shoot a documentary during the two-week stay for DVD release.

Voz is in discussions with Spanish and Latin American TV networks to broadcast the program next year and is seeking TV deals for the United States and Europe.

SGAE/Fundación Autor will release a CD of the Laboratorio N recordings through its own Factoría Autor label. The imprint may also be involved in the distribution of the DVD. Voz director David Martínez says: “We shall be talking to various distributors in non-Latin markets,” he adds, “especially those where the Buena Vista DVD sold well.”

Noves says that Warner Spain artist Ferreiro initiated the idea “saying the problem for many acts on tour is that they go to a country, play a concert and move on to the next country with little idea about the musical culture of the place. The idea is to steep the musicians in Argentine musical culture for two weeks.”

Bersuit (as the band is popularly known) has built an international cult following since releasing its debut album in 1987. The band topped the CAPIF Argentine charts in September with current Universal album “Testosterona.”

The band’s singer Gustavo Cordera says “the house is ready. We’re delighted to be the hosts of Laboratorio N—ethnic crossover and cultural diversity is always strong and new.”

The other Argentine artists involved in the project are Kevin Johansen, Super Ratones, Adicta, Babasonicos and Lisandro Aristimuño.

The Spanish and Argentine acts will perform Nov. 19 at a concert in Buenos Aires. Amaral will also play its first Argentine concert during its stay, a sold-out Nov. 11 show at the capital’s 2,500-capacity Teatro Gran Rex.

This year’s Rock en N tour, featuring acts not involved in Laboratorio N, begins in Brazil before moving on to Mexico (Nov. 13-16) and Venezuela (Nov. 18-19). Spanish artists featured include Revolver (Warner) and Wagon Cookin’ (DRO Atlantic). Local artists from each country will also appear.

Noves says the tour is limited to three countries instead of the usual six or seven this year because SGAE has concentrated on Laboratorio N. “We did not have the resources to include the U.S.,” he adds.

In the future, Noves says he plans to take Laboratorio N to other Latin cities where there is “a big multicultural confluence,” citing Rio de Janeiro, Mexico City and Miami...
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Canadian Biz Debates Quota Exemption For Web, Wireless

TORONTO—Key Canadian music industry players are increasingly alarmed that new Web-based broadcasting and mobile music services could be exempt from statutory domestic music quotas.

In the next few months, digital music services are expected to offer multiple business models—including paid individual downloads, subscriptions and streaming radio—alongside the launch of mobile telephone broadcasting services from Bell Canada, Rogers Wireless and Look Communications.

Those operators will, in many cases, look to import content from U.S.-based services. The local music industry is keen that such services in Canada should be licensed and regulated to comply with the country’s Broadcasting Act and existing “Canadian content” domestic music content requirements.

On Sept. 12, SOCAN asked the Canadian Radio-television and Telecommunication Commission to rule that the proposed mobile telephone services be treated like other broadcasters. “We have to ensure we have measures in place that allow the products of Canadian musicians to reach Canadians,” SOCAN general counsel Paul Spurgeon says.

However, within the music industry, others contend that the new services present a significantly different environment from the existing broadcasting system. They suggest that the advent of new media calls for changes in government policy and phasing out quota-based mechanisms. “CanCon is outdated,” says Networx Productions CEO Terry McBride. “Kids don’t care about the nationality of an act, and they can also go to any radio station in the world that is doing webcasting.”

“These guys should be licensed like any other broadcaster,” Spurgeon says, “and should adhere to the CanCon regulations. Although new technologies are being used, the fact remains that they are transmitting programming content like existing broadcasters.”

Universal Music Canada senior manager of business affairs and e-commerce Erika Savage adds, “If phone companies start streaming music onto cell phones, the CRTC is going to have to answer [whether] that fits their definition of a broadcast.”

In 1998 SOCAN made submissions to the CRTC for new media including Internet and telecommunications-based services to be regulated like existing broadcasters. However, the CRTC declined to do so and in December 1999 announced a regulatory exemption for all new media, to be reviewed after five years. That review has not yet taken place.

Currently, mobile telephone service providers are lobbying the CRTC to extend the 1999 New Media Exemption Order to cover their proposed services. SOCAN argues that the CRTC should first conduct its review of the exemption order and update its policies before deciding whether new services fall within the order’s scope.

“If the telecommunications services are unregulated, we have a giant problem,” says Brian Chater, president of the Canadian Independent Record Production Assn.

The same problem exists with online music. “With these digital music businesses mostly coming from the U.S., we need shelf space guaranteed for Canadians in the digital world,” EMI Music Publishing Canada president Michael McCarty says.

However, opinions differ, even within the EMI group. “If a Canadian act has a profile or sales potential, iTunes and Napster will work it,” EMI Music Canada VP of marketing Rob Brooks argues.

Yahoo Canada content manager Andy West says domestic music will be fully represented when the firm’s digital service launches in Canada later this year.”What happens in the United States is not always reflective in this market,” he says. “We want Canadian music to be well represented.”

Ministry, Megaforce Make A Deal

Ministry’s 13 Planet Records has entered a joint venture with New York’s Megaforce Records/MRI, giving the veteran industrial act access to Sony BMG’s RED Distribution. The first release will be a new Revolting Cocks album, due Feb. 14. Ministry’s new album, “RiO Grande Blood,” will arrive April 13, leader Al Jourgensen says.

Ministry was most recently signed to Sanctuary Records. Its last full-length, the blistering anti-George W. Bush rant “House of the Mole,” sold 41,000 copies in the United States, according to Nielsen SoundScan. The sales disappointed Jourgensen. Ministry’s last album for Warner Bros., 1999’s “Dark Side of the Spoon,” sold close to 80,000.

“If it should have done a lot better, and I think [Sanctuary] thinks that too, but we all re-
alicia

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Anticipation years. The programmer buying stereo retail chain character-
ters, manufacturers York decide their from Warner. "Confessions on a Dance Floor," due Nov. 14 in France, Warner Megastore France president/CEO Jean-Noël Reinhardt says his company is "opposed to any sort of exclusive." He says his goal was "not to do something against Warner but raise the awareness of the whole food chain" on online exclusives.

In the United States, the practice of giving exclusives to certain retailers—usually big-box stores or Apple Computer’s iPhones—has raised other merchants’ ire for years. The angered retailers often react by pulling the relevant artist’s product from their shelves.

U.S. merchants say they are watching closely how the situation plays out in France. Reinhardt says he is ready to face legal consequences for his decision should Warner decide to sue, but he is adamantly that "the problem is not legal." WMF president Thierry Chassagne says he is still considering his options. He admits it is a "very awkward situation. "It is difficult for us to go after illegal downloaders and let an established player do something like this," he says.

Chassagne adds that the FT deal offered a good opportunity to test consumer behavior on many different levels: ringtunes, mobile downloads, online downloads.

HD Radio Rollout Not Quite Ready
Anticipation For New Technology Fizzes, As Manufacturers Are Slow To Produce Models

This year was tagged as the tipping point for high-definition radio.

Speakers at the Interop Radio Symposium in New York in June, iBiquity Digital CFO Pat Walsh said a major HD push was just around the corner. Virtually all radio manufacturers were building HD receivers, he said, and broadcasters were purchasing "tens of thousands" of digital devices for promotional giveaways, beginning in the second half of the year.

However, several weeks into the crucial fourth quarter, only six HD radio models are available: five after-market car radios and one high-end home system.

In Detroit—ground zero for the rollout—the owner of a car stereo retail chain characterizes HD sales as tepid. Motor City broadcasters who expected to receive Boston Acoustics tabletop units last month have been told they will not have them until January.

“They’re missing the holiday buying season,” one Detroit programmer says. “HD is still one to two years from kicking in.” Those HD receivers that are available for the holiday season will be high-priced models.

Unless they plan to rip their car radio out of the dash and replace it with a new HD receiver at a cost of $500–$800 (plus installation), consumers will have to wait until at least January, when less expensive tabletop radios from Radiosophy ($269), Boston Acoustics ($499) and Polk Audio ($599) are expected on store shelves.

Calling the receiver rollout "sluggish," Tom Bender, senior VP/regional GM of radio group Greater Media Detroit, says tabletop deliveries keep getting pushed back. The Boston Acoustics radios he ordered for giveaways on classic rock WCSS and AC WMGC (Magic) were supposed to show up in April. Now he has his fingers crossed for December.

“We’re at a very early stage right now,” Bender says. “Between now and the end of the year, we’re building awareness of the technology to get [listeners] somewhat familiar with the name and to send early adopters into the store. Originally slated for September, the launch of Polk Audio’s ambitious i-Lasonic system has moved to March. The problem? Building a unit that receives analog and digital AM and FM broadcasts, is XM-ready and plays DVDs, CDs, and MP3 files proved more challenging than developers first thought.

“There were problems integrating all of those elements into one unit,” says John Crisco, Polk Audio GM of original equipment manufacturing. “In manufacturing, there’s the problem of the day.”

Radiosophy president/CEO Richard Skeie says he should know. The factory team in China assigned to build his HD radios up and left, forcing him to use another factory. Radiosophy encountered "typical startup problems," Skeie says. “It’s not one thing, it’s lots of things.”

As a result, Radiosophy’s MultiStream, originally scheduled for July, will not arrive until January.

Boston Acoustics began production on its Receptor HD radio in late October, and some will ship to retail before Christmas. Dave Salemi, VP of marketing at iBiquity, the broadcast-owned company that developed and licenses HD technology, says some of the delays are related to product testing. “You don’t want to put product out that won’t work 100%,” he says. "A lot more will be happening early next year."

SEEKING EARLY ADOPTERS
With 28 years in the car stereo business, Mark Constantakis has seen it all, from under-the-dash 6-track players in the ’70s to HD radios today. The owner of Panasonic dealer Car Tunes, Constantakis is active in the HD rollout program in Detroit.

He says the available HD radios are attracting early adopters, not mainstream buyers. Car Tunes carries Panasonic’s CG-C8901U, which includes an HD receiver and CD and MP3 players. It lists at $499, though Car Tunes has marked it down to $399 during special sales.

“I don’t see any high-velocity buys until we reach a $299 price point,” he says. “People won’t cough up $499 for a radio with technology that is so new and that has some caveats, like losing the [digital] signal when you get out of range."

“No one really knows" about HD, he says. “No one has a cohesive strategy for educating the consumer. . . Listeners are not going to run out and drop $400–$500 just because a station is broadcasting in HD.” As stations create compelling reasons to buy an HD receiver, and the price comes down and there’s enough products out there, the business will pick up.

A price point of $199 is expected by the end of 2006. For now, business is slow. Car Tunes sold only a dozen HD radios at its four locations in September, Constantakis estimates. By comparison, each month his stores typically sell 50–70 units of an analog radio/CD player priced at $299, and one priced at $149 would move “a couple hundred a month,” Constantakis says.

However, he believes HD is ultimately going to succeed. “It’s going to take time. I’ve been through this before with other products.”
Musicland, Trans World Endure Rocky October

October has been an interesting month for the two largest music specialty chains, Trans World Entertainment and Musicland Group. Let’s tackle Musicland first.

The chain, owned by Sun Capital Partners since June 2003, caught vendors by surprise at the beginning of October when chairman/CEO Eric Weisman exited.

Replacement Jack Chadsley, a former senior executive at Kohl’s and Target, is a stranger to the industry. By midmonth, Sun Capital had hired Chicago-based investment banking firm Duff & Phelps to help the chain raise $50 million in equity.

Weisman’s departure shook the confidence of some key vendors, who apparently were uninvolved by Musicland and Sun Capital’s initial outreach on the matter. His exit also revived concerns about the future of the chain and Sun Capital’s commitment to it.

While Musicland was catching this flak, Sun Capital may have been a little slow off the mark, because it had a few other things on its plate during October.

For one, it came out of nowhere to trump an offer for 350-unit Shopko orchestrated by former Musicland chairman Jack Eugster. Eugster, backed by an equity investment, tried to acquire the publicly traded Shopko but lost out to the last-minute offer from a Sun Capital-led investment group.

Amid all this activity, Sun Capital co-CEO Marc Leder, who has gained the confidence of most key music and some video suppliers, finally got on the horn to address vendor concerns about Musicland. And just in case they did not hear him right, he backed up his words by hiring Duff & Phelps two weeks later. Sun Capital said it would put up half the $50 million Musicland requires, but because it did not commit to the full amount, its announcement raised even more questions.

Hiring an investment bank to strengthen a balance sheet can sometimes be subterfuge while putting a company up for sale. Of course, everything Sun Capital owns is available for the right price—it is an investment firm, after all—but Musicland clearly needs more work before Sun Capital can successfully cash out.

Why didn’t the investment firm put in the full $50 million? Because the Sun Capital fund that owns Musicland is worth $50 million and already put $25 million into the chain in April. So, when the fund completes its latest commitment to Musicland, it will have invested $50 million, or 10% of its assets.

"Fifty million dollars is a generous amount of capital to place in one investment, and 10% is a comfort level that works well for that fund," Leder says. "We are showing our commitment and belief to other potential investors that [Musicland] is a good investment."

But why bring in another investor? Sharing the return on an investment goes hand in hand with sharing the risk. Look at how banks form lending consortia on revolving credit facilities and term loans. Leder notes that Sun Capital often makes acquisitions with other investors—as it did with Shopko, for example.

But doesn’t Sun Capital already know all the players capable of making an equity investment in Musicland? Yes, but by bringing in Duff & Phelps, it hopes to expand the pool of potential investors to include synergistic strategic or technology partners. If Duff & Phelps brings somebody else to the table, Sun Capital would still own the controlling interest. And the cash infusion would allow Musicland to roll out its ambitious new store designs, which is essential if the chain is ever to return to financial health.

Now let’s turn our attention to Trans World, which during the week of Oct. 17 revised its earnings guidance, then announced the hiring of Jim Litwak as president/COO.

Litwak, who will report to chairman/CEO Bob Higgins, is returning to the KOI-store company where he was executive VP of merchandising and marketing from 1996 to 2000. Litwak led the Albany, N.Y.-based chain when he was passed over for the presidency in favor of Mike Madden. About a year later, Madden left (he is now with Musicland), and the post has been vacant ever since. For the past five years, Litwak was a senior VP at Columbia House but was let go when BMG Direct bought the company. Before the Litwak announcement, Trans World revised its earnings guidance for the second time in 14 weeks. That is unusual. After stating that it expected annual earnings per share of 85 cents-90 cents, the company reduced its guidance in July to 80 cents-85 cents per share and again in October to 25 cents-30 cents per share.

While some investors may see the latest revision as bad news, senior distribution and sales executives say they are not worried about Trans World because it has strong operations and a healthy balance sheet. Instead, the announcement made one executive "concerned about [music specialty stores] in general and the overall U.S. market. With gas prices the way they are and another hurricane hitting Florida, will the consumer malaise continue?"

That, my friends, is a question that even Retail Track cannot answer.
Simon’s Simple Setting
Artist’s First Tour In A Decade A Small-Venue Affair

LOS ANGELES—Carl Simon’s first concert tour in a decade will be more than just standard fare.

Even though the 10-date tour, which begins Nov. 19 at the Orpheum in Boston, will include many fans from his recent standards album “Moonlight Serenade” (“Columbia”), the outing will also include some of her greatest hits and sets with her children, Ben and Sally Taylor. Her son will also open each show.

“This tour is going to be Carly with her band in very intimate settings,” says Gayle Holcomb, senior VP at the William Morris Agency, who booked the outing. “Smaller venues are appropriate for this feeling.”

Simon’s manager, Kerri Brusca of KB Management, notes that major markets were chosen to keep routing easy. Stops include New York, Atlantic City, N.J.; and Washington, D.C. Local promoters are handling the dates.

“We wanted to do a simple bus tour, so we chose markets near the East Coast, where Carly lives, that we could easily do over a few weeks,” Brusca says. “We hope to do more dates next year on the West Coast and other markets.”

Holcomb and Brusca expect attendance to expand beyond Simon’s typical 40-plus demographic because standards are trendy—à la Rod Stewart’s “The Great American Songbook” albums—and Simon will continue to stay in the public eye with the Nov. 22 release of a new DVD.

“A Moonlight Serenade on the Queen Mary 2 Concert” (“Columbia”) is culled from two shows recorded aboard the ocean liner’s trans-Atlantic crossing in September. The material will be condensed into a one-hour PBS TV special, which will run in December in conjunction with the network’s pledge drive.

Simon’s “Moonlight Serenade” CD peaked at No. 7 on The Billboard 200 and has sold 236,000 units, according to Nielsen SoundScan.

“I really think we will get all types of ages on the tour, people from their 40s on up, but also younger people who are going to find this new, and old, material just wonderful,” Holcomb notes.

Though most of the dates are not yet on sale, venues are already expecting that tickets will quickly become scarce, even with prices nearing or exceeding $100.

“We’re excited about the prospect of a sell-out,” says Russ Collins, executive director of the 1,700-seat Michigan Theater in Ann Arbor, Mich., which is hosting Simon’s Dec. 4 show.

“Sometimes artists reach a zenith and then have a period where they trail off, but Miss Simon continues to control her career and remain very, very appealing.”

Collins is working with Cellar Door Concerts/Ritual Productions, based in Farmington Hills, Mich., on promotion. The Simon show will be pegged to the theater’s “Legends of Rock and Roll” series, which recently featured Bonnie Raitt.

The Michigan Theater’s $80 Simon tickets are priced just right to Collins. “If you’re going to get an intimate theater experience with a major artist, you’re not going to pay $15,” he says.

The Borgata Hotel Casino & Spa in Atlantic City is hosting two Simon shows Nov. 25–26 in its 2,300-seat theater. Tickets are priced at more than $100.

“Tickets are not cheap, but Carly is a real classy show and still hip,” Borgata COO Larry Mutilin says. “We love to get shows that are hard to come by and somebody who hasn’t been around this market for a while.”

Mutilin says that because these shows are taking place during the Thanksgiving holiday, he expects stronger demand: “A lot of people will come down from Philly, New York and D.C., so it’s great to have a show like this to offer.”

A 10-date tour including stops in Boston, New York; Atlantic City, N.J.; and Ann Arbor, Mich., will bring CARLY SIMON to small or intimate concert halls beginning Nov. 19.

$500K

Estimated gross on Atmospheric’s current 56-date tour

Ten years ago, it would take a series of hot 12-inch records for an underground hip-hop act to establish its reputation. These days, the proving ground is just as likely to be a concert stage.

Thanks to successful jaunts by Atmosphere, Hieroglyphics, the Definitive Jux crew and other pioneering acts, a national touring circuit for independent hip-hop has begun to form, giving rappers often ignored by BET, MTV and commercial radio a way to sell records and build a fan base. These artists are dispelling the myth that hip-hop cannot work on the live stage, and making a surprising amount of money doing it.

Christian Bernhardt, who owns the Emeryville, Calif.-based Ro’s Agency, says he expects Atmosphere’s 56-date tour to gross $500,000 before it ends Nov. 15 in the duo’s hometown, Minneapolis. The tour supports Atmosphere’s fifth album, released Oct. 4 on its own Rhymesayers Entertainment label.

“There’s a lot more indie hip-hop touring than there was a few years ago,” says Bernhardt, who also represents indie rappers MF Doom, Sage Francis, Atmosphere, Jean Grae, Murs and Mr. Lif. “Most of the acts we represent...bring home quite a bit of money, and they can live from that very well.”


“Atmosphere can play to 3,000 people in certain markets, and we’ll still go to those markets where he may play for 300,” Sayers says.

For the past two decades, rap stars have usually promoted records through music videos, in-store appearances, one-off “spot dates” at nightclubs and the occasional package tour. Promoters didn’t know there was underground hip-hop that would tour like punk rock bands.

Bernhardt says.

One of the first indie rap groups to mount its own tour was Hieroglyphics, an Oakland, Calif.-based collective that includes Del Tha Funkee Homosapien, Souls of Mischief, Casual and Pep Love. They went on the road in 1997, having just formed an independent label, Hiero Imperium. Damian “Domino” Siguenza, CEO and in-house producer of Hiero Imperium, booked all 25 dates with no outside label support or sponsorships. He says the crowds varied from 200-300 on an off night to 1,000 for a triumphant homecoming at San Francisco’s Maritime Hall.

“We were in it to plant seeds,” he says.

Since their 1998 tour, Hieroglyphics have used the Agency Group. Hieroglyphics usually tour as a unit once a year, Siguenza says, with grosses exceeding $300,000.

By 2001, several indie rap groups had begun hiring booking agents. TAG also represents Acesyalme, Living Legends, Brother Ali, Immortal Technique and J-Live, among others. Additional booking firms that work with indie rap acts include the Windals Agency (the Coup, Lyrics Born, RJD2), the Billions Corp. (Beats, El-P) and the William Morris Agency (Blackalicious).

Kork’s Bernhardt worked on the 2001 Kill the Robots tour by Definitive Jux Records acts Cannibal Ox, Aesop Rock and Mr. Lif. The four-week, 20-date trek grossed around $60,000, according to Bernhardt. “It was really hard to book,” he recalls. “At that point, promoters weren’t really aware of the drawing power of these groups.”

“A lot of the venues and promoters were incredibly nervous and wary about bringing our stuff,” says Amaechi Uzoigwe, who owns Definitive Jux with producer/rapper El-P and also El-P’s manager. He adds that indie hip-hop “is in its first actual decade of network, where it’s become an actual cottage industry.”

Of course, any cottage industry takes its lumps. Audience appetite is not keeping up with all the newly touring indie acts. Some rap promoters suggest that hip-hop heads, unlike hardcore rock fans, do not attend several concerts per week. In addition, Bernhardt says, rap ticket prices tend to be more expensive than those for rock shows.

Still,605 MCs are seeing rap’s shift toward the touring industry. New York-based Grae, recently signed to Talib Kweli’s Warner-distributed Blacksmith label, first drew attention in 1996 with Natural Resource’s indie hit “Negro League” (Makin’ Records). Grae will perform 100-150 shows this year and says she appreciates how the new touring landscape is making artists work harder on tour. “It’s not just going out and doing the songs,” she says. “It’s going out and hustling CDs and merch at the end of the show, and trying to talk to as many people as I can. It gets people to stop up their show, because that’s how you’re going to sell records.”

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Wachovia Center Seeing Monster Season

A strong fall concert slate has proved extremely powerful for the Wachovia Center in Philadelphia, which recently wrapped possibly the busiest two weeks in the venue’s history. From Oct. 3 to Oct. 17 the arena hosted the Rolling Stones, U2, Pearl Jam and Foo Fighters, along with sporting events from the Flyers: the 7ers and the Phantoms, all at the 21,000-seat arena.

The lucrative two-week period featured six sellout concerts: Pearl Jam (Oct. 3); the Rolling Stones (Oct. 10 and 12); Foo Fighters with Weezer (Oct. 13) and U2 (Oct. 16-17).

"To quote one of its acts, the Stones, it was a ‘Bigger Bang’ onstage, as well as at the concession stands," Global Spectrum COO John Page says. "Each show kept getting bigger and bigger."

Some 100,000 people attended these shows. The combined concert gross tops $10 million. All concerts were promoted by Electric Factory save the Stones, who are promoted worldwide by Michael Cohl’s Grand Entertainment.

One of the musical highlights came when Bruce Springsteen joined U2 on Oct. 17 for “People Get Ready.” Page called the moment “one of those events where 20,000 people attended it and in 20 years more like 200,000 will say they were there.”

These two weeks are part of a monster fall lineup at the Wachovia Complex, which includes the Wachovia Center and the 18,900-seat Wachovia Spectrum. Coming up are Nine Inch Nails at the Wachovia Spectrum (Nov. 5), Gwyn Stefani and the Black Eyed Peas at Wachovia Center (Nov. 6), Springsteen in a solo acoustic performance at Wachovia Spectrum (Nov 8-9), Aerosmith with Lenny Kravitz at Wachovia Center (Nov. 23), Bon Jovi (Dec. 2-3), Dave Matthews Band (Dec. 13) and Trans-Siberian Orchestra (Dec. 17).

The Wachovia Center was a finalist for top arena on the Billboard Touring Awards Oct. 26 in New York, with that city’s Madison Square Garden taking home the hardware.

HOOD TRUCKS IN: Since he was already in New York to appear on a panel at Roadwork ’05, the Billboard Touring Awards, Patterson Hood of the Drive-By Truckers booked a date at the city’s Mercury Lounge in order to get a paying gig out of the deal.

DBT is playing only a few shows this fall. Hood and the band’s Mike Cooley will celebrate 20 years together at the group’s Thanksgiving homecoming shows Nov. 25 at the Alabama Theatre in Birmingham and Nov. 26 at the Tabernacle in Atlanta. DBT also has dates booked in Florida and North Carolina before playing a three-night stand at the Fox Theatre in Boulder, Colo., with Centro-Matic for New Year’s Eve.

DBT is currently mixing its seventh album, tentatively titled “A Blessing and a Curse,” produced by David Barbe and due next spring on New West. "We recorded it in Kernersville, N.C., at Mitch Easter’s great studio, the Fidelitorium, and are finishing it up at David’s studio. Chase Park Transduction in Athens (Ga.),” Hood says.

Hood’s second solo album, “Murdering Oscar (And Other Love Songs),” was recorded earlier this year, but will not be released until sometime after the next DBT record. "It’s kind of a power pop record and was cut with a core band of myself, David Barbe on bass and [DBT’s] Brad Morgan on drums,” he says. "Guests on it include other members of DBT, Will Johnson and Scott Wilcox from Centro-Matic, John Neff on pedal steel and my father David Hood on bass."
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GAMETAP’S ALLURE
Music, Videogames Collide On Broadband Network

It officially launched Oct. 17, and already, Turner Broadband System’s broadband gaming network GameTap has become an online destination for thousands of gaming enthusiasts. GameTap has more than 300 games from more than 20 publishers at its Web site (gametap.com)—with new games being added each week. Think Napster for gamers.

For $14.95 per month, gaming fans can access the greatest games on-demand—including Pac-Man, Space Invaders, Splinter Cell and Beyond Good and Evil—as well as experience original programming, much of which is music-related. Music is also an integral component of GameTap’s “Expand Your Playground” ad campaign, which was created by Massachusetts-based agency Mullen.

GameTap’s initial 30- and 60-second TV and online spots feature music by My American Heart (a cover of Pat Benatar’s “Hit Me With Your Best Shot”), Danko Jones (a re-visited version of Elvis Costello’s “Pump It Up”) and Bee Gees (a remix of “Stayin’ Alive” by Junior Senior producer Thomas Troelsen).

The music video-like ads are appearing on Turner and non-Turner networks, including MTV, VH1, Comedy Central, TNT and Cartoon Network.

Mark Shimmel, an independent music consultant, worked closely with Turner execs to secure artists and music for GameTap.

“Our target audience looks at gaming as a pillar of pop culture,” GameTap head of marketing Dan Riess says. (In the mid-’90s, Riess was a marketing manager at EMI Records.) “Music is a major part of their lives.”

And videogames are a major part of musicians’ lives. Which helps to explain why bands like O.A.R. and Simple Plan have signed on to provide GameTap with original programming.

In O.A.R.’s case, band members Benji Gershman (bass) and Richard On (lead guitar) were interviewed while playing a videogame on their tour bus. It is just the type of in-your-face footage that resonates with music fans: real musicians talking about life on the road, while playing their favorite game.

“The industry it’s what it used to be,” says O.A.R. manager Dave Roberge of Red Light Management. “New channels, outside of radio and video, are needed to expand a group’s fan base.”

At the same time, Roberge stresses the importance of remaining smart and strategic when partnering brand to band. “It must make sense for the band,” he says.

For O.A.R., the timing was ideal: its new album, “Stories of a Stranger” (Everfine/Lava), arrived Oct. 4. The band, by the way, received no payment from GameTap; instead, it focused on the marketing value.

“With kids interacting with bands in this manner, the bands become more credible in the eyes of the kids—and this strengthens a band’s fan base,” Shimmel says. “That’s the value of GameTap to the music business.”

At the present time, GameTap is available only via broadband-connected PC. A Mac-compatible version should be ready next year.

RED ALL OVER: Earlier this fall, Yamaha for the first time named a piano after an artist. The limited-edition Elton John Signature Series Red Piano (a Mark IV Disklavier) arrived pre-loaded with “unplugged” versions of Elton John singing five of his classics, including “Rocket Man” and “Can You Feel the Love Tonight?” Depending on the model, prices for the piano range from $54,000 to $180,000.

Named after John’s Las Vegas show at Caesars Palace (“The Red Piano”), the piano is featured as part of a fantasy gift in the 2005 Neiman Marcus holiday gift catalog.

For those who live incredibly large, this gift, priced at $1.5 million, buys the recipient (and up to 500 of his or her closest friends) a private, 90-minute performance by John. The piano he uses is then the recipient’s to keep.

In the spirit of the season, the $1.5 million will be donated to the Elton John AIDS Foundation, which supports HIV/AIDS prevention education programs and direct care services to people living with HIV/AIDS.

RAISING THE BAR: Remember Cingular Wireless’ “Road Trip” TV spot from last year? Those with a good mem-
Growing up in the Bronx, NY, in the 1980s, G. Roberson got a firsthand look at the then-burgeoning hip-hop movement. Fast forward to today, and he is a key driver of hip-hop’s mainstream infiltration.

Roberson started in the music business as part of the early Roc-a-Fella Records team, under the tutelage of co-founder Jay-Z, now president/CEO of Def Jam. In 1998, Roberson launched management and production company Hip-Hop Since 1978 (HHS78) with Kymbo “Hip-Hop” Joshua. The pair has masterminded the career of star client rapper/producer Kanye West.

When the HHS78 partners were named senior VPs of Atlantic Records’ urban A&R department in March, it helped cement their high-flying status in the hip-hop movement.

In this new role, the dynamic duo oversees the A&R development of such chart-topping success stories as T.I., Paul Wall and Twista, in addition to the HHS78 roster, which also includes producer Just Blaze and rapper Saigon. The latter is signed to Atlantic via Blaze’s own Fort Knocks Entertainment label.

Q: How is it balancing your new role as an A&R executive with your management and production responsibilities?
A: In any field, whatever your craft may be, you always want to come in wearing the right tools. I really relate it to carpentry: if you’re a carpenter hired to do a job, you want to make sure you bring your tool belt to accomplish it. If I’m working for a major label but I happen to own my own entrepreneur spirit with my management company and label, I’m able to be that hard-working carpenter with the tool belt. It all ties together.

Q: How do you and your partner plan to put your stamp on Atlantic?
A: We’re trying to focus more on breaking new talent, but we know that breaking new talent takes so much time. Such is the climate of music right now—everything has to be branded so heavily in order for it to pop that we’re really focusing on the new acts, particularly Saigon. We’re also working as a team effort within the whole structure for [such artists as] T.I. and Trick Daddy, in terms of rolling that out.

But we’re really looking forward to and are in the process of branding our HHS78 situation, of course. We want to make an impact with Saigon, in conjunction with Just Blaze with the Fort Knocks situation. We’re going to keep it one big family.

Q: What do you think has been the key to HHS78’s success to date?
A: The business dictates and is kind of molded around the entrepreneur spirit. I really think the executives that have been able to multitask are the ones that have longer life in the game.

You look at a person like [VH1: Management CEO] Chris Lighty, who walked in with his own label and management company and has managed everyone from Missy Elliott to Busta Rhymes and 50 Cent, and headed up Jive Records for the past couple of years [as senior VP]. Then you look at Mark Pitts, who was managing the Notorious B.I.G. and was working at Arista and now is over in the BMG system.

Those with that “tool belt” tend to have a longer life, because they can use the properties in their company to help the major companies that they work for.

Q: In the early ‘90s, young record executives like Sean Combs and Andre Harrell were relatively flushy compared with today’s young execs. Are today’s executives more content to take a back-seat role?
A: I definitely think execs now are more willing to take a back seat… You still have some that want to be a part of the spotlight as much as the artist, but for the most part you’re seeing it less.

Q: Are you optimistic about the future of the industry?
A: I think that it’s so much more unpredictable than anything else. Everything from simple economics to technology will affect your life and your lifestyle in terms of the selling and the exploitation of music. Technology plays a key role in terms of the music industry, because honestly, as an industry, we were behind the eight ball with the turn of the Web-based age. If more executives had been ahead of the curve, then it would’ve been to our favor.

Q: HHS78 has been working with Kanye West since 1999. Did you guys foresee that he would become so successful?
A: Absolutely. One thing that I’ve noticed is that that man’s passion has never changed. From 1999 to now, his passion and drive have always been beyond anything that I’ve ever seen. That was the reason that Hip Hop and I decided to bring him on as a producer and an artist. I haven’t met any human being with the drive and the energy that he has.

Q: Were you hiring your nails when he made the comments during the Hurricane Katrina telethon?
A: When he made the statement, I took a breath and said to myself, “This’ll be the true test on if our country really stands on what it’s supposed to stand on—meaning free speech and the right to voice your opinion.”

Q: Some students at the University of Florida protested one of West’s recent performances. Were you expecting that kind of reaction?
A: Just like it was Kanye’s right to voice his opinion, it was that group’s right to voice theirs. Honestly, I didn’t expect any type of Republican committee protest, but at the end of the day, they protesting outside of his show is fine. That show still sold out.

Q: Do you have plans to add more artists to the HHS78 roster?
A: No, I believe less is more. The less amount of artists you have, the better. There’s only 24 hours in a day, and you have to take your time to develop artists and make things right. If you try to have 30 artists and manage 15 guys at one time, it’s like, how in the world can you possibly give your all if you’ve got to split that much? It’s kind of impossible to have a hands-on approach.

Q: How would you describe HHS78’s focus? What’s the brand that you are creating?
A: We try to sign artists that cause emotion. With Kanye and Saigon being the first two, we really try to find artists that make you listen to every word—and when you listen to every word, you not only feel their pain, but you feel the pain yourself because it relates so much with you and your situation.

We have artists that relate to the common folk. We don’t try and will not try to sell imagery.

Because we’re trying to bring back the vibe of what hip-hop was in the beginning, it forces us to only sign a certain amount of artists—because we’re looking directly for that person that people can identify with. We’re trying to have a reincarnated Motown sound, in the sense that the music out of Motown evoked so much emotion and it was such a movement that everyone just fell into it, was drawn into it and just wanted more from it.
SUPERSTAR PRODUCER JERMAINE DUPRI HOPES TO TURN

Jermaine Dupri has been involved with countless hits, but none might be as satisfying as "I Think They Like Me," Dem Franchise Boyz's breakout smash. In this issue, the song is No. 6 on the Billboard Hot R&B/Hip-Hop Songs chart.

At first glance, No. 6 may seem like small potatoes to a guy like Dupri. After all, he became the youngest-charting producer in music history at the age of 14. He introduced such R&B acts as TLC, Jagged Edge and Xscape to the music world. During the past two years, his Midas touch revived the career of Mariah Carey and generated multiple hit singles for Usher and Bow Wow. In September, no fewer than four singles he produced were in the top 10 of the R&B/hip-hop chart.

But Dem Franchise Boyz are special to Dupri, because they mark his first real hit as president of Virgin Records' urban division. Forget about emancipating Mimi. Dupri is going for a real coup: turning Virgin Records into a powerhouse for urban hits.

Virgin is not a label known for urban music—or, for that matter, hits, at least of late. On the urban side, the label's year-to-date market share is trailing many of its industry competitors at 1.26% in R&B and 0.83% in rap. That is well behind the front-running Interscope, which currently claims a dominating 11.1% share in R&B and a 20.4% share in rap.

Virgin's overall U.S. market share has struggled in recent years, slipping from 3.48% in 2001 to 1.63% last year. So far in 2005, the label's market share is 1.46%. Since June 2002, Virgin has scored only eight albums in the top 20 of The Billboard 200 and only one top 40 hit, "Lady" by Lenny Kravitz. Its last No. 1 on The Billboard Hot 100 was Janet Jackson's "All for You" in 2001. It was this bleak reality that ultimately led to Matt Serletic being replaced by Jason Flom as chairman/CEO of Virgin.

When Dupri was named president in January, there was some skepticism. After all, many a superstar producer has failed in the role of executive. Sure, Dupri was a label exec in the past—he established So So Def Recordings at Columbia in 1992, then went on to help Arista's black music division in 2003.

But the Virgin appointment was different. Columbia in the early '90s had plenty of other execs to take the heat if projects did not work out, and at Arista, Dupri worked largely behind the scenes; Arista was Antonio "L.A." Reid's baby at the time.

Virgin, on the other hand, is entirely Dupri's stage when it comes to R&B and hip-hop. When he accepted the position, he made some lofty predictions about injecting some much needed life into the label. "I will catapult Virgin into a young, hip label with chart-topping success in both R&B and rap music," he said at the time.

Right now though, after nearly a year that has not quite yet delivered on his promise, and for a label that has not had even a top 10 urban chart hit since Carey's "Loverboy" in 2001, Dem Franchise Boyz have got to be looking pretty good.

A PRODUCER FIRST
Dupri may be trying to make it as an exec, but any discussion of his career must start with his impressive production résumé.

He has been behind the boards for 17 No. 1 R&B/hip-hop singles. In 2005 alone, from Aug. 27 to Sept. 17, for four straight weeks, there were four Dupri-produced singles in the top 10 of the R&B/hip-hop chart (two each for Carey and Bow Wow). Carey revived her career with the first four singles from her smash album, "The Emancipation of Mimi."

"I don't know if people really understand how prolific he is," Carey says. "JD is one of the few examples of the modern-day producer with staying power."

Bow Wow adds, "JD is a great songwriter and producer, and his energy and creativity is unlike any other. He really gets to know the artists that he works with, and that's why his songs fit so perfectly."

Usher, who collaborated with Dupri on three songs from his 2004 multiplatinum "Confessions" album, also believes that if anyone can make an impact at Virgin, it is Dupri.

"Look at what he's done in the past 10 years. Doing that one time, you're called lucky. Two times, you're a genius. But 17 times?" Usher asks incredulously, referring to Dupri's cache of chart-toppers. "That's Jermaine Dupri, and that's a hell of a brand to have. He's capable of pulling the best [out] of the people that he works with."

Those most familiar with Dupri's work are quick to point out that he has plenty of executive experience behind the scenes, and not just behind the mixing boards.

Reid says that Dupri was integral to some of Arista's biggest successes, and not just as a producer.

"We were very much a pop label at the time," Reid recalls. "He came in with the intention of building the urban scene. He became a magnet for talent."

Reid says Anthony Hamilton was Dupri's "best signing," but also name-checks Bone Crusher and J-Kwon. "Lil Jon was an in-house staff producer at So So Def long before we all knew him as an artist," he notes.

Indeed, Dupri has more experience with more facets of the business than many recognize. He was born into the music industry, for one: His father, Michael Mauldin, an Atlanta-based hip-hop and R&B manager and promoter, helped guide some of Dupri's early acts, including the multiplatinum-selling Kris Kross.

Dupri, or his companies, has also promoted (the Scream Tour) and managed talent (Arrested Development). He even hosts his own radio show in the influential Atlanta market; The hourlong "So So Def Radio" airs Saturdays on Infinity Broadcasting's R&B/hip-hop WVEE at 9 p.m. and plays new music from unsigned artists.

"Virgin is incredibly lucky to have Jermaine as president," Carey says. "JD knows how to package music as well as make it. If he were running Virgin when I was there, it would definitely have been different. JD would have been smart enough to keep the project on track. Rather than rush out 'Loverboy' [from Carey's Sony 2001 release, "Glitter"], he would
VIRGIN RECORDS INTO AN URBAN POWERHOUSE  BY IVORY M. JONES

have said, "I think we should go back in the studio, put our heads together and write a great Mariah Carey first single." (In January 2002, Virgin Records terminated its recording contract with Carey and agreed to pay her $28 million to leave the label.)

THE ROAD TO VIRGIN

Virgin's lack of urban clout was actually one of the more attractive aspects of the label when Dupri was considering his new job.

"I looked at the highway of each label and said, 'Let me look at the traffic that's on each street.' Then I decided to get on the road that had the least traffic, because I knew I was going to come with a bunch of cars. That's how I picked Virgin."

Since starting at the label, by all accounts, Dupri has been working like a man possessed. The young mogul maintains Atlanta as his home base, but commutes to Virgin's New York office on a near-weekly basis, jamming a week's worth of meetings, appointments and briefings into a few days. A recent day saw him in the studio with Monica until 4 a.m., before catching a 6:30 a.m. flight to New York. "I have meetings every day that I'm here," Dupri says. "Then it's back to the studio in Atlanta."

Virgin GM and Dupri's boss Larry Mestel says, "The guy is in the studio until 2 or 3 in the morning, and then I get him on the phone at 10 a.m. It amazes me. I worked for Chris Blackwell for 11 years at Island, and the two of them are similar in that they work 24 hours a day. Jermaine is one of the few guys at his level who still goes into the street, into the clubs, and his mind is always turning."

No surprise, then, that Dupri says: "The biggest problem" he has encountered thus far at Virgin "is that the staff isn't used to working hard, at least not the way I'm used to working hard."

And while Dupri may have been pleased to take his cars to Virgin's deserted streets, he has been slower than he would have liked in getting the traffic moving.

"Employees don't make the record company," he says. "The records make the record company. If Columbia don't have hit records, Columbia Records don't mean nothing. Same over here. Virgin Records didn't mean anything because they didn't have any hit records. My job is to change that."

Several of Virgin's major urban releases under Dupri have performed relatively poorly in terms of sales success. And Virgin's urban market share has continued to slide, down by close to 50% compared with last year for hip-hop and R&B. Syndicated radio host Wendy Williams released her first compilation, "Wendy Williams Brings the Heat Vol. 1," in June, and has sold 28,000 copies, according to Nielsen SoundScan. "Jermaine Dupri Presents Young, Fly and Flashy Volume I" was released July 19 on his So So Def imprint; it has scanned about 100,000 copies. And Atlanta-based soul crooner Dwele's sophomore effort, "Some Kinda..." which dropped in October, has sold only 33,000 in its first three weeks.

Still, those closest to Dupri maintain their faith in his success.

"We're exactly where Jermaine wanted us to be and where we thought we would be," Mestel says. In particular, Mestel gives Dupri credit for using the "Young, Fly and Flashy" compilation to build a buzz for new artists; the collection included Dem Franchise Boyz. Now, with "I Think They Like Me" taking off, the road is paved for the act's own album, set to drop on Virgin in February. "I think it was genius," Mestel says. So genius that OutKast's Big Boi is launching his Virgin imprint, Purple Ribbon, with the same strategy. A "Big Boi Presents" compilation will come out Nov. 22, showcasing Purple Ribbon's talent. And sure enough, the first single from the compilation, "Kryptonite (I'm On It)", by the Purple Ribbon All-Stars, has climbed steadily since entering the Hot R&B/Hip-Hop Songs chart at the beginning of October. It is No. 42 this issue.

According to Boi, Dupri is an executive with plenty of tactical options. "He played it on his radio show in Atlanta, like five times back to back," Big Boi says. "It got the word out on the streets. It was a real good look for the label and the song."

Reid says, "All Jermaine needs is the company to get behind him and to show the world they are behind him, and the talent will come." He adds that when former Island Def Jam execs Kevin Liles, Lyor Cohen and Julie Greenwald exited the label for Warner Music Group, "all of a sudden Warner has a huge face in urban music, and they never really did before. It doesn't take too much time to establish that. People don't sign to brands, they sign to people."

Dupri says he is happy to have some small, early success, but he is not even close to being satisfied.

"I can't even think about slowing down right now," he says. "When I get to the point where at least 80% of the songs in the top 10 are mine, that's when I'm going to stop. That's my peak. Until then, I'm going to keep going."

Additional reporting by Brian Garrity in New York and Gail Mitchell in Los Angeles.

JERMAINE DUPRI, right, has applied his production magic to works by such artists as, from left, BOW WOW, MARIAH CAREY and USHER.
It is among the least likely of musical marriages.

Neil Diamond, pop-rock hitmaker of the '60s, '70s and '80s, has paired with producer Rick Rubin for his newest album, "12 Songs," due Nov. 8 from Columbia Records.

For Diamond, the album is a return to the early, stripped-down rock singer/songwriter sound of his pre-superstar years. For Rubin, it is another chance to help a musical giant reinvent himself, as Rubin did with the acclaimed "American Recordings" series of releases by Johnny Cash.

"It was an interesting, eye-opening experience," Rubin says of the Diamond project.

Rubin describes the new work as "a very basic rock-'n-roll album for the most part." That is no surprise considering the presence of Rubin and such sidemen as guitarist Mike Campbell and pianist Benmont Tench—both of Tom Petty & the Heartbreakers.

"I made a U-turn and went back 40 years to try to recapture those feelings," Diamond says. "The major difference between this album and my first or second album is I think the lyrics now go to places I could never go to then."

The project also represents an opportunity for Diamond to reach new audiences and reawaken old fans.

Will Botwin, chairman of the Columbia Records Group, says the label will ask fans "to take a journey with Neil now, even if you've only known him more recently. For Neil, in his legendary career, to take this step at this time, to really search his soul...makes for an overwhelmingly great musical outcome."

Diamond's last studio album, the 2001 Columbia release "Three Chord Opera," has sold 427,000 units, according to Nielsen SoundScan, peaking at No. 15 on The Billboard 200. That followed an almost unbroken string of gold- and platinum-certified albums, stretching back to the 1969 Bang release "Brother Love's Travelling Salvation Show."

Diamond has more than 35 albums to his credit, as well as numerous greatest-hits compilations. His best-selling album is the 1980 soundtrack "The Jazz Singer" (Capitol), which has been certified for shipments of 5 million units by the Recording Industry Assn. of America.

Top-selling Columbia releases include 1973's "Jonathan Livingston Seagull" soundtrack—which also became Diamond's highest-charting album to date when it reached No. 2 on the Billboard pop albums list—1977's "I'm Glad You're Here With Me Tonight," 1978's "You Don't Bring Me Flowers" and 1979's "September Morn." Each has been certified for shipments of 2 million units.

Diamond also is a giant of the concert business. He was the No. 1 solo touring artist of the 1990s, grossing $182 million from 461 shows, according to Billboard Boxscore. Diamond's last full outing, the 117-date Three Penny Opera world tour in 2001-2002, grossed $88.6 million and drew more than 1.5 million people.

NO BOUNDARIES

Rubin marvels at Diamond's track record. "He's never been part of any style, and he's crossed different boundaries of pop and rock and different kinds of music at different times."

Diamond and Rubin began meeting about the project in 2001. At first, Rubin says, the two got together once a week to talk about music and what was going on in their lives.

Eventually, Rubin brought in some of his favorite Diamond recordings to play for the singer. The songs—from his earliest albums such as 1967's "Just for You" (Bang) and 1968's "Velvet Gloves and Spit" (MCA)—featured Diamond playing guitar.

As recording got under way, Rubin was able to convince Diamond to play guitar again—something he has not done on an album since the late 1960s.

"I stayed away from it for years, thinking that there were many, many better guitar players than I and that I should stick to what I do best, the writing and singing," Diamond says. "Rick didn't want to budge, and we argued about it almost every day in the studio. I played on every track, which means I lost every battle."

Rubin—known for his work with Cash, Petty, System of a Down, Rage Against the Machine and other acts—had been trying to work with Diamond for about 10 years because he so admired Diamond's music.

He says that while Diamond had been performing some of his early work, the artist had not listened to the pieces in their original form in a long time.

POP GIANT PAIRS UP WITH PRODUCER RICK RUBIN TO PARE DOWN HIS SOUND

BY JILL KIPNIS

"Early in his career, he was looked at more as a singer/songwriter," Rubin says. "As time went on, he was viewed more as a cabaret artist. I missed that image of the singer/songwriter."

Much of that "cabaret" image stems from Diamond's hugely successful stage shows, which are infused with theatricality and his trademark sequined outfits.

"A TRUE AND HONEST PLACE"

Diamond's biggest hits are power ballads or uptempo songs, including the No. 1 singles "Song Sung Blue" (1972) and "You Don't Bring Me Flowers" with Barbra Streisand (1978), the No. 2 "Love on the Rocks" (1980) from "The Jazz Singer" and the No. 4 hits "Sweet Caroline (Good Times Never Seemed So Good)" (1969) and "I Am... I Said" (1971).

The weekly sessions with Rubin inspired Diamond to begin writing a series of more reflective, emotional songs. He presented the songs to Rubin on the guitar, and the producer fought to maintain that sound.

"It's a tentative feel with him playing guitar, and the songs feel like they are coming from a true and honest place," Rubin says. "Everyone keyed off of what he was doing, and it really makes this like he is conducting the band himself."

While the guitar playing was a challenge for Diamond, he says the lyrics were "the hardest part of this whole project. Each song has its own story, its own emotional content, its own reason for being."

Diamond cites "I'm Onyo You," which starts out with simple guitar and progresses into jazzy accompaniment with keyboards and horns, as having a special personality. Another track, the ballad "Evermore," focuses on the challenge of knowing when a relationship is over.

Another of Diamond's favorites is a version of "Delirious Love" with guest artist Brian Wilson that is featured on the special Digipak edition of the album, which also includes the bonus track "Men Are So Easy." The Digipak—also offering alternative art—will have a suggested list price of $21.98 versus the $18.98 regular edition.

"Delirious Love," a catchy, upbeat take on a passionate love affair, is on all versions of the album.

Other "12 Songs" highlights include "Hell Yeah," in which the artist assesses his own life, and "Man of God," a bluesy track expounding the virtues of faith.

Diamond is rehearsing some of the new tracks for the third leg of his Neil Diamond—Live World Tour trek, which begins in December. Dates will be announced soon.

So far this year, the hits-filled tour has grossed $63 million and drawn 930,000 people, according to Billboard Boxscore. The data reflects reports from 66 dates of the earlier European and North American legs.

Columbia's Botwin says that marketing will focus on the whole album, with an initial emphasis on college radio. A single will be chosen later, when other formats are targeted.

The campaign will feature print and radio advertising, point-of-sale materials for retailers and online word-of-mouth elements.

The week of the release, Diamond will appear on "Today," "The View," "Larry King Live" and CBS' "Early Show" and "Sunday Morning."

He will also travel to Los Angeles soon after the release for tapings of "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show."

Brian McClemens, a buyer for Ann Arbor, Mich.-based Borders Books & Music, says "12 Songs" is a focus for the chain leading into the holidays. The CD will be featured in Borders listening stations and special displays nationwide.

"We think his fans are hungry for more Neil," McClemens says. "And, given what Rick Rubin's collaborations in the past have done, I don't see how this would not bring in audiences that aren't traditional to him. We're looking forward to a nice success."

Botwin says the title could have staying power through Valentine's Day.

At this stage of his career, Diamond says, he does not have anything left to prove and just hopes people think this is as beautiful an album as he does.

"I could be working demos for a publishing company right now," he jokes. "Making this album was an experience you don't have too often in a career."
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The list of audio engineers who earn their livelihoods from mixing hit records is shorter than a two-minute radio edit. The fact that two of those lucky souls are brothers can only be explained by a happy accident of genetics.

"It's in our blood," says Chris Lord-Alge, who—with his younger brother Tom—have built formidable careers as mixers to the stars. "We have the gene. I'm convinced that you're born with this disease, being a studio rat."

The combined credits of the Lord-Alge brothers are a virtual catalog of rock, pop and country hits, from Steve Winwood's high-water mark "Back in the High Life" album to Green Day's epic "American Idiot," which topped the charts and the top 10 lists of many a music critic. There are literally hundreds of others, and they span an impressively broad range of styles. Chris' discography includes music by Dave Matthews Band, Collective Soul, B.B. King, Hole, Faith Hill, Joe Cocker, Anastacia, Joe Satriani, Bad Religion, the Donnas, Tina Turner, John Prine and Blessid Union of Souls.

Tcm has mixed projects for Avril Lavigne, the Wallflowers, the Rolling Stones, Sixpence None the Richer, Orchestral Manoeuvres in the Dark, Marilyn Manson, Joan Armatrading, Limp Bizkit, Blink-182, Fountains of Wayne, Imelda May and Earth, Wind & Fire, among many others.

For all their family ties, parallel success streaks and joint credits on a number of albums, the brothers now live a continent apart and work independently of each other. Yet earlier this year, they jointly signed with Nettwerk Management with an eye toward leveraging the "Lord-Alge" name into areas ranging from ringtones to artist development.

For nearly two decades, Chris has kept shop at Image Recording in Los Angeles, while Tom has been based at South Beach Studios in Miami Beach since the mid-90s. Although Chris and Tom are by far the most visible members of the Alge clan, the family's bloodline in the industry actually runs deeper. The boys' late father, Frank, ran a jukebox vending company at a time when the 45-inch single was the prevailing... continued on >>p38

IN THE STUDIO, BROTHERS TAKE PARALLEL TRACKS TO HIT-MIXING SUCCESS

CHRIS & TOM LORD-ALGE

CHRIS & TOM LORD-ALGE
currency of pop music.

Their mother, Vivian Lord, is a jazz musician whose performing career and home recording equipment exposed her sons to the wonders of the stage and studio. (Later in their career, they adopted their hyphenated surnames, as tribute to both parents.)

Also, two other Alger siblings are in the industry: Mark, the oldest, followed in his father’s footsteps and runs a jukbox business, while Jeff operates a live-and-lighting company. A sister, Lisa, and stepfather, Meg, are the only ones in the family who chose non-music careers.

Growing up in Mahwah, N.J.—ironically down the street from Les Paul, the inventor of the multi-track recorder—the Alger boys were often left to their own devices while their mother performed in local clubs.

By the time Chris reached his teens, his mother sensed that his destiny would be in the recording studio, so she hooked him up with an apprenticeship at H&L Studios in nearby Englewood Cliffs, which ran by the late Hugo Peretti and Luigi Creatore, the one-time RCA staff producers who made their fame as Hugo & Luigi.

The moment Chris set foot in that studio, he was hooked. He was a quick study, learning all the fundamentals of recording at an age when, as he says, “you pick up habits that never change.”

A few years later, Sugar Hill Records bought H&L and retained Chris’ services as assistant engineer. Chris’ new boss, Steve Jerome, took the young engineer under his wing at a time when the studio was a hotbed of early hip-hop, turning out records like the seminal “Rapper’s Delight” by the Sugarhill Gang and “The Message” by Grandmaster Flash.

The combination of traditional studio schooling and exposure to new sampling and sequencing techniques prepared Chris for his next challenge: an assistant engineering gig at Unique Recording, the New York facility run by Bobby and Joanne Nathan. Looking back, it is hard to imagine a better spot for Chris than Unique.

The recording industry in the early ‘80s was waking up to a new concept called MIDI, and Unique was the place for it, much in the same way Sugar Hill had been the place for hip-hop. It would not be the first or last time that Chris’ instincts were right on the money.

His stint at the famed studio launched his career as a bona fide engineer and marked the beginning of the Lord-Alger dynasty.

It was at Unique that Chris persuaded his brothers Jeff and Tom to join him as assistant engineers. Jeff was able to parlay his recording credits into a healthy business in the sound reinforcement industry, but Tom really hit pay dirt at Unique. One of the gigs that Chris delegated to him was the engineering—and mixing—of Winwood’s “Back in the High Life.” Not only did that record cement Winwood’s reputation as one of the most successful and enduring hitmakers of the ‘80s, but it also netted Tom his first Grammy Award—for best-engineered record, no less.

Tom went on to win two more Grammys, and Chris has two of his own. The brothers have also shared in the success of many gold, platinum and multiplatinum records, and their indelible stamp is heard on the airwaves every day.

Chris and Tom recently spoke with HillBoard to share their insights on the mixing craft, recall their career highlights and discuss their family bond.

Considering how multifaceted you are as musicians, producers, engineers, etc., why did you both decide to focus on mixing?

Chris: When I started working in studios I was playing in a band, so when I wasn’t at work I was rehearsing or doing gigs or recording in the basement at home. It was all encompassing. We were hardly making any money, but we were making music and we were learning.

In the end, we didn’t get a record deal, but the studio thing was really starting to take off. I had more and more [studio] gigs where I was the producer, the songwriter, the engineer—all the stuff. And these records actually came out, so that was a lot more fun!

I was getting into the producing thing, and the

And he said, “Oh, yeah!”

It was one of those happy accidents, and it happened because Chris always taught me that if the tape is rolling and there’s a musician in the studio, make sure the tape machine is in record!

Chris: I had a few breaks early on. I had my stint with Hugo & Luigi and Sugar Hill, and then I figured I needed to go into the city, so I got the job at Unique. Even though I’d had hits, Bobby and Joanne Nathan, the owners of Unique, insisted that I start out as an assistant, and they worked me really hard. But once “Back in the High Life” hit, it made it a lot easier for Tommy and me to do no wrong at Unique.

These days, a lot of engineers are setting up home studios with digital workstations and smaller consoles. Why has that concept not made sense for you guys?

Chris: Here’s the philosophy that works for me. Tommy and a few other people: I like getting in the car and driving to work. There’s something to be said for putting on a work hat, kissing your wife and daughter, heading out the door, doing your business and coming home. Home is where your family is, where your invited guests come over, where you drink wine, garden, watch movies. If that control room is within reach of the house, keeping the customers satisfied, the brothers have worked with acts including, from left, Dave Matthews, Steve Winwood, Duran Duran and the Goo Goo Dolls.

I’ll be there in my underwear. I won’t shave for a week and I’ll start looking cranky and smell, [laughs] Then suddenly your client wants to come back at 10 at night, and you say, “Sure, why not?” Then it starts to take away from the quality of time you spend with your wife and friends. It becomes one big blur.

Tom: Yeah, I would agree with that. I’ve thought about opening my own room, but I’m focused on being creative, and having a studio would add another set of complications that I don’t even want to think about. I’m quite comfortable where I am. My console works, my gear works, and all I want is to focus on the creative end.

Both of you mix on Solid State Logic G+ consoles and transfer all of your tracks—even when they come off a hard drive—to open-reel digital tape decks. What is it about that work flow that appeals to you?

Chris: My feeling is, if it’s not broke, don’t fix it. We always try to stay on top of all the new technology, and I’ve tried using Pro Tools for playback. I still prefer the 48-track digital, the feel of tape and working the remote. You become more one with the song, and the machine becomes an extension of your hand.

The other reason I like to transfer everything to the 48-track is that I want the decisions that were made to be locked in. Ten years from now, you pull up one of my reels, and it’s exactly what was in the song. With Pro Tools, it’s not like you put a disc in and the player plays it. It’s based on

a computer, software, cards, plug-ins and so many other variables that you might as well put the whole computer in the vault. You’d have a better chance of putting up a Beatles multitrack than Eminem.

Tom: I go deeper into Pro Tools than Chris does. I like to get in and experiment more, screw around with stuff. I use some plug-ins, and I do a lot of the mute and fader moves on the computer.

But I’m still an old-school guy. I always feel better knowing that at some point it ends up on the tape and I’ll always play back exactly the same way.

As far as the console, Chris and I have been SSL guys since way back. I love the sound of it, and I’m just so comfortable with the layout of the board that I consider it to be my blank palette. It’s comfortable, and comfort is important to what I do.

How do you guys approach a mix?

Tom: For me, it all starts with the rhythm—that’s another thing I learned from Chris. So I start with the drums and bass, and once I get a good handle on the rhythm, I build my mix from there.

Chris: I throw all the faders up, with whatever EQ settings were left over from the previous mix, to see what they do. Then I start EQ’ing everything the same at the time. I’ll listen to the rough mix to get a feel for the song, and then I’ll go through all the parts to see what the problems are.

You always route your tracks to the same faders on the console, so that you always know where everything is without looking at the board.

Chris: Yeah, I like having the same audio parts parked at the same faders. I can mix blindfolded. If you went from heavy metal to pop in the same day, it wouldn’t matter. It’s just how you drive.

Mixing is something that needs a lot of discipline, and the only way you can make magic is to get all that stuff out of the way.

Is it true that you guys keep pretty regular hours?

Chris: Yeah, I generally work from 10 to 6. In the early ‘80s, I worked 18 hours a day, but now I really value the quality of life. Dinner time means dinner time is done. I’m not going to have a big meal and then go back into the studio to continue working on a mix.

Tom: I try to work between noon and 9 at night. It’s those daytime hours when I’m most creative. Once it gets to about 8 p.m. I start losing steam.

Do you like to have your clients in the studio with you while you are working?

Chris: There’s no reason for them to sit here and watch me mix. I like to work on my own and have them come in after the afternoon so we can have a cup of coffee, relax.

continued on >p42
Chris & Tom,

Your ears have helped make some of the most successful music of the past twenty years. Across time, across generations, across musical genres, you have touched the lives of millions of rock, pop, alternative & country music fans and artists.

You’ve had their ears and we’ve had your backs!

Thanks for your decades of trust. We are proud to have been with you in the early years and honored to still be with you now and into the future.

One thing is for sure. With the task of keeping both of you financially safe, sane and secure, there is never a dull moment!

Here’s to the decades to come.....

With Love & respect,

[Signature]
The Billboard 200

20 Years

The Nettwerk Family of Companies

Nettwerk Managed Producers

Ken Andrews
Ron Aniello
Howard Benson
Greg Collins
Chazell & Raine
George Drakoulias
Rhye Fulber
John Goodman
Mike Hedges
Barrett Jones
Holly Knight
Arnold Langer
Oliver Leiber
Chris Lord-Alge
Tom Lord-Alge
Clif Magness
Greig Nori
Mike Plunkoff
Thom Russo
Randy Snod
Mark Trombino
Jeff Trout
Victoria Von Vugt
Cameron Webb
The Wizard of Oz

Nettwerk Label Artists

Abigail Washburn
Conjure One
Deletrum
Erin McKeown
Eugene & the Stringband
Gob
Griffin House
Hem
Hackenaw Boys
Ivy
Krissy Harker
Leigh Nash
Lhoo
Margaret Cho
Medieval Baebes
Meda Only
No Jon
Old Crow Medicine Show
Oh Susanna
Po' Girl
Ron Sexsmith
Sarah McLachlan
Southern Honky
Tara MacLean
The Be Good Tanyas
The Crash Lovers
The Waltons
The Perishers
The Wailers
Trespassers William
CONGRATULATIONS to
CHRIS and TOM LORD-ALGE!

FROM THE DAYS OF VINYL TO THE DIGITAL MILLENNIUM, YOU HAVE ALWAYS BEEN THE BEST OF THE BEST. CONGRATULATIONS ON 20 YEARS OF AMAZING HITS. HERE'S TO MANY MORE!

- Nettwerk Producer Management and the family of Nettwerk Companies

A WORLD CLASS GROUP OF ARTIST MANAGEMENT, PRODUCER MANAGEMENT AND RECORD LABELS

Abigail Washburn
Adrienne Pierce
Avril Lavigne
Barenaked Ladies
Billy Talent
Brand New
Butterfly Boucher
C-Minus
Chantal Kreviazuk
Chris Fortier
Dave Seaman
Dido
Ferry Corsten
Fear of Music
Gob
Griffin House
Guster
Hem
Ina
Jars of Clay
Josh Rouse
Kristian Leoniou
Matt Wertz
MC Lars
Men, Women & Children
Nathan
Pablo La Rosa
Rio Klein
Robert Post
Sander Kleinenberg
Sarah McLachlan
Spoon
Stereophonics
Susan Enan
Swollen Members
Tara MacLean
The Devins
The Format
The Perishers
Toby Lightman
Treble Charger

For more info please contact:
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Los Angeles • New York • Vancouver
London • Nashville
Alia Fahlberg
8730 Wilshire Blvd, Ste 304
Beverly Hills, CA 90211
Ph: 310 855 0668
www.nettwerk.com
PARALLEL TRACKS TO SUCCESS (CONT.)

from >>p38

take a few listeners, have them check the mix in their car and make a few changes.

If the client isn’t in town, I upload an MP3 of the mix to a server, and most people can judge from that. Then we can upload a full-res version later, but for the purposes of approving the mix, the MP3 is usually fine.

Tom: I encourage all my artists to come down here for the mix, but I like to be left to my own devices to experiment during the day. If the client is sitting with me all day, they don’t have fresh ears. I encourage them to enjoy Miami Beach and come back in when I’m finished with the mix, so they can react to something they’re hearing for the first time.

If they can’t come down, I do what Chris does—MP3 them a copy and generally follow that up with putting an AIPF file on a Server site that they can van down to hear it at full resolution. But my preferred method is having them here.

Besides each other, who has been your biggest influence as a mixer?

Chris: Without a doubt, it’s Bob Clearmountain. I love Bob, and he’s the reason I started mixing. He was the one who turned the SSL into a racecar. You want to hear a drum sound? Here it comes, and you better hold on to your hat, ‘cause it’s going to kick your ass!

When I hear “Good Times” by Chic, that’s a template of what to come in that era. [Rosy Music’s] “Avalon” was great, but the work he did with Chic and Bryan Adams and David Bowie was unbelievable. If we don’t bow down to Bob, there’s something wrong with us. Andy [Wallace], Jack [Joseph Puigg], Tommy and me—we all bow down to Bob.

Tom: I totally agree with that. Chris and I both have a lot of respect for Bob and the records he was making early in our careers. We definitely tried to emulate a lot of what he was doing. He was mixing all the hits when we were coming up. I also gained a lot from listening to Mike Shipley and Mutti Lange, and the artist who has influenced me the most is the way listen to music is Peter Gabriel. A lot of the stuff I hear on his albums—the way he changes vocal sounds, vocal effects and underlying rhythms—has influenced me to this day.

When you look back on your own careers, what albums or tracks stand out in your mind as your best work?

Tom: On every album I do, there’s one track that’s my favorite sonically, and generally it isn’t the hit single. One exception is “One Headlight” by the Wallflowers. It was punchy and full of space. The way the kick drum and bass were performed, I was able to weave instruments in and out and keep the track spacious and deep. I think that was one of the best mixes I did in that period. Another one that I’m really proud of is the Jimmin’s Chicken Shack album “Pushing the Salmonella Envelope.”

Chris: For me, all the work I did with Dan Hartman early on, like Tina Turner’s “Foreign Affair” and Dan’s solo album “[Keep the Fire Burning]”—those records really stand out.

Others that come to mind are “A View From 3rd Street” by Jude Cole, Jane Child’s first album and “American Idiot.” A lot of things clicked between the band, the producer and the mix on “American Idiot,” and people still comment on how good that record sounds. I’m also fond of the work I did in Nashville with Byron Gallimore and James Stroud—Tim McGraw, Jo Dee Messina, Faith Hill.

Even though you each have your own careers, you have obviously overlapped on some projects—in some cases sharing mixing duties on the same album. Do people ever get you mixed up?

Tom: [laughs] Yeah! On a couple of occasions when we were first starting out at Unique, Chris was supposed to do a mix but got pulled over with a traffic violation, so he called and said, “Go in there and tell them that you’re me!” That actually happened with OMD, and at the end of the day, I told them what had happened and everybody got a big laugh out of it.

There’ve also been times where I’ve been out to meet a band, and they’d be like, “Oh, I just love that Replacements record that you mixed.” And I’m like, “Uh, my brother Chris mixed that.”

The two of you are obviously still very close as individuals. Do you ever get to work together?

Tom: We’ve done some projects where I’ve mixed half and Chris has mixed the other half. Our attitude has always been that, as long as one of us does it, it’s OK. [laughs]

Chris: It’s been great through all these years to keep it in the family. You know, we go back a long way. It started out with Tommy doing lights for my band, and then one night the sound man got sick, so he did sound... …

Tom: ...and I pretty much never looked back from there...

Chris: ...Yeah, and then I convinced Tommy and Jeff to come work with me at Unique as my assistants, and I gave them the crash course on how to make records. It was great. You could always beat on your brothers, and they’d get it. They had the gene.

Congrats on twenty years to the hardest working guys in show business.
We wish our good friends and clients, Chris Lord-Alge and Tom Lord-Alge, another two decades of distinction and success at the top of their field.

Jeffrey Light
Eric Greenspan
Tamara Milagros-Woeckner
Francois Mobasser
Glenn B. Davis

Myman Abell Fineman Greenspan & Light LLP
Dear Chris:

It's been great working with you the past 15 years. Congratulations on your continued success.

You are simply the best!

Tina Turner & Roger Davies

Dear Tom:

You are awesome!

Love,

P!NK
Alia Fahlborg, senior VP of Nettwerk Producer Management, recalls seeing the names Chris and Tom Lord-Alge on albums when she was in high school.

By the time she was in a position to work with the brothers this past June, Fahlborg no longer saw Chris and Tom as mixers. She viewed them as artists.

This summer she welcomed them to the Nettwerk Producer Management roster.

While acknowledging that Chris and Tom have distinct styles, Fahlborg has found an adjective that can apply to both.

"I think the important thing is that people go to them to make sure a song is a hit," she says. "You can sum them up by just saying they're 'radio.'"

But as radio fights to maintain its audience in the digital age, Fahlborg says it is time for the Lord-Alge name to be associated with more than a studio.

"I have never gone after them [as clients]," says Fahlborg, who met Chris through fellow Nettwerk producer Howard Benson, "but I think what they were looking for, and what they found in us, was a more forward-thinking approach on being a mixer/producer/artist in the music business."

When the brothers approached Nettwerk, Fahlborg and Nettwerk CEO Terry McBride began planning for ways to build a Lord-Alge brand.

"There are few producers or mixers who have really made a household name for themselves," she says. "There really isn't a template to follow with them. We're thinking about them as the rare case in which we can actually treat them like an artist. We're following the Avril Lavigne template, or the Dido template," she says, referring to two key artists on the Nettwerk management roster.

"Future opportunities for the brothers include attaching the Lord-Alge name to everything from ringtones to mixing software."

"They got excited about these possibilities," Fahlborg says. "We talked about the Lord-Alge name and the branding that could go along with that. Lots of artists have done that, and a few producers and remixers have gained a brand name for themselves. We felt the Lord-Alges were one of the few mixing individuals that could pull that off."

The two have a slate of mixing projects lined up that will keep them busy for months. Tom is making some radio mixes for Coldplay, while Chris will be handling new albums from Hootenanny and Papa Roach.

"Lord-Alge ringtones, however, should be available in the not-to-distant future."

"Ringtones have been selling very well, and the way they're made now are very limited," Fahlborg says. "I know we've been talking about it, and I know Chris is starting to make some custom ringtones. We feel like this will appeal to everyone. The kids want the coolest thing that no one else has, and those are custom ringtones."

Fahlborg says both brothers would also like to work with some lesser-known artists. "I think that both of them are interested in developing talent," she says, "but they're both so busy that right now it's more of a time factor. They're sort of served the hits on a daily basis, so I think they feel like they're tuned in to what is and what isn't a hit."

Fahlborg says the Lord-Alge brothers are just about to enter the second phase of their career. With the Internet and technology now playing a dominant role in the music business, she suggests they have a whole other realm they are just beginning to explore.

"They're not complacent at all," she says. "I think they saw making a change as the next phase of their career, like how could they incorporate other ideas into what they do? Mixing records for 20 years, as exciting as it is, is certainly satisfying, but you want to find new challenges."

---

Yes, Chris, we know...

You put your pants on just like the rest of us, one leg at a time. Except, once your pants are on, you come to my studios and make gold "rekkids!"

And the truth is, I'm awfully proud about that!

Congratulations and eternal thanks from John Van Nest, Terri Wong and the rest of us at resonant
Chris Lord-Alge
Tom Lord-Alge

Harmonic and sonic brilliance

You guys keep making me look good!

Glen Ballard
VERSATILITY IS ONE OF THE KEYS TO WHAT MAKES CHRIS LORD-ALGE STAND ABOVE MANY OF THE OTHER MIXERS WORKING TODAY, IN THE VIEW OF HIS MANY CLIENTS. FROM TIM MCGRAW TO GREEN DAY, CHRIS HAS EARNED LOYALTY FROM ALL OF THOSE FOR WHOM HE WORKS.

GREEN DAY'S "AMERICAN IDIOT" WON HIM HIS FIRST GRAMMY AWARD IN 2004, FOR BEST ROCK ALBUM. WARNER BROS./REPRISE RECORDS EXECUTIVE VP OF A&R/STAFF PRODUCER ROB CAVALLO, WHO SHARED GRAMMY WITH CHRIS, SAYS, "I HAVE SUCH A SPECIAL LONG-TERM RELATIONSHIP WITH CHRIS. HE LISTENS VERY WELL. YOU ASK HIM TO TRY SOMETHING ON A MIX, AND HE'S REACHING FOR THE EQ BEFORE YOU EVEN STOP SPEAKING.

"IF YOU LOOK AT THE VERY TONE OF 'AMERICAN IDIOT,' THE SONIC LANDSCAPE IS VERY VARYING. HE CAN INTERPRET ALL TYPES OF STYLES AND MAKE THINGS SOUND GREAT. I WAS REALLY PROUD TO HAVE PRODUCED SOMETHING THAT GAVE CHRIS HIS FIRST GRAMMY."

PRODUCER/SONGWRITER MARC TANNER SAYS THE FIRST RECORD HE DID WITH CHRIS WAS THE CALLING'S "WHEREVER YOU WILL GO." HE RECALLS: "CHRIS IS THE ONLY GUY THAT I'VE EVER WORKED WITH THAT CAN 99% OF THE TIME REPRODUCE EXACTLY WHAT I HEAR IN MY HEAD. I HAD HEARD ALL OF THESE HORROR STORIES ABOUT BEING A CRUTSY NEW JERSEY GUY, BUT I WALKED IN AND IT WENT FROM, 'YOU'RE TOO CLOSE. I WANT TO DO JUST A FEW LITTLE TWEAKS,' TO ASKING, 'HOW CAN YOU KNOW WHAT'S IN MY HEAD?' A MIXER FULFILLS THE SONG."

MANY ARTISTS AND COLLEAGUES AGREE THAT CHRIS' SENSE OF HUMOR STANDS OUT AMONG MANY OF HIS WORKSTYLE TO WORK WITH HIM FRESH. AFTER FIRST WORKING WITH THE LATE DAN HARTMAN AND CHRIS AS AN ENGINEER ON HER ALBUM "FOREIGN AFFAIR," TINA TURNER SAYS, "CHRIS MOVED OUT TO LOS ANGELES, WHERE SHE CONTINUED TO WORK WITH HIM ON MOST OF HER RECORDS AND LIVE RECORDINGS. HE HAS CO-PRODUCED SOME TRACKS, INCLUDING THE HIT "I DON'T WANNA FIGHT."

"HIS MIXES HAVE SAVED MANY OF OUR TRACKS," TURNER SAYS. "HE RECENTLY MIXED MY MOST RECENT TRACK, 'OPEN ARMS.' IT'S A PLEASURE TO WORK WITH CHRIS, AND HE HAS SUCH A SENSE OF HUMOR AND SELF-CONFIDENCE."

CHRIS' CONFIDENCE AND DARING SPIRIT IS CELEBRATED IN ALL PARTS OF HIS LIFE, SAYS RALPH CARR OF RALPH CARR MANAGEMENT IN AUSTRALIA, WHO HAS BEEN FRIENDS WITH HIM FOR 14 YEARS.

CARR RECALLS ONE HOLIDAY HE TOOK WITH CHRIS AND HIS WIFE, NANCY. "CHRIS DECIDED THAT WE WANTED TO GO TO LIZZARD ISLAND, WHICH IS A REMOTE ISLAND AT THE TOP OF AUSTRALIA. THE ONLY WAY WE COULD GET THERE AT THE TIME WAS HELICOPTER. IT WAS A NERVE-RACKING EXPERIENCE. AS WE WERE FLYING, THERE WAS A NUMBER OF SHARKS SWIMMING BENEATH US IN THE OCEAN. I CAN TELL YOU, I WAS PETRIFIED THAT THE HELICOPTER WAS GOING TO GO DOWN!"

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"HE'S THE SOCIAL DIRECTOR, UP AT 6 IN THE MORN- ING TO RESERVE THE CABANAS BY THE POOL," BENSON SAYS. "I HAVE TWO CHILDREN, AND THERE IS A CERTAIN AMOUNT OF CHAOS THAT YOU GET USED TO. BUT CHRIS..."

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SINGERT/SONGWRITER/PRODUCER ROBBIE "DRACO" ROSA ADMIRES HOW CHRIS STAYS AT THE TOP OF HIS GAME AND STILLS MANAGES TO BALANCE HIS PERSONAL AND PROFESSIONAL LIVES. INTRODUCED TO ROSA BY SONY MUSIC LABEL GROUP PRESIDENT/CEO DON JENNER, CHRIS WORKED ON ROSA'S ALBUM "MAD LOVE."

"HE SPENDS JUST..."

CHRIS LORD-ALGE BRINGS MIX OF HUMOR, SPIRIT

BY DEBBIE GALANTE BLOCK

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WE ARE MOST GRATEFUL THAT YOU ARRIVE DAILY,
SIT BEHIND YOUR CONSOLE
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"SPANKIN"
THE DAYLIGHTS OUT OF THE EXCEPTIONALLY
GIFTED ARTISTS' MUSIC YOU COMMIT TO MIX
YOUR TALENT, WORK ETHIC AND HUMANITY HAVE BEEN
A TRUE INSPIRATION,
WHICH IN TURN ENRICH US ALL, BOSS.

THANK YOU
IS A MASSIVE UNDERSTATEMENT.

GROOVIN' (CAUSE' OF YOU)

SOUTH BEACH STUDIOS' GANG OF MISFITS.
To Chris and Tom,

Your work typifies excellence... your friendship, priceless. Congratulations and thanks for all the hits you've helped me have.

From your friend 'downunder',
Ralph Carr

and all at RCM, Standard Records Standard Music Publishing and our latest venture...

Illicit Records, introducing 'The Gingers'

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**CHRIS LORD-ALGE (CONT.)**

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from >>>46

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enough time on a project. You can't let your work consume you to the point that you lose out on the rest of your life. He's got it down."

Rosa says Chris is "a scientific music freak. He's like one of those mad scientists. He has these ears. No matter what he's doing, it sounds so rich, classy and elegant."

BMG Music Publishing Australia managing director Peter Karpin agrees that Chris' mixes stand out. His work on Ian Moss' "Tucker's Daughter" turned Carr and Karpin on to Chris.

"That song just jumped out of the radio, which is what Chris' mixes always do," Karpin says. "You hear them, and they sound full and deep without being bombastic. That's when Ralph and I got the idea to ask Chris to work on Rick Price's album ['Heaven Knows']. That record was recorded, mixed and mastered in 28 days and ultimately became double-platinum [selling 70,000 units] in Australia."

---

After the Price sessions, Carr and Karpin asked Chris to work on a recording by Australian vocalist Tina Arena in San Francisco with Walter Alansieff (aka Walter A.).

"We got Chris to mix with Walter A. This didn't happen normally, because Walter is pretty self-sufficient with his bunch of people. But we were insistent that Chris come up and mix things."

Arena's album from those sessions, "Don't Ask," became one of the highest-selling albums by a female artist in Australian history. "The magic of Chris' mix worked again," Karpin says.

Alansieff says that after the Arena album, he became involved with hit Australian group Savage Garden. "They really made that first record with hardly any money. They did it in a recording environment that was not a studio by any means. It was done in someone's home. It was the type of recording that you have what you have at the end of the day, and there's nothing more you can do with it," he recalls. "So they gave it to Chris. He did his miracle work and really made it sound like a professional, incredible sounding record."

Chris mixed both Savage Garden albums, which sold a combined 23 million units worldwide, according to John Woodruff, who managed the band. "I chose to work with Chris on Savage Garden because I thought he brought a particular radiance to [a] record, and he was ultimately willing to do whatever anybody wanted to do to make it better. He sets high standards for himself, and he gets a sparkle."

That very sparkle is what makes Brian Setzer a fan also. "Chris can take a recording and add so much excitement to it without changing the tone of my guitar. His mixes are vibrant, colorful and alive. Let's just say, this cat knows what rock 'n' roll should sound like!"

Sonny Sandoval of P.O.D. says Chris has the mixing world on lock for a reason. "We've used other mixers, but Chris tends to capture the biggest sound for us. He can usually dial us in without ever even having to make any changes."

Hoobastank actually resisted using Chris on its second record, "The Reason." Guitarist Dan Estrin noted that Chris does a lot of work with Howard Benson, the band's producer, and they were concerned their record would not have a unique sound.

"We wanted to try to use a different mixer," he says. "We tried, and it didn't work. So, we went to Chris, and he just nailed it. Not only is he a premier mixer, but he is a cool guy to hang out with."

---

**CLA**

Hey Chris,

Congrats on your Grammy's and 20 years of hits! And here's to 20 more years of us making hits together too!

Working with a real friend and being a part of your family and having so much fun making music that reaches millions.... Well, it's just too cool for words!

Love and continued success!
Marc Tanner
Chime Entertainment

---

Benson says Chris brings a unique mix to every record. "Occasionally, I'll give him a bit of direction—Make it darker, 'Make it brighter'—but I pretty much trust him," Benson says. "As time has gone on, I've found that the more organized I am in delivering records to him, the better and faster he can mix and the better the records sound.

"In a way, because of the way he works, it makes me work better. . . . He knows when he gets one of my files, it's all ready to go. That gives him an opportunity to be more creative and spend more time on things."

For producer/engineer John Fields, Chris has worked on CDs for Dovetail Joint, Switchfoot, Truman, Mandy Moore and Val Emmich.

"Since the first day I met him," Fields says, "Chris has helped me make better records with more experimentation that has led to more hooks and more in your-face sonics. He's been a price-less mentor to me." For producer/songwriter John Shanks echoes that view, after working with Chris on recordings by acts that include Bon Jovi, Michelle Branch, Melissa Etheridge, Alanis Morissette, Stevie Nicks, Vertical Horizon, Sheryl Crow and Jewel.

"Chris is someone who trusts his instincts," Shanks says. "I consider him a mentor as well as a friend. When sometimes this can be a cold and competitive business, Chris has always been very generous and kind with me. He believed in me in times when I didn't believe in myself. When you find someone like that in your life, you hold on."
TOM LORD-ALGE: FROM FAN TO HITMAKER

Tom Lord-Alge began his relationship with one renowned client as a fan going to his shows.

"I first met Tom at my gigs," Peter Gabriel recalls of how he met the mixer. "He was the only person I knew who would shout out how many gigs he had been to during a show, and I remember hearing a 'No. 17' at one New York show.

"We would chat from time to time—he would talk about his mum, who was a singer, and his plans to go into the music business," Gabriel says. "I was delighted when I heard of Tom and Chris Lord-Alge's growing reputation as mixers and engineers, and was very pleased when the occasion came for Tom to work on my own material.

"They both have a strong style and really know how to get magic out of the desk," Gabriel continues. "I am very happy to see their talents being recognized."

Perhaps Lisa Marie Presley says it best when comparing the mixing touches Tom brings to a record to the frosting on a delectable cake.

"You send off your song to Tom, and when it comes back you have all of these different flavors and sounds and things you didn't even hear because they were so buried," Presley says. "It's always fun to hear."

When Tom was mixing Presley's "Now What" she could not visit South Beach Studios in Miami Beach where the mixer is based. "He had to send me stuff every day," she recalls. "I'd listen to the mix and send it back through the computer. It was an intense process, and we were on the phone every single day for a month.

"But songs I didn't even know if I liked or if they would end up on the album sounded cool once he was done with them," she says.

Sanctuary Records Group senior VP John Kalodner says, "Tom is one of the five greatest mixers of our time. His mix of Avril Lavigne's ['I'm With You'] is one of the most technically perfect mixes ever on a pop/rock record."

Lavigne says, "Tom brings the music alive. He mixed the majority of songs on my first and second records. I have chosen to work with Tom because he is simply one of the best mixers out there. He builds dynamics into his mixes, and he is unique because he mixes very musically and is also very song-oriented."
but I know when I go to Tom, and Chris as well, they’ll take it to another level. Not only are they looking out for the music sonically, they’re going to make it better. That’s an amazing thing. Most people will just mix what you give them.”

Since Tom and Chris are musicians, they know what it is like to be in the trenches themselves, Raymond adds. Their abilities do not come solely from a technical standpoint, but rather from “their passion for music.”

“They’re still really into it,” he says. “So many people go through highs and lows in their career, especially as mixers. These guys always maintain the same level of quality. Neither one of them have changed in the 15 years I’ve been working with them. It’s always like their first day of work.”

Afanaseyev says that if Tom and Chris were not such successful mixers, they certainly would have been successful musicians.

“To Tom and Chris their mixing console is what a piano would be to a pianist,” he says. “They’re instruments, and they play them like instruments. When the music is coming out of the speakers, they’re doing moves in tempo, in time and in the rhythm of a song. I know other engineers who can’t even keep a beat. I have the most respect for them because of their abilities, their ears, their hearts and their musical souls. They’re two amazing guys who keep getting better and better.”

Hoobastank guitarist Dan Estrin is excited about working with Tom on his band’s upcoming third album.

“As of right now,” he says, “our plan is to use Chris for half of the songs on the record and to use Tom on the other half. Tom has already mixed a song out of Miami and he sent it to us, and it sounds awesome. I don’t know what the hell Tom and Chris are doing, but I know they are doing it right!”

Howard Benson, who produced both Hoobastank albums, agrees with Estrin.

“I’ve never been to Florida. I don’t really know what Tom’s doing, but when the music comes back it sounds great.”

Tom’s talent is undeniable to the people he has worked with, but he is also admired for his personality and working style.

Lavigne says when she flew to Miami to do her first record, she got a cool vibe from his studio. “It’s full of lava lamps, I believe there’s a disco ball, and a bunch of other neat stuff,” she says. “He’s a really cool guy. His two little dogs hang with him there sometimes. He took me out for sushi both times I went to see him. He’s great.”

Warner Bros./Reprise Records executive VP of A&R/staff producer Rob Cavallo admires Tom’s spirit as well and recalls working with him on the Goo Goo Dolls’ album “Gutterflower.”

“Songs sounded cool once Tom was done with them.”

—LISA MARIE PRESLEY

“i love going down to South Beach,” he says. “We get in the studio around 11 a.m., and we talk about the mix. I go to the beach to hang out. I come back to the studio by 5 or 6 p.m., and he usually has the mix ready. We’ll work on it for an hour and print it. Then, you get to hang out again. You come back the next day and do it all again.”

Phil Wagner, president of Solid State Logic, which designs and manufacturers the mixing consoles the Lord-Alge brothers favor, notes that it is appropriate that Chris and Tom also are fans of Gabriel, one of the owners of SSL.

Wagner met the brothers in the early 1980s, when he was an engineer at Studio Soundworks in New York. While their paths took different directions, he has remained close to them both.

“We like getting their feedback on both old and new products,” Wagner says. “They have intense feelings about how equipment should perform, and we strive to produce products that will be pleasing to engineers of their caliber who are highly revered in the top of their class. I appreciate all of the work they’ve done and wish them all continued success in the future.”
CHESNEY TUNES IN HIS OWN ‘RADIO’

Kenney Chesney has built a highly successful career recording songs that mirror his life. Whether on a Caribbean island or a bus rolling to his next tour stop, he has taken his audience along for the ride, and they have enthusiastically responded. Chesney continues that journey on “The Road and the Radio,” which streets Nov. 8.

The title track, “Living in Fast Forward” and “in a Small Town” are among the autobiographical songs on the new BNA Records album, “That’s what this record is. It has to be to connect with people,” country music’s reigning entertainer of the year says. “People want to see you in a song.”

Chesney feels that transparency has been crucial to his success. “I used to just record songs that would sound good on the radio, but didn’t really mean anything to me or anybody else,” he says. “When I quit doing that is when my life changed. A song today has to mean something to me. It has to have a slice of my life in it. If it doesn’t, then it’s not doing anybody any good.”

That philosophy has propelled Chesney from obscurity to the top of the country format. It has been 10 years since he debuted or the Billboard Top Country Albums chart with “All I Need to Know.” Since then he has place eight more titles on that list, with four out of the last five albums debuting at No. 1. (The only one to miss the summit was his Christmas collection, “All I Want for Christmas is a Real Good ‘an,” which peaked at No. 4.)

Named entertainer of the year by the Country Music Assn. and the Country Radio Broadcasters of America, “The Road and the Radio” will include 11 new songs.

Continued on >p52

FACT FILE

Label: BNA Records
Management: Clint Higham, Dale Morris & Associates
Booking: Dale Morris & Associates
Publishing: Sony/ATV Music

Best-selling album: “When the Sun Goes Down” (2004), 3.7 million
Last album: “Be As You Are: Songs From an Old Blue Chair” (2005), 1 million

BY DEBORAH EVANS PRICE

MORGEN SENDS ‘CARDS’
Christian singer/songwriter Cindy Morgan has signed with Reunion Records. The seven-time Dove Award winner’s Reunion debut, “Postcards,” is due Feb. 7. The set will include 11 new songs.

---Deborah Evans Price

BET TOASTS 25 YEARS
Usah, Alicia Keys, Earth, Wind & Fire, Mary J. Blige, Yolanda Adams, Queen Latifah, Nelly and R. Kelly were among the star-studded lineup for “25 Strong: The BET Silver Anniversary Special.” The Oct. 26 celebration also featured a tribute to retiring chairman Robert L. Johnson, who founded the network 25 years ago. Produced by Cossette Productions and taped at the Shrine Auditorium in Los Angeles, “25 Strong” will air Nov. 1 on BET at 9 p.m. ET.

---Gail Mitchell

CHERRYHOLMES ON TOP
Cherryholmes netted entertainer of the year at the International Bluegrass Music Assn.’s 16th annual awards show Oct. 27 at Nashville’s Ryman Auditorium. The family band made history as the first act nominated for both emerging artist and top entertainer in the same year. Rhonda Vincent won her sixth consecutive female vocalist award, a record for the category. Larry Sparks claimed his second consecutive male vocalist accolade and his “40” also took home honors for album and recorded event of the year. For the fifth straight year, Doyle Lawson & Quicksilver received the vocal group statuette. Ricky Skaggs & Kentucky Thunder won their seventh award for instrumental group of the year. Emerging artist winner the Grascals also earned song of the year honors for “Me and John and Paul.”

Ricky Skaggs and Alison Krauss hosted the sold-out event. For a complete list of winners, see billboard.com/awards.

---Deborah Evans Price
Santana Shares Limelight
Again On “All That I Am”

Carlos Santana is betting that fans cannot get too much of a good thing as he releases his third collection of collaborations with top musical names.

“All That I Am,” out Nov. 1 on Arista Records, is the latest in a series that began with Santana’s 1999’s fairy-tale comeback, “Supernatural,” and continued with 2002’s “Shaman.”

Those two albums sold more than 30 million copies worldwide, according to Arista, so one could argue that the formula of pairing Santana’s trademark guitar and Latin percussion with pretty much anybody and any style is a winning one. Even if it means skiing, and sometimes ceding, the limelight.

“My role is to complement,” Santana says of his 38th recording, “It’s nothing new. I’ve been doing this since 1968. I am very perceptive; I am a very secure person. So therefore, it’s easy for me to set back and complement.”

There is plenty of Santana solo work on “All That I Am,” but on the bulk of the album—nine of the 13 tracks—he teams with a wide roster of artists. They include Sean Paul and Joss Stone on “Cry Baby Cry,” Bo Bice of “American Idol” on “Brown Skin Girl” and Steven Tyler on “Just Feel Better.” Four of the tracks are in Spanish.

In a sense, as Santana himself says, there is nothing “really new” in “All That I Am,” compared with its two predecessors.

But that continuity is precisely what Arista is counting on to promote the album long-term—at least through Christmas 2007. “It’s branded, so to speak,” says Tom Corson, executive VP/GM for J Records/Arista. “It is another collection expanding on the same great theme that is Carlos Santana.”

While the first single, “I’m Feeling You” featuring Michelle Branch & The Wreckers, builds on the Billboard radio charts (this issue at No. 19 on the AC chart and No. 10 on Adult Top 40), Arista is releasing “Just Feel Better” as the European single and will also work it in the United States at mainstream and adult top 40. AC and heritage and mainstream rock.

The hope is there will be two Santana singles on the radio by mid-November, Corson says. “We feel we can approach his project almost as a movie soundtrack,” he adds. “Because we have different guests, you have different ways to get to the media and present an event.”

That notion is echoed by Santana, who titled the album “All That I Am” to represent his holistic thinking. “I’m a multidimensional person,” he says. “I’m not only the little Mexican that plays classic rock. Most people play only one thing. It’s also affirming, after ‘Supernatural’ and ‘Shaman,’ to have so many guests offer me their heart. It’s very natural to call it ‘All That I Am’, because I am all these people. I’ve been saying it’s important to invite people to embrace their absoluteness, their totality. You’re not just one little person anymore—Hebrew, Mexican or Irish. You’re part of all the connection with humanity.”

Santana’s connection goes beyond his music.

The Santana name is associated, with other products, the Carlos Santana fragrance for men and women, a sparkling wine and a line of women’s shoes. Carlos by Carlos Santana, made by the Brown Shoe Co. A portion of the shoe sales goes to the Milagro Foundation, the philanthropic organization run by Santana and wife Deborah.

While much of what Santana does musically benefits Milagro, his commercial products operate separately from his music.

“All That I Am” was produced by Santana and BMG U.S. chairman/CEO Clive Davis. It was Davis, the founder of Arista and J Records, who signed Santana to Columbia Records in the 1960s and to Arista three decades later. The first Santana/Davis album from Arista, “Supernatural,” took Santana to No. 1 on The Billboard 200 for the first time in 28 years. “Supernatural” went on to sell 11.5 million copies in the United States, making it the sixth-best-selling album in the Nielsen SoundScan era.

Davis and Santana collaborated again on “Shaman.”

but Davis left Arista shortly after the album’s release. “Shaman” has scanned 2.4 million copies in the United States.

“All That I Am” has Davis fully involved again and is getting what Corson deems a “staggering” launch campaign. Although it would be unrealistic to expect it to sell as much as “Supernatural,” the label is hoping for something in-between the two previous albums.

A key aspect of the marketing campaign is involving Target with a multimillion-dollar advertising blitz that includes a TV campaign, in-store visibility and circulars. The retailer is also releasing an exclusive EP with seven previous hit Santana tracks.

On album release day, Saran—fresh from his Embrace Your Light U.S. tour—will play New York’s Hammerstein Ballroom. Rhapsody, the show’s co-sponsor, will offer an exclusive live webcast. Select tracks from the performance will later be available for sale as downloads through Rhapsody properties (including Real Player, Real Guid and rollingstone.com), with proceeds going to Milagro.

After completing the first round of U.S. promotion, Santana returns to tour Europe at the end of April. He will play 23 European dates.

Despite the big push behind the album, Santana says he has no expectations.

“It’s like when my wife got pregnant. I didn’t have expectations about having a Mozart or Beethoven,” he says. “I hope people like it, but I don’t do the things to show off or compete. I don’t compete with any of the artists. It’s all about what’s in my heart now, and again.”

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Media Circus

Chesney continued to look for that song that he says could “wrap the rest of the album around, a song so universally identifiable that it would make the album have more of a foundation.”

The turning point came when he found current single “Who You’d Be Today.”

“Everybody knows someone who died too young and never got to fulfill their potential as a person,” he says of the song, which is No. 4 on the Hot Country Songs chart this issue.

“He’s at the top of his game right now. I can’t wait for this album,” says Brian Smith, VP of store operations for Value Central Entertainment. He calls Chesney “hotter than Georgia asphalt.”

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Fact File

Label: Arista Records
Management: Santana Management
Booking: Creative Artists Agency
Publishing: Stellabella Music (BMI)
Best-selling album: “Supernatural” (1999), 11.5 million
Last album: “Shaman” (2002), 2.4 million

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www.americanradiohistory.com
Third Time's The Charm For Keyshia Cole

You do not have to look any further than your TV screen for evidence of A&M/Interscope's deep commitment to Keyshia Cole. The label invested in two videos for the R&B newcomer before clicking with a third, "I Should Have Cheated."

"Who gets three videos these days? Without a major hit single, labels don't do that anymore," says Derrick Thompson, VP of A&R at BMG Music Publishing, which signed the singer/songwriter last year.

The commitment is clearly paying off. In the last several weeks, "Cheated" has steadily climbed the Hot R&B/Hip-Hop Songs chart to its current top 10 slot. The single is also making its way up the Billboard Hot 100, where it is No. 35 this issue. Prior to "Cheated," Cole's best showing on the Hot 100 was the Kanye West-produced lead single "I Changed My Mind" featuring Shyne, which peaked at No. 71; it peaked at No. 23 on Hot R&B/Hip-Hop Songs. Second single "(I Just Want It) To Be Over" claimed No. 30 on Hot R&B/Hip-Hop Songs but never made the Hot 100.

All three tracks appear on her debut album, "The Way It Is," released in June. The set has sold 385,000 units, according to Nielsen SoundScan. A&M president Ron Fair, who signed Cole, acknowledges that getting to this point sometimes felt "like pushing a rock uphill. People are so used to beats and rap, not singers. But love of the music drove us; we would not stop. Once we got it through the gate, the public is the one who answered." Cole first gained attention in the urban world with "Never," featuring rapper Eve. The song appeared on the 2004 "Borough 2" soundtrack and is also included on "The Way It Is." The momentum from "Never," in addition to Cole's next two singles, doubled helped "The Way It Is" score top 10 debuts on Hot R&B/Hip-Hop Albums (No. 2) and The Billboard 200 (No. 6) in June. But it was not enough to keep the set there. Then came "Cheated." Having climbed back into the R&B top 10, "The Way It Is" is steadily ticking upward on The Billboard 200, where it stands at No. 42.

Chart spikes for "Cheated" and the album can partly be attributed to Cole's recent guest-host stints on BET's "106 & Park." During that weeklong gig, she performed twice, singing "Cheated" one day and forthcoming single "Love" the next. "I couldn't tell you why I'm clicking now," says Cole, whose raw emotion and street-gilded realness have drawn comparisons to Mary J. Blige. Billboard caught up with the Oakland, Calif., native on the road, where she is opening for West.

"I would like to think it's because people need to see realness," Cole adds. "I'm not into dancing or bringing new steps. I'm just singing and talking about my real-life situations."

Speaking of real life, Cole picked up three Vibe Award nominations—including the Next Award—and is scheduled to perform on the show, which airs Nov. 15 on UPN. She has also found a new management company, Los Angeles-based The Firm.
Q: V2 is in negotiations to sell the North American division to Sheridan Square Entertainment. Why are you selling it off?
A: We are in discussions to change the kind of relationship we have in America to a different kind of relationship. But V2 will still very much exist, and at this stage I’m not going to go into much more detail than that.

Q: Will you still own part of V2 in the United States?
A: If and when something happens, I will let you know. But V2 will still be a force to be reckoned with in America and around the rest of the world. We may not be able to change, but we’ll certainly be a force.

Q: Are you selling off other parts of V2 in the rest of the world?
A: It’s a tough question. And you know, we’ve taken the approach all the way through, but I think chances are we’ll stay independent.

Q: You said at the opening of the new store in Los Angeles you have to adapt to make sure that the stores are here 50 years from now. How do you do that?
A: You really have to be a chameleon to be in the music business, and in any business actually. Nothing lasts forever. What we’re basically trying to do is be a lifestyle shop, but very much reflecting the Virgin brand. So we have great books, we have all the best films, the best DVDs and lots of nice little touches. We still want to have the broadest range of music, but we can’t survive on music alone. I just don’t think there’s a future, I’m afraid, in that kind of store anymore.

Q: You have closed six stores in the United States and opened one. Any plans to close or open any other stores?
A: We’ve sort of lost the loss makers now. If this store works, you know we could do hundreds more stores.

With the Latin Grammy Awards coming Nov. 3, it is time for our annual prediction of winners. But first a reminder—there are no official nominations (particularly since voting has already taken place), but are educated guesses and personal opinions. In that spirit, enjoy the read and place your bets!

RECORD OF THE YEAR
Should Win: Kill me, all you purists, but my nod goes to Daddy Yankee’s “Gasolina,” produced by Echo Hyde and Luny Tunes. The track ushered in the reggaeton explosion and has become the template for a genre.

Will Win: Alejandro Sanz’s “Tu No Tiernos Alma,” produced with Lulo Pérez. The song is gorgeous, plus Sanz is a perennial favorite and no other contender is strong enough to drive the vote.

ALBUM OF THE YEAR
Should Win: A tie between Inocarable’s “Diez” and Diego Torres’ “MTV Unplugged.”

Will Win: “Diez,” which includes a CD of original material plus a second CD of collaborations with various artists in different genres, is a risky, cutting-edge concept. It would be the album of the year for a regional Mexican band, which is long overdue. As for Torres, while I do not generally favor “Unplugged” albums for awards, this is a superb effort of new, distinctive readings.

Will Win: Of all the candidates, Torres has the most international recognition and visibility. The album, as noted, is nothing to scoff at.

SONG OF THE YEAR
Should Win: Call it my “chick tune” sensibility, but I love the unexpectedly female point of view in Beto’s “Malo,” coupled with the song’s irresistible, catchy chorus.

Will Win: My nod goes to Jorge Drexler’s “Al Otro Lado Del Rio,” all these songs received substantial airplay in at least one important market. Even though Alejandro Sanz, who is nominated here for “Tu No Tiernos Alma,” tends to sweep at the Grammys, we think this year’s nod goes to Mexican Aleks Syntek’s “Duele El Amor.” By having Spanish Ana Torroja as a guest, Syntek garnered international airplay, and votes on both sides of the Atlantic.

BEST NEW ARTIST
Should Win: Let me digest and say what a joy this is category. These are all outstanding artists who, in one way or another, get serious support from their labels. My personal favorite is Bebe, for an album that is intensely personal, compelling and yes, commercially viable. This is a long-term artist.

Will Win: Miami teen JD Natasha has received much media exposure and exposure in the United States and Mexico, two of the biggest voting countries. High recognition factor in a category of new acts is indispensable.

BEST URBAN MUSIC ALBUM
Should Win: As much as we love and appreciate pure reggaeton, Vico C’s mix of rap, reggae and other tropical styles is as complex as it is compelling. And the lyrical content soars over anything else here.

Will Win: Even if the Grammys tend to shun popularity, how can you turn a deaf ear to Daddy Yankee’s “Barrio Fino?”

BEST BAND ALBUM
Should Win: My vote is split between “Locos De Amor” by Horoscopos De Durango and “Pensando En Ti” by K-Paz De La Sierra. They represent two different facets of the popular nuevo vanguardia brand of banda, but are both executed with finesse (especially K-Paz) and vocal dexterity. Unlike what some say, this music definitely does not all sound the same.

Will Win: Banda El Recodo De Cruz Lizarraga for “En Vivo” will take the prize for name recognition, tradition, and yes, excellence.

BEST TROPICAL SONG
Should Win: Willy and Will Win: This is perhaps one of the most contested categories this year.

Juan Luis Guerra’s “Las Avispas” gets my nod for its mix of merengue with a Christian message and not to sound preachy in the process. He also has the good will and respect to move the vote.

NOWHEAR THIS
YOUR GUIDE TO UNSIGNED BANDS

SPORES
Before launching the Sposes, frontwoman Molly McGuire played bass on Queens of the Stone Age’s “Songs for the Deaf,” and enjoyed a stint with former QOTSA bassist Nick Oliveri’s Mondo Generator. So the fact that the Spores have an occasional metal-laced guitar riff is no surprise. Yet McGuire is not cashing in on her rock ’n’ roll pedigree. Experimenting with Pro Tools, the technofriendly rock trio dresses up its songs with electronic blips and dance-ready beats. And then there are the puppets. At Spores’ performances, McGuire is wont to head to the side of the stage and put her hand puppets front and center. “I don’t want it to be a gimmick,” McGuire says. “It’s just more an expression of where we’re coming from. When I write a song, there’s generally a character in my mind...it’s generally a puppet.” The Spores’ self-released full-length, “What Gives,” has sold more than 600 copies since its release six months ago.
Contact: Nancy Scibilia, nancy@indivisionmanagement.com —Todd Martens
DURING A BREAK FROM RECORDING HIS FIRST ALBUM SINCE HIS BAND PHISH CALLED IT QUITS, GUITARIST/VOCALIST TERY ANASTASIO TOOK SOME ADVICE FROM BRUCE SPRINGSTEEN: "AS SOON AS YOU BECOME CELEBRATED FOR SOMETHING, THAT'S THE POINT WHERE IT BECOMES CRISTALIZED," THE BASS SAYS. "AND THAT'S WHEN YOU HAVE TO CHANGE."

For Springsteen, change meant busting up the E Street Band and shedding his image as "the guy who wrote about girls and cars." For Anastasio, it is leaving Phishville, charting a new course and dealing with the backlash and anger caused by the breakup of a monster touring machine that grossed $187 million from 1991 to 2004, according to Billboard Boxscore.

The changes were swift. "I turned 40, handed in my last record to Elektra and closed the Phish offices," he says. "That was kind of rough. I got a new manager, a new band, and I moved." Following the final Phish concert at the Coventry festival in Vermont in 2004, Anasta- tasio began writing "furiously." Such lyrics as "As I said to/turn out to be what you'd never be/reflect the heavy transformations."

After aborting sessions at his Barn studio with producer Bryce Goggin, he took up with second producer, Those were ditched too. Backpack in tow, Anastasio headed to Atlanta to work with Brendan O'Brien, who produced some of his favorite albums, like Springsteen's "The Rising." Two months later they completed "Shine," a collection of concise, uplifting pop songs due from Columbia Nov. 1 on DualDisc and CD.

"I love the way this album came out," Anastasio says. "It was great to [work] with Brendan, who, nine songs into the record, looked at me and said, 'We're not putting this out until all 12 songs are great. You're not done.'"

The seed for signing with Columbia was planted in 2002, when then-label chairman Don Lenner (now chairman of Sony Music Entertainment North America) met with Anastasio's then-manager, John Paluska, and told him they were releasing "the wrong single" from his self-titled Elek- tra solo debut. "He just seemed to get it all along," Anastasio says. "It was genuine glee to have the opportunity to work with Columbia."

The feeling at the label is mu- tual. "Trey has connected with millions of fans and we're trying to reach a group of them," Columbia VP of marketing Gregg Linn says. Targeting the "phenomenal Internet commu- nity Trey has cultivated" will play a key role.

With and without Phish, Anastasio has scored four top 10 singles at triple-A radio, in- cluding two that peaked at No. 2. The new album's title track is scaling Bill- board Radio Monitor's triple-A chart, where it is No. 18 this week. Other formats are playing the tune as well. "In my 210 years at the station, this is probably the first time I stepped out on a record solely because I liked the way it sounded," says Dave Cooper, PD at mainstream rock station WLVM Columbus, Ohio.

In addition to mining satel- lite and Internet radio, Colum- bia hopes to expand Ana- stasio's airplay base to include adult top 40 early next year. The marketing effort includes college-campus listening parties and late-night TV appearances. Following two dates at the Vegoose Festival in Las Vegas, a fall theater tour opens Nov. 2 at the Orpheum Theatre in Minneapolis.

As an incentive for fans to pre-order the CD online, Co- lumbia pressed a "Live From Chicago" bonus EP that is being distributed at retail in lim- ited quantities. Mike Frett, GM of Nebraska chain Homer's Records, expects "Shine" to outsell recent Phish releases. "The legend of the band has never translated into monster retail sales but with [O'Brien] producing, that could change," he says.

Carl Hellyer, buyer at Bright- ton, Mass.-based Newbury Comics, says the 26-store chain "sold an awful lot of his first solo album and I fully expect this to do well. A first for a label is usually a good thing. There's a renewed sense of purpose."

Anastasio hopes that re- newal shines through on the album. "In your heart you feel like you're doing the right thing because, ultimately, honesty is your gift to these people who are willing to listen to your mu- sic," he says. "Changing is part of that. You've got to change, and that's hard."
Pornographers Score With 'Cinema'
Band Hits Career High On Charts With Third Matador Release

It came out several weeks ago, but we still cannot get enough of the New Pornographers’ “Twin Cinema.” The music is pure pop, the lyrics are smart and sassy, and the appealingly sad, vulnerably sweet tone keeps it all from being too sweet. Band leader A.C. (Carl) Newman’s vision is carried out by his harmonic bandmates, including Neko Case, whose gorgeous vocals make any song better, and co-writer Dan Behar.

Newman says his musical predecessors taught him well. “I’ve always really sought out good, really interesting music.

There’s just something in me that really loves pop music. There was a point that it was a guilty pleasure that I liked the Monkees—now I don’t have to be ashamed to admit it.”

The Matador album debuted at a career-high No. 5 on the Billboard Top Independent Albums chart and at No. 44 on The Billboard 200. The Aug. 23 release has sold 51,000 copies, according to Nielsen SoundScan, and is moving at a much faster clip than the group’s two previous sets for the label.

Often when a band experiences a first flush of mainstream success, longtime fans feel a sense of entitlement, so it was not surprising when many audience members at a recent Los Angeles show booed as Newman announced that the group had taped an appearance on “Last Call With Carson Daly” earlier in the day.

“I just assumed they were booing Carson Daly; it’s inconceivable they were booing us,” Newman says with a laugh. Besides, he adds, the point is to have as many people hear the music as possible. “I don’t think any of us claim to be hardcore indie DIY [types]. We’re trying to succeed, but we’re not working ourselves.”

While the New Pornographers have been critical darlings for a few years now, the glowing reviews for “Twin Cinema” make Newman blush—almost. One byproduct of receiving an arsenal of ear-bending praise: Even the most humble of artists changes perspective.

“The one thing that has changed is I feel a certain degree of confidence with this record,” he says, before going on for the kill. “So much so that when I used to read bad reviews [for past albums], I thought, ‘This guy’s got our number.’ Now I think, ‘This guy’s an asshole.’”

As the sales and buzz have increased, so has the level of interest from major labels, but Newman says he is happy at his current home. “We’re in a really good situation with Matador,” he says. “At the same time, if a major label said, ‘We want to sign you guys and we will give you, Carl, a million-dollar bonus that’s not recoverable,’ then I’d have to think about it.”

With tongue planted firmly in cheek, Newman predicts that he and his bandmates will stay the hallowed, nonflagrant Canaadians they are until they hit a certain benchmark. “None of us have become jinamies,” he says. “We’re going to wait until we hit $200,000. That’s how we’ll do it.”

ANOTHER TREAT: Lewis Taylor’s first stateside release, “Stoned” (Hakstone/Shout Factory), is a soulful slab of sound that grows more infectious upon repeated hearings. The U.K. singer/songwriter/producer recalls 70’s acts like the Stylistics or Blue Magic crossed with Marvin Gaye, while still sounding completely contemporary thanks to the smart production. The CD is No. 1 at noncommercial radio station KCFW-Santa Monica, Calif.

CITIZEN KANE
The Late New York Dolls Bass Player Is the Subject Of A New Documentary

There is little about the sweetly unassuming 55-year-old with the wispy yellow hair that hints at Arthur “Killer” Kane’s days as a hard-partying bass player with 1970s rock legends the New York Dolls.

Until that is, he describes the day he became a Mormon: “The only thing I could liken it to was a trip,” Kane says in a forthcoming documentary about his life. “An LSD trip from the Lord.”

Directed by first-time filmmaker Greg Whiteley, “New York Doll” picks up where the glam/punk band left off 30 years ago, when it disintegrated. Lead singer David Johansen later performed as Buster Poindexter.

“Probably every day of his life, Arthur would go, ‘What can I possibly do to hasten the moment when the New York Dolls will once again rule the rock ‘n’ roll world?’” says Whiteley, a fellow Mormon who knew Kane as an inspirational harmonica player at his temple. “It was the biggest regret of his life that this band was given this opportunity and blew it through drugs and infighting.”

Fifteen years after becoming a Mormon, Kane’s wish came true: Former New York Dolls fan club president Morrisssey asked the group to reunite for two shows at the 2004 Meltdown Festival in London.

Shooting for “New York Doll” began as a favor to Kane, who, as soon as he learned of his chance to return to the stage, asked Whiteley for a ride to the pawn shop that was holding his guitars.

“I felt this project could be a memento that Arthur could have for his friends, because no one would believe he was going to play this show in London,” Whiteley says. “But right away, all these twists and turns were happening to him, and I got the sense that this could be something much bigger.”

The film contrasts vintage footage of the band in vinyl platform shoes, rouged lips and heavy eyeliner with the softer, weathered faces of reunited members Kane, Johansen and Sylvain Sylvain.

Interviews with Morrissey, the Clash’s Mick Jones, Bob Geldof and the Pretenders’ Chrissie Hynde underscore the group’s influence on rock history, but it is Kane’s rocky relationship with Johansen that becomes the film’s core.

Nervous about seeing Johansen again after so many years, Kane is reassured by his bishop in one scene: “Arthur, be a good Latter-day Saint, do your job, and everything will be fine.”

Sure enough, minutes after the highly charged reunion at London’s Royal Festival Hall, a flushed Johansen grabs Kane, kisses him on the lips and says: “I love you so much. You make me so happy.”

Many people who will see the film know that Kane died in July 2004, but Whiteley declines to discuss how the film handles his passing, preferring that the details “hit audiences the exact way they hit us while we were making it.”

The film, distributed by First Independent Pictures, opens nationwide Nov. 4.

MUSICALLY SPEAKING: Imogene Heap, the former Frou Frou songstress who is a favorite of music supervisors from Fox’s “The OC” to HBO’s “Six Feet Under,” will release her latest solo effort, “Speak for Yourself,” Nov. 1. The RCA Victor album features the new track “Hide and Seek,” which can also be found on the fifth installment of “The OC” soundtrack series.
Jones’ Journey Of Joy

It is a long way from an executive office at Island Def Jam to a pulpit in Georgia, but the artist known only as Jones has made the journey.

The Brons, N.Y., native has built a church near Atlanta and is starting his own label, RITW Records. He has worked with Mary J. Blige, Heavy D and Montell Jordan, but he will step into the spotlight and make his bow as an artist with the Jan. 10 release “Breathe Again” by Jones and the RITW Worshippers.

RITW stands for Restoration in the Word. Jones says of the Atlanta-based label, “I wanted to do a label that would provide an opportunity for artists struggling to put their music out,” he says. “It’s not for me alone. I want to help other artists get their music heard.”

Jones began his career as an intern under Sean “Diddy” Combs at Uptown Records. Known in the mainstream music world as Junior, Jones’ career advanced quickly. He became Uptown’s A&R director, then was promoted to VP of A&R. He segued to Def Jam in 1995 in the same role.

A respected writer/producer, Jones worked with some of the top names in R&B and hip-hop and served as executive producer for the “Rush Hour” and “The Nutty Professor” soundtracks.

Not long after joining the Def Jam team, he became a Christian. “It was a time in my life where I was very successful in the music industry,” he recalls. “I had a lot of money and a lot of everything, but I felt like I was still alone. I had a void in my life. Something was missing and that was when I found the Lord.”

He remained with the label until 1998 when he became one of the casualties during a regime change. He continued consulting and producing, but felt God calling him to make a change.

He and his wife, Caron, moved to Atlanta in 2001. A year later, they began a church in nearby Stone Mountain, Ga. Both serve as pastors at Restoration in the Word Ministries. When Jones is on the road with his music, his wife preaches the sermons, but he says he tries to make it back to his home church on Sundays.

He is cultivating a talented group among his flock. Though “Breathe Again” features guest performances from such established artists as Tonez on “I Found Love,” I grew up on it,” he says, admitting he did not want to abandon his favored music style as he became part of the gospel community. “Hip-hop is just a part of me, so you’re going to get that influence in everything I do.”

NEWS NOTES: Aretha Franklin, the Rev. F.C. Barnes, Luther Barnes & the Sunset Jubilaires, John P. Kee, the Rev. Timothy Wright, Bishop Paul S. Morton, the Rev. Dr. Lawrence C. Roberts and Dr. Dena Evans Price
Hahn’s Sentimental Feeling
Violinist Pairs With Pianist Pal Natalie Zhu For Album Of Favorite Mozart Sonatas

While Barry Hahn thrives on challenges, how else to explain some of her offstage pursuits, like spending this past summer in a Japanese immersion program as a complete novice in that language?

"I just love learning new things," the 25-year-old superstar violinist says, speaking from her Baltimore home during a brief break. "I generally spend my summers off, and I realized that if I didn’t put myself into some kind of program, I’d just spend my break traveling around.

Not that that is a bad thing, either, because Hahn loves to travel. Voyaging to Cambodia and Vietnam in May for the Red Cross was a particular pleasure, and she speaks excitedly about her first bus tour across the United States this month.

When it is time to pick up her instrument again, however, Hahn brings that same intellectual curiosity and scholarly precision to her playing. These qualities are amply demonstrated on her newest recording, in which she performs four of her favorite Mozart sonatas with a longtime musical partner, the elegant pianist Natalie Zhu (Deutsche Grammophon, Oct. 11). Hahn and Zhu have played together since their early student years at Philadelphia’s Curtis Institute of Music.

All four sonatas they selected for this album (the E Minor, K. 304; the F Major, K. 376; the G Major, K. 301; and the A Major, K. 526) hold deep sentimental or musical meaning for the duo, the violinist explains.

“One of the first pieces we ever played together was the E Minor sonata," Hahn recalls. "I was about 13 years old. It was so interesting to return to some of these scores that we had read together years ago. Back then, we had penciled in comments like ’I love this section.’ And wouldn’t you know that the G Major and F Major sonatas had gotten some of our highest ratings back then," she says with a laugh.

CROSSOVER CROP: A new array of crossover titles is hitting the market with the aim of capitalizing on the monster success that vocalists like Il Divo, Josh Groban and Andrea Bocelli have attained. A key newcomer here is the rock-and-opera-blending East Village Opera Company (think Puccini via ”Rent“ meets the Who). Its self-titled debut was released Sept. 27 by Decca.

Other artists who already have well-established careers are returning, like the Irish Tenors (whose religiously themed ”Sacred“ bowed Sept. 13 on Razor & Tie) and New Zealand’s young singer Hayley Westenra, who released her album ”Odyssey," featuring a duet with Bocelli, Oct. 18 on Decca.

And two titans of the opera stage have new albums that will undoubtedly appeal to a broad audience. Soprano Deborah Voigt’s ”All My Heart“ (EMI Classics, Sept. 13), with pianist Brian Zeger, surveys a swath of American art songs written by such greats as Charles Ives and Leonard Bernstein, plus rarities by Amy Beach and Charles Tomlinson Griffes and new works by Ben Moore.

On ”Simple Gifts“ (Deutsche Grammophon, Oct. 11), bass-baritone Bryn Terfel juxtaposes spiritual favorites (from Mozart’s ”Ave Verum Corpus“ to the hymn ”How Great Thou Art“) with such surprises as Stephen Sondheim’s ”Send in the Clowns."

Jarei’s Show
DJ/Producer/MC Is Bubbling Up From The Underground

While such major-label artists as Kanye West, Paul Wall and Young Jeezy continue to rule the mainstream charts, a new crop of indie acts is dominating the underground circuit.

Although Jneiro Jarel’s name probably will not be Software Synth. ”I don’t play any instrument perfectly; what I’m perfect at is production,” Jarel says. “The SP404, Reason and ASR-10 are my band members.”

Though he has experienced success internationally, performing before crowds in Amsterdam, Berlin and Barcelona, he feels the time is right to bring his sound back home.

After stints on HBO’s ”Def Poetry Jam“ and the Grand Mariner-sponsored Siam-America Bus Tour, he is ready to step out on his own.

”I want people to get passion and truth. I don’t aim for a particular market, because I think human experience goes across the board. It’s for the regular people, not the high-end ones.”

JNEIRO JAREL, who describes himself as ”just a cat doing music,” released his second album, ”Three Piece Puzzle,” Oct. 18.

"I think people are being drawn to me because I do this because I love to do it. This isn’t a watered-down Jarei; this is just a cat doing music, and fortunately, people are embracing it.”

WORD PLAY: Blurring the line between poetry and hip-hop was not a stretch for Shihan, who dropped his debut album, ”The Poet,” Sept. 6 on Groove Gravy Records. He got his first taste of the spotlight in 1993 as a rapper signed to MCA Records. It was not until he was turned away from a party that he became interested in poetry.

”I tried to get into a party, but couldn’t because I had on shorts. Then I turned and there was a poetry spot across the street. I went in, and the rest is history,” he says.

DUTCH MASTER: If Nicolay’s ”City Lights Volume 1.5," which dropped Sept. 13 on BBE Records, did not satisfy your craving for the Netherlands-born producer’s soul-infused beats, then be sure to check out a few of the recent releases to which he lent his magical touch.


His handiwork also shows up on soul singer Havana’s debut album, ”Life," which dropped Sept. 20 on Skoolcraft Music. Nicolay, who has been dubbed the Dutch master of hip-hop, contributed four songs to the project.
SUN KIL MOON
Tiny Cities
Producer: Mark Kozelek
Coalo Verde
Release Date: Nov. 1
To many ears, Mark Kozelek could set an
idea catalog to music and still come up with something
beautiful. Having already
rendered an album and an EP's worth of
AC/DC songs unrecognizable in his
trademark quiet acoustic guitar style, the
artist strives gold again with his more
contemporary fare of Modest Mouse as
inspiration. Clearly intrigued by severing the
non-linear storytelling of MM's Isaac Brock from
source music, Kozelek transforms
"Four Fingered Fisherman" from a loose, lo-
fi exercise into a haunting, finger-picked
soothing piece, while "Ocean Breaths Salty"
is melted down to its inherent
bittersweet reflections on past and present.
Sunny Latin slurring summons a John Denver vibe on "Grey Ice Water," while the stanzas of "Trucker's Atlas" follow the same
thoughts of epic road trips where anything
seems possible. Flecked at every turn with
Kozelek's unique interpretive bent, "Tiny Cities" is a triumph. —JC

TREY ANASTASIO
Shine
Producer: Brendan O'Brien
Havoc
Columbia
Release Date: Nov. 1
On his solo album since the 2004
breakup of Phish, Trey Anastasio focuses on
sincere songwriting and clever hooks
instead of the elaborate pieces and
deliberate improvisation for which the seminal jam

ANNA NALICK IN THE ROUGH (3:46)
Producers: Eric Rosse, Brad Smith, Christopher
Thorn, Mark Endert
Writer: A. Nalick
Publisher: Amorbona, ASCAP

Columbia (CD promo)
Anna Nalick forged a home at AC via her edgy,
alt-rock comfort debut, "Breathe (2 A.M.)"
Follow-up "In the Rough" is the equivalent of
hanging a listless format's caging card—the
song is decidedly adult, with all the elements
to appeal to an audience that expects the value
of superior singing and melody. Only 20,
Nalick has ambition to spare, assisting
programmers in evolving, while maintaining AC's rep as a destination for the
sensory.

ROCK
SLIPKNOT
9:0: Live
Producers: Slipknot
Roadrunner
Release Date: Nov. 1
During the song ("sic"), a voice shouts, "Here
comes the pain!" which is the
best description for the low-cut,
muscle-manifesting album. Slipknot is relentless in its
delivery, pounding the
driving crowd with a cataract of
speech and guitar. With nine
members in the group, they
have a ton of ammo:
"Pulse of the Insatiate," "The Heretic Anthem" and
"Wait and See" are call-and-
response crowd pleasers that
keep the audience
stoked. "Three Nils, Before I
Forget" and "People/Shit" are
what Slipknot is all about:
overwhelming frenzy of sound and fury.
Twisted valentine
"Vermillion" and the dirge
"Purity," although slower in
 tempo, are no less sinister.
Nothing grows on with "9:0: Live,"
but it does pale in comparison to actually
seeing Slipknot perform, akin to
witnessing a bunch of
demented clowns run amok in a
jungle gym. —PHT

BURT BACHARACH
At This Time
Producer: Burt
Bacharach
Columbia
Release Date: Nov. 1
A far cry from 2003's
"Here I Am: Ronald Isley Meets Burt Bacharach," this is all new
material, and for the
Bacharachian in Bacharach's own
ingredients (with a little help from
Tony K.). It is also his most
personal and ambitious work. Bacharach largely
echoes the sentiment and
embraces the modernity of
Bacharach's own
troublesome issues. Most arresting is "Who Are
These People?" where guest vocalist Elvis
Costello rails against politicians. On a
plaintive note, Rufus Wainwright narrates a
search for a better day on "Go Ask
Shakespeare." That tune and two others are built on
Dr. Dre's drum and bass loops,
giving the songs different shapes compared to
classic Bacharach. But his trademark
melodicism and gorgeous arrangements
remain intact, as does the hope he himself
sings about in a soft wobble on the closing
"Always Talking About." —JB

POP
CARLOS SANTANA
All This I Am
Producers: Carlos Santana, Clive Davis
Arista
Release Date: Nov. 1
On "All That I Am,"
guitar legend Carlos Santana jams again with an
all-star cast, while weaving in
fierce instrumentalists and
Latin grooves. His
trademark guitar wraps around vocal offerings by
Michael Bolton, Steven
Tyler's deliciously rugged
voice. Other highlights:
The Spanish hookfest "I Don't Wanna Lose Your Love" (with Los Lonely Boys)
and "Twisted," a groovy slow-
burner with neo-soul
man Anthony Hamilton. But
like its two predecessors, "All"
relies on a hybrid hit
formula to feed most radio
formats, and even as
Santana sounds like a
guest on his own show. What
is unforgivable: No one in the
room stopped "American
Loo!" Bo Bice from joining
the cameo parade ("Brown
Skinned Girl"). —SP

HISPANO-MEXICAN
DIANA KRALL
Mascaras
Producers: Brendan O'Brien
A.D.
Roadrunner
Release Date: Nov. 1
Mascaras has
nothing to do with
costumes, it refers to
2005 tunes rely on big band
arrangements, others, like
Krall's majestically
drawn out of Kansas City.
"Black Coffee," "Srenalina"
and evokes Krall's first
studio scatting. While many
tunes relies on revelry, big band
crowd is less than
explicit, Krall's smarter approach
takes on "White Christmas.",
from >>ps9
her more intimate small group style, Krall, clearly comfortable in both contexts, arranged the latter cut with panache.
Bassist/cohort John Clayton arranged much of the rest, with the great, Johnny Mandel also putting his indelible stamp on three songs, including closer “Count Your Blessings Instead of Sheep,” which Krall sang at Clooney’s memorial—MB

E.S.T. Viaticum
Product: E.S.T. 215 Records
Release Date: Oct. 25
Sweden’s Esbjorn Svensson’s Trio has been putting a spin on the standard piano jazz trio for several years. While E.S.T. has yet to crack the U.S. market (despite two excellent albums for Columbia), “Viaticum” finds the group delivering a potent brew of lyrical beauty, subtle electroneuronic textures and relaxed grooves.

The music has pop appeal without succumbing to dumbed-down fusion exercises: Evocative instrumental storytelling is key to the band’s success. Case in point: the dynamics-driven “The Unstable Table” and the intro-fable “Waltz,” which runs through plot lines featuring bassist Dan Berglund’s eerie, electric guitar-like arco playing, drummer Magnus Öström’s scamping drums and pianist Svensson’s rollicking, gracepostudesque postlude. —DO

DANCE
Richie Hawtin
DE9: Transitions
Producer: Richie Hawtin
Label: Minus
Release Date: Nov. 15
If dance was pop, Richie Hawtin would be Beck with a serious indie cred who makes music that just happens to be palatable to more mainstream fans. “Transitions,” the third installment in the trailblazing DE9 series, is not your typical DJ mix. Rather than successively blending 10 or 12 pre-existing tracks in their complete, original forms, Hawtin compiles snippets from many sources, creating music that is entirely novel. The result is a 75-minute symphony of techno bliss, with each sample culled from tracks by under-the-radar heroes like Maurizio and Ricardo Villalobos) serving as a unique instrument. Track transitions and titles are as incidental as Hawtin originally intended to present this as a single piece, and only added made-up names to fit the CD format. Sure, Hawtin’s aims are those of a knobby-twirling futurist, but “Transitions” is an old-fashioned booty-shaker regardless.—KM

CHRISTIAN
Ginny Owens
Long Way Home
Producer: various
Rocketown Records
Release Date: Oct. 11
Always insightful, Ginny Owens sounds more soulful and self-assured on this new collection. The title cut is a bluesy number that beautifully showcases Owens’ emotion-laden voice, while opener “Waiting for Tomorrow” is an infectious, breezy pop tune about embracing the moment. “Fellow Traveler” and “Tyranny” are among the other highlights. An incredibly gifted songwriter, Owens never shies away from baring her soul and “Wonderful Wonder” is a perfect example, in which Owens shares her feelings on her battle with weight. Such personal revelation is the cornerstone of the Dove Award-winning singer/songwriter’s artistry, and “Long Way Home” is filled with gems sure to delight longtime fans as well as her new ones. —DEP

DVD
R. KELLY
Trapped in the Closet Chapters 1-12
Producer: Arin Carli
Release Date: Nov. 1
Despite its long, sprawling plot about infidelity and secrecy, the “Trapped in the Closet” series exploits directly on the imagery of theater, the grandiosity of opera and the sexiness of R&B. The roughly 50-minute “Chapters 1-12” features jaw-dropping (both pretentious and mournful) moments and resolves cliffhangers from the first five chapters. Released on Kelli Richardson’s “TP3 Reloaded” album.

In addition to recurring characters Sylvestor (Kelly), wife Gwendolyn, Chuck, Rufus and Cathy, the saga introduces Big Man the “midnight” and his lover Bridget, among other newbies. As the tale unfolds, a gunfight ensues and a pregnancy is revealed. Kelly uses the same melody throughout and even interrupts mid-song to acknowledge the absurdity of the events. Though bizarre, this soap opera-like musical is ripe with drama, humor and tragic relationship observations, and should at least be celebrated for its unique approach.—CH

TOPS
LINDSAY LOHAN
Confessions of a Broken Heart (Daughter to Father) (3:44)
Country
Greg Wells, Kara DioGuardi
Writers: K. DioGuardi, G. Wells, L. Lohan
Publishers: A’Stuff, BMI, Atlantic EMI Blackwood Casablanca (CD promo)
The word “convincing” applies here and there to Lohan’s publicized conflicts with her impudent dad, and while the material is revealing, it is actually the actress’ vocal presence which will stop listeners in their tracks. Lohan is really surprising here—no scratch vocalists leading the way, no puffed-up layers or Pro Tools crafting nothing into something, and the way she expresses her lyric with feeling and audible ache is like a splash of cold water. Owens never leaves the fire. Her debut album, “Speak,” was a decent April mirage at best. This time, Lohan appears to be charting her own course —CT

BETTER THAN EZRA
One Last Night (4:03)
Producers: Better Than Ezra, Jeff Blue
Writer: K. Grothe
Publisher: Tentative Music, BMI
Artemis (CD promo)
One Last Ezra is one of those mid-1990s radio companions like Gin Blossoms, Third Eye Blind and Toad the Wet Sprocket—you know, thanks for the memories. But 10 years after the act’s one big hit, “Good,” the new “One Last Night” from freshly minted disc “Before the Robots” whitewashes the retro shitgrip and potentially opens a new chapter for the long-lived trio. The rock ballad is critically cleaned, heartfelt and features a striking vocal from lead singer Kevin Griffin. Lyrically, the song is a sentimental look back at lost love. All in all, a true secret weapon for adult top 40. Who knew—CT

BETTER THAN EZRA
Am
Writer: K. Grothe
Publisher: Tentative Music, BMI
Artemis (CD promo)
The leadoff single from the band’s 2004 release, “The Long Goodnight,” is a tuneful, radio-friendly rock number with born-again overtones, but “Who I Am” is a pop-punk tour de force extremely well done.—SP

TRIPPLE A
Trey Anastasio
Shine (3:08)
Producer: Brendan O’Brien
Writers: T. Anastasio, R. O’Brien
Publisher: Seven Below, BMI
Columbia (CD promo)
The leadoff single from Trey Anastasio’s first solo album since the 2004 breakup of seminal jam band Phish is bound to keep his top five streak at triple-A alive. It has the potential to make inroads for the guitarist/composer/vocalist at adult top 40 and rock. Lyrically a reference to the John Lennon 1970 classic “Instant Karma (We All Shine On),” this pure pop number is virtually guileless, radio friendly, free, with a clean, crisp sound courtesy of producer O’Brien.

Anastasio’s second solo album, his first for Columbia, is in stores Nov. 1.—PH
Our day of national shame has ended, as Ashlee Simpson emerges victorious from the shadow of last year's lip-sync debacle on "Saturday Night Live" with her second bow atop The Billboard 200.

SIMPSON

Fact is, any of the music lovers, young or old, who expressed consternation over that moment of truth were never in the market to buy Simpson's music anyway. And, most of the 2.9 million fans who bought her debut album were likely not the least bit ruffled by that episode.

We are, after all, talking about a then-19-year-old who had the audacity to title her first album "Autobiography." A person who revealed to the audience of "The Ashlee Simpson Show" that she dyed her hair black before that first album came to market in hopes she would be taken more seriously than she remained blonde.

While her first release was to duck accountability for the lip-sync incident, she soon dealt with that publicity headache head on, a strategy that helped put it behind her.

Minutes after the gaffe, Simpson told the "SNL" audience that her band "played the wrong song." Then press reports had her blaming it on a bout of acid reflux.

But, just a few days after making that abrupt exit from the "SNL" stage, Simpson lampooned her own red-faced moment when she appeared on an awards show. She even major minutes of her MTV reality show to the "SNL" incident.

She even co-wrote a song about it for the new album, which she performed on "SNL" just a few days before "I Am Me" hit stores.

As for the diminution of her first-week take—220,000 copies this time after "Autobiography" started with 398,500—blame it on youth. Not hers, but that of her fan base.

Throughout the history of recorded music, teen-driven acts from as far back as Frankie Avalon, up through New Kids on the Block, on to Backstreet Boys and Britney Spears, have repeatedly shown that young consumers back away from teen faves almost as quickly as they make them stars.

To wit, Vanilla Ice and Kris Kross rode their multiplatinum debut albums to No. 1, yet never returned to the top 10. Backstreet Boys backed off a career-peak week of 1.6 million copies for "Black & Blue" in 2000 to the 202,000 that marked the biggest week of their next album, "The Hits—Chapter One," a year later.

Yes, the blonde-again Simpson has enjoyed a daily presence on MTV's "TRL" and that network's special for her 21st birthday, while she stops on "The Tonight Show With Jay Leno" and "SNL" have the road for her new album.

That said, "The Ashlee Simpson Show" is gone, and radio has not jumped on any song since her first album's lead track, "Pieces of Me," spent five weeks at No. 1 on Billboard Radio Monitor's Mainstream Top 40 chart.

All things considered—although "I Am Me" stops shy of where first-day sales suggested it might—220,000 ain't shabby.

Besides, Simpson retains bragging rights over older sis Jessica. The latter has yet to score a No. 1 album, despite career sales of 6.1 million—1 million more than Ashlee has sold to date.

RAY OF LIGHT: Seeing six new albums enter The Billboard 200's top 10 has become a common sight, but if you look at Market Watch, you will see what has become a too-rare occasion.

Overall album sales are up—that's right, I said "up"—over the same week last year, albeit by a slim 0.8% margin. It is the first time album volume beats that of a similarly dated week since the frame ending June 12 was up 1.7% over the 2004 week that ended June 13.

This is the fourth time since September that six or more albums entered the top 10. Prior to this run, there had been only four occasions since 1994 when six or more did so.

Nielson SoundScan counts as current only sales within the first 18 months of an album's release (12 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.

For week ending Dec. 23, 2005. Figures are rounded. Compiled from national sample of retail store and radio sales reports collected and provided by Nielson SoundScan.
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**Note:** The table above represents a selection of the top 20 artists and their corresponding albums charting the highest on the Billboard 200 chart. The chart data is from the week of November 5, 2005.
### HOT 100 AIRPLAY

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**TOP LATIN SONGS**

**NOV 5 2005**

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**TOP LATIN ALBUMS**

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*Data for week of NOVEMBER 5, 2005 | CHARTS LEGEND on Page 76*
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### Latin Albums

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<td>Por Mi</td>
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### Hot Dance Club Play

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### Billboard Latin Chart

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### Hot Dance Singles Sales

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### billboard.biz

For chart reprints call 646-654-4633 | Go to www.billboard.biz for complete chart data
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<td>1. SUKISUGITE BAKAMITAI</td>
<td>1. I BEYOND YOU LOOK GOOD ON THE DANCEFLOOR</td>
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<td>2. ENDLESS STORY</td>
<td>2. PUSH THE BUTTON</td>
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<tr>
<td>3. TWO AS ONE</td>
<td>3. I WANNA HOLD YOU</td>
<td>3. DON'T CHA</td>
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<tr>
<td>4. START LINE</td>
<td>4. PENELOPE</td>
<td>4. TRIPPING</td>
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<td>5. GLAMOROUS SKY</td>
<td>5. JENNY'S WALLOW</td>
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<td>6. HOW MANY TIMES MORE</td>
<td>6. BABY GOOOOOB</td>
<td>6. DON'T CHA</td>
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<td>7. AO NO SEKAI</td>
<td>7. BAD DAY</td>
<td>7. DON'T CHA</td>
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<td>8. BABY IT'S DREAMING</td>
<td>8. WE BE BURNIN'</td>
<td>8. DON'T CHA</td>
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<td>9. KISETSU NO TOU</td>
<td>9. LOVE STORY</td>
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<td>10. DOYOU?</td>
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<tr>
<td>1. POPCORN</td>
<td>1. GOLD DIGGER</td>
<td>1. ALIVE</td>
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<td>2. JE NE VOUS OUBLIE PAS</td>
<td>2. DON'T CHA</td>
<td>2. PRECIOUS</td>
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<td>3. DANS MA FUSEE</td>
<td>3. YOU'RE BEAUTIFUL</td>
<td>3. FIRST DAY OF MY LIFE</td>
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<td>4. SPACE SOAP (LA SOUPE AUX CHOUX)</td>
<td>4. SEVER</td>
<td>4. WE BE BURNIN'</td>
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<td>5. AXEL F</td>
<td>5. THESE BOOTS ARE MADE FOR WALKING</td>
<td>5. DON'T CHA</td>
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<td>6. DON'T CHA</td>
<td>6. SUNSHINE</td>
<td>6. DON'T CHA</td>
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<td>7. PINOCCHIO EN HIVER</td>
<td>7. I'M GONNA GET YOUR NUMBER</td>
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<td>8. JE NE SUIS PAS UN HEROS</td>
<td>8. COME ON</td>
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<td>9. PETITE SOEUR</td>
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<td>10. 2 LA MOUSSE</td>
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<td>4. PRECIOUS</td>
<td>4. THE TROOPER</td>
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<td>5. LA CAMISA NEGRA</td>
<td>5. HIMO OFICIAL DEL SEVILLA FC</td>
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<td>6. IL BAMBINO FANO OH</td>
<td>6. HARRA GUE OLVIDAR</td>
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<td>7. EVERYTHING BURNS</td>
<td>7. BERENICE</td>
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<td>8. I DON'T CARE</td>
<td>8. STREETS OF LOVE/ROUGH JUSTICE</td>
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<td>10. LA MADRE</td>
<td>10. LOVE GENERATION</td>
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**Data for week of NOVEMBER 5, 2005** | **CHARTS LEGEND on Page 76**
CHARTS LEGEND

Albums chart compiled from a comprehensive post of U.S. music merchants by Nielsen SoundScan. Sales data for Billboard's retail charts is compiled by Nielsen SoundScan from national outlets of consumer stores that specialize in those genres.

Artists with the greatest sales grow this week.

![Artist Image]

Artists with the greatest sales grow this week.

PRICING COPRODUCTION

CD/DVD prices are suggested list or eligible prices, which are projected from wholesale prices. After price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. * DualDisc available. ** CD/DVD/VRD combo available. * CD/DVD/VRD only available. Pricing and supply times are not included on all charts.

SINGLES SALES CHARTS

The top-selling singles compiled from a national sample of retail outlets, mass merchandisers, and online sales data, which is compiled by Nielsen SoundScan. For RB/Hip-Hop/R&B Singles, sales data is compiled from a national subset panel of core RB/Hip-Hop/R&B stores by Nielsen SoundScan.

DATABASE LEVELS

Chart:

- Recording Industry Association of America (RIAA) certification for net shipment of 50,000 albums. (Gold)
- RIAA certification for net shipment of 10 million albums. (Platinum)
- RIAA certification for net shipment of 50 million albums. (Diamond)
- RIAA certification for net shipment of 100 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 150 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 200 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 250 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 300 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 350 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 400 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 500 million albums. (Multi-Diamond)
- RIAA certification for net shipment of 600 million albums. (Multi-Diamond)

ALBUM CHARTS

Top Independent

- Sevenoak

Top World

- Celtic Woman

NEW AGE

Top New Age

- Jim Brickman

JAZZ ALBUMS

Top Jazz Albums

- Chris Botti
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<td>Cream</td>
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<td>THE MASSES: SPECIAL EDITION CD/DVD</td>
<td>50 Cent</td>
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<td>HUEY LEWIS &amp; THE NEWS, THE FANFARIES</td>
<td>30-0-0-0-0-0</td>
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<td>THE GREATEST KEEPS (DELUXE EDITION)</td>
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<tr>
<td>WELCOME TO CUBA</td>
<td>Eagles</td>
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<tr>
<td>THE SILENCE IN BLACK AND WHITE</td>
<td>Alica Keys</td>
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<td>MTV UNPLUGGED</td>
<td>Tucano</td>
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<td>TUPAC: LIVE AT THE HOUSE OF BLUES</td>
<td>Tito Uruguay</td>
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<td>Tito Urban</td>
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<td>Nielsen</td>
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<td>PAST, PRESENT &amp; FUTURE</td>
<td>Bob Zobbey</td>
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<td>LIVE AT WOODSTOCK (SPECIAL EDITION)</td>
<td>Jim Hanor</td>
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<td>Queen-Paule Rodgers</td>
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<td>Mark Schultz Live</td>
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<td>FAMILY JEWELS: A NIGHT OF STORIES AND SONGS</td>
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<td>THE GREATEST TS 1978-1997</td>
<td>Journey</td>
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<td>WILDFLOWER (DELUXE EDITION)</td>
<td>Andy Andy</td>
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<td>Eazy-E</td>
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<td>Mark Schultz</td>
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<td>CARNIVAL OF SINS</td>
<td>Ciara, J. Cole</td>
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<td>MARK SCHULTZ: LOVE IN A NIGHT OF STORIES AND SONGS</td>
<td>50 Cent</td>
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<tr>
<td>SOUL SURVIVOR</td>
<td>Steve Lacy</td>
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<td>GOLD DIGGER</td>
<td>Dustin Lynch</td>
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<td>Chilly Gonzales</td>
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<td>SHAKIN' IT!</td>
<td>Eddy Grant</td>
<td>26</td>
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<td>MY HUMPY</td>
<td>Krizz Kaliko</td>
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<td>GIRL TONITE</td>
<td>JME</td>
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<td>LIKE YOU</td>
<td>Johnnyswim</td>
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<td>WE ARE BURNIN'</td>
<td>Xzibit</td>
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<td>YOU AND ME</td>
<td>L.F.T.Y.</td>
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<td>I THINK THEY LIKE ME</td>
<td>Wandala!</td>
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<td>Dew Money</td>
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<td>D'Angelo</td>
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Jazz Great Shirley Horn, 71

WASHINGTON, D.C. — Shirley Horn, the Grammy Award-winning jazz singer/pianist known for her intimate, whispery vocals and top-drawer piano playing, died Oct. 20 at Gladys Spellman Nursing Home in Cheverly, Md., following an extended battle with diabetes. She was 86.

Long critically respected, Horn became an unlikely star in her 60s with a series of albums for Verve Records in the 1990s. Accompanying herself at the piano, Horn and her trademark vocal style also became a major influence on such younger jazz singer/pianists as Diana Krall and Norah Jones.

Horn was nominated for nine Grammys in the last decade — seven of them consecutively. She won the last jazz vocal performance award in 1998 for her album "I Remember Miles," dedicated to her good friend and mentor Miles Davis.

On several of her Verve albums, she worked with top arranger Johnny Mandel. On others she augmented her trio with guest artists like Davis, Wynton and Branford Marsalis, Gary Bartz and Tosso Thielmanns.

Horn began playing piano at age 10. At 18, she was awarded a music scholarship to the Juilliard School, but financial difficulties kept her from attending. After studying music at Howard University, she began her career in the late ’50s as a pianist in local restaurants and nightclubs and eased into her role as a vocalist.

In 1960, Davis coaxed Horn to open for him at New York’s Village Vanguard after being captivated by her debut recording, “Embers and Ashes.” That engagement led to a contract with Mercury Records with then-A&R man Quincy Jones. She also sang on the 1968 movie soundtrack to “For Love of Ivy” and “A Dandy in Aspic.”

Despite critical acclaim, Horn rarely toured in those years, instead remaining at home in Washington, D.C., to raise her daughter. When Verve signed her in 1987, she was ready to expand her horizons.

For her 1996 album “Main Ingredi-ent,” she convinced the brass at Verve to record her at her home in the nation’s capital. It was a down-home, casual affair.

As jazz royalty like drummer Elvin Jones, tenor player Joe Henderson and others arrived from New York, Horn greeted them at the front door, a brandy sniffer in hand. Stepping over micro cables to the mobile recording truck parked out front, she invited them into her kitchen, which was packed with friends and food.

There, drummer Billy Hart joked with Jones and other former Horn compatriots about “going to Shirley School” — learning how to play with feeling, at slow tempo.

She told Billboard at the time of the session, “I wanted it to be like the old days when folks would get off work at two or three, drop by my place and play till dawn. Good company, good food, good music.”

Horn cut back because of her diabetic condition but did not stop touring in recent years. Her illness eventually resulted in the amputation of a foot.

In addition to her daughter, she is survived by her husband and two grandchildren.

— Bill Holland

Tower’s Robert Olsen Dies At 46

Robert Olsen, a 26-year Tower Records veteran, died suddenly of a heart attack Oct. 11 in Valley Springs, Calif. He was 46.

“We all lost a very bright spirit . . . with Robert’s passing,” Tower Records executive VP Kevin Cassidy says. “He was friend to many, enemy to none and he positively touched all with whom he came in contact. All of us are better people because Robert touched our lives.”

Olsen joined Tower in the San Francisco Bay Area, working his way up to GM at the flagship California and San Francisco store.

In 1995, Olsen became part of the company’s international team when he went to Mexico to oversee Tower’s operation there. He later moved to the company’s operation in Argentina, then returned to the United States in 1999. Olsen joined the chain’s retail operation team, first as visual concepts manager and then national director of visual merchandising.

He is survived by his wife, two stepsons and a sister.

Mileposts

Compiled by Margo Whittmore mwhittmore@billboard.com

NOVEMBER 5, 2005 | www.billboard.biz | 79

www.americanradiohistory.com
Chateau De Vendome
Estates at Valhalla, Montville, NJ

Set on the beautiful Morris County community of Montville, the Estates at Valhalla is the destination for those who appreciate the best life has to offer. Built by one of the area’s finest builders, the Chateau De Vendome, with its classical French Renaissance architecture and formidable Mansard Roof, features five bedrooms, 4.5 baths and is set on 3.3 acres and has multipurpose features such as curved wall arches, classic columns and a cascading circular European staircase. The Estates at Valhalla is located just a short drive from Routes 80, 287 and is within easy reach of Manhattan.

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Estates at Valhalla, Montville, NJ

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HELP WANTED

Columbia
COLLEGE CHICAGO

Full-Time Tenure-Track Faculty
Music Business Management

Columbia College Chicago is seeking applications for a full-time, tenure-track faculty position in Music Business Management, beginning August 15, 2006. The Arts, Entertainment, and Media Management Department offers a comprehensive entertainment and arts management program with over 1,000 undergraduates and 200 graduate students.

Responsibilities include teaching in the core program of the Department as well as the Music Business Management Concentration, developing and maintaining relationships with businesses in the industry, as well as with sponsors and donors, directing undergraduate and graduate research projects and theses, and supervising interns.

A terminal degree is required, with a successful record of teaching at the college/university level; expertise in technology affecting the music industry and more broadly, the entertainment field; significant professional accomplishments in music business; a working knowledge of music theory; and the ability to teach in several of the following areas: Introduction to Management, Marketing, Talent Management, Strategic Planning, Facility Management, International Management, Entertainment Law, Ethics, and Financial Management. In certain cases, a history of highly distinguished professional service may substitute for the terminal degree.

Columbia College Chicago is an urban, open admissions institution of over 10,000 undergraduate and graduate students emphasizing arts and communications in a liberal education setting. We offer a competitive salary and excellent benefits package. Minority and women applicants are especially encouraged to apply.

Review of applications will begin on November 15th, and continue until the position is filled. Please send a letter of application, a statement of teaching philosophy, a CV and contact information for three references to: J. Dennis Rich, Music Business Management Search, Columbia College Chicago, 600 S. Michigan Avenue, Chicago, IL 60605-1996.

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BMI COUNTRY AWARDS

The BMI Country Awards honored the BMI-affiliated writers and publishers of the most-performed country songs of the past year during an Oct. 18 awards ceremony at the company's Music Row offices in Nashville.

BELOW
BMI president/CEO Del Bryant is pictured chatting with rock'n'roll legend Little Richard on the red carpet before the BMI Country Awards. (Photo: Rick Diamond)

SESAC COUNTRY AWARDS

The SESAC Country Awards celebrated its top writers and publishers in the country and Americana formats at a black tie gala Oct. 19 at the company's Music Row offices in Nashville. (Photos: Kay Williams)
Kenny Chesney was presented with the ASCAP voice of music award. Pictured, from left, are Chesney, ASCAP senior VP Comm Bradley and ASCAP songwriter of the year winner Oak Wiseman, who wrote the ASCAP song of the year "Live Like You Were Dying" with Tim Nichols. (Photo: Tony Phillips)

The ASCAP Country Awards honored its top country songwriters and publishers during an Oct. 10 awards ceremony at Nashville’s famed Ryman Auditorium followed by dinner and dancing at the nearby BellSouth Tower.

EMI Music Publishing was named ASCAP’s publisher of the year for the fifth consecutive year. Pictured, from left, are EMI Music Publishing president /COO Roger C. Faxon and EMI Music chairman /CEO Martin Bandier. (Photo: Tory Phillips)

Jeffrey Steele, center, was named NSAI’s songwriter of the year. He is flanked by NSAI executive director Bert Herbrison, left, and NSAI president Bob Regan.

Jerry Reed, Vince Gill, Mike Reid, Roger Murrah and Gary Burr were inducted into the NSAI Hall of Fame. Pictured, from left, are Gill, Murrah, Burr and Reed.
ON THE ROAD (AGAIN)
The Billboard Roadwork '05 Touring Conference and Awards, held Oct. 25-26 at New York's Roosevelt Hotel, was abuzz with news about upcoming touring initiatives. First, Clear Channel Entertainment president/CEO Michael Rapino told attendees that Clear Channel's music spinoff will be completed in December. Then, during the "On the Road" panel, XM Satellite Radio executive VP of programming Eric Logan said his company will begin to be involved in national tours. An announcement is imminent.

Elsewhere, Network Live CEO Kevin Wall, also known for executive-producing the Live 8 concerts, said during a keynote address that his AOL, AEG Live and XM joint venture will add a wireless company within the next two weeks. Verizon is believed to be that partner. Network Live will also announce a TV deal soon. Also expect a number of international deals, with Italy, Japan and Spain becoming official by year's end.

One of the conference's most memorable exchanges occurred during the "Help!" panel, when John Scher, co-CEO/manager of Metropolitan Talent, was asked by an MTV attendee how the network could improve its relationship with the touring industry. Without missing a beat, Scher said MTV would better serve its viewers and the music industry by playing just one music video every half-hour. Thoughts, Toffler and crew?

CAGED BIRDS SINGING
Carlos Santana, who is profiled on page 52, tells Track he plans to host the Superbowl of Consciousness in 2006. Santana says he wants to bring musicians and thinkers together in a forum that will mix spoken word and music. He is looking to include such women as Dolores Huerta and Maya Angelou. "That's something I'm really passionate about," Santana says. "Those are the ones that need to be running the world—not necessarily Bush or the pope, because that dimension is definitely not working."

Santana continues, "I like to work with women and men who have the dimension of compassion and clarity. (It's a) different kind of dialogue from dropping bombs or blessing you." If all goes according to plan, the Superbowl of Consciousness will take place next summer in Denver.

COLE & AUSTIN IN THE ATL
In June, Track tipped off readers to Natalie Cole's plan to visit Atlanta to work with producer Dallas Austin on her next album for Verve. According to the collection's co-executive producer, David Munk (who also co-directed the hurricane-relief benefit single "Come Together Now"), Cole has spent much time in the ATL these past few months. In fact, what began as Austin producing a handful of tracks has turned into Austin producing the entire album.

For the project—which sodes to be out by Valentine's Day—Cole is covering songs made famous by the likes of Fonda Apple, Shelby Lynne, Neil Young and Kate Bush. From the snippets Track has heard, fans can expect an incredibly soulful and wonderfully stripped-down trip. While the tracks are completely reinvented, they remain classically Cole.

ROBBIE UNDER THE RADAR
Why is Robbie Williams' new album, "Intensive Care," available in America only from Apple Computer's iTunes Music Store? (And why for only $7.92—which translates to, oh, about £5—when it is selling for £9.48 at the U.K. iTunes?) Good question.

The release is so completely under the radar stateide, it almost seems like an accident or afterthought. While a U.S. physical release is not on Virgin's schedule, the set is readily available in multiple formats outside the States. A Virgin Records representative tells Track that a digital release was the perfect way to satisfy U.S. fans, as the digital marketplace has few boundaries. The album came out Oct. 24 in the United Kingdom.

INDEPENDENT THINKERS
Indies have been chattering about the news that EMI has joined the American Assn. of Independent Music. Yet the indie trade group is not exactly letting major labels crash its party. According to AAAM acting president Don Rose, EMI did indeed join, but as an "associate member"—a category open to just about every music industry company that is not an indie label. Associate members do not have voting rights, cannot participate in policy decisions and do not have access to AAAM meetings. "As to why EMI wished to express this support," Rose says, "you'll have to ask EMI North America CEO David Munns. But meanwhile, I do not mind paraphrasing his coment to me when I posed the same question: 'A healthy independent sector makes for a healthy music industry.' And to that I say, 'Amen, brother!'"

DIGITAL: Cdgix in Seattle names Larry Jacobson CEO. He was president of RealNetworks. Cdgix founder Brett Goldberg will also expand his responsibilities as executive VP.

HOME VIDEO: Anchor Bay Entertainment in Chicago promotes Kaoru Mfume to managing director of Manga Entertainment. He was VP of acquisitions.

RADIO: Sirius Satellite Radio in New York names Martin Lee senior VP of marketing. He was VP of marketing at Olympus.

Premiere Radio Networks in Los Angeles names Dennis J. Brownlee VP/managing director of urban sales and marketing. He is based in New York. He was managing director at Clear Channel Marketing Partnerships.


HIT Entertainment in New York promotes Rick Glankler to VP of licensing. He was director of hard-goods licensing.

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