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- Artist Of The Year
- Favorite Pop Album
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ABOVE: Big Kenny, above, and John Rich of Big & Rich felt “less stressed” during the making of sophomore set “Comin’ to Your City.” See page 29.

Photo: John Sciulli/Wireimage.com

COVER: Madonna photo by Steven Klein.
I’m disappointed in the music industry this week. I’m disappointed that licensing negotiations between the Harry Fox Agency and new and legal music subscription services have stalled. The record labels have often been accused of having their heads in the sand, being slow to react, and essentially pushing consumers to new technologies and allowing them to steal music. The music publishers are often considered even further behind the curve than the labels. I understand the importance of publishing. But the bottom line is, no one is going to make the money they used to—from publishing, from master recordings, from performance rights. It’s just not going to happen. The greedier we get, the more we push consumers away. If the Harry Fox Agency does not arrive at a price point that new subscription services and consumers can afford, no new services will launch. Do consumers care? Of course not. If you don’t give it to them legally, they’ll just go steal it.

I’m also disappointed in Sony BMG entertainment’s use of their CD-rom protection initiative. Why? Because chances are you’re going to buy a CD with this software on it and then not be able to upload it to your iPod. You’re spending about $15 on a CD that might not even work on your computer. So what are consumers going to do? They won’t buy CDs anymore. They’ll go on LimeWire and download music for free. No one will make money—not the artists, the labels or the publishers.

Technology will move and change. New services and devices will be upon us before we even have a chance to get used to the ones we currently have. The 18- to 34-year-old music fan wants music fast and easy. Give them what they want; give it to them...now.

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**College Music Subscriptions: Erode Value Of Music**

**BY BARRY SOSNICK**

Encouraging colleges to offer low-price music subscriptions and downloads to their students may be as detrimental to the music industry’s long-term health as the piracy that the business hopes to eradicate.

In 2003, Penn State University became the first institution of higher education to provide low-cost access to music. More than 80 campuses now have similar programs. These colleges are offering music subscriptions to reduce their potential liability, safeguard their students from identity theft, reduce computing costs and protect intellectual property.

I believe the major record labels are underestimating the marketing and financial consequences of their support for these programs, which are eroding music’s value and jeopardizing the industry’s revenue stream.

The labels openly endorse inexpensive music at colleges. Sony BMG operates the Campus Action Network. Recording Industry Assn. of America president Gary Sherman co-chaired the Joint Committee of the Higher Education and Entertainment Communities with Penn State University president Graham Spanier.

Napster, Rhapsody, Cdigix and Sony Connect are the main companies servicing colleges. They offer discounted rates that are substantially less than the usual $9.95 monthly subscription fee and 99-cent download fee found off campuses. Cdigix offers tethered downloads at 28 universities for a $2.99 monthly subscription fee and 89 cents per song download. It is estimated that Real Networks

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**Music Business**
After Talks Stall, HFA Hikes Digital Rates

The Harry Fox Agency, tired of waiting for royalty rates for online music subscription services to be negotiated, has taken matters into its own hands. In a strategy shift, the mechanical rights agency has changed its licensing terms for new subscription services, asking for rates that are substantially higher than the services have been willing to pay. HFA now wants new subscription services to pay the greater of 12% of gross revenue; a certain per-play penny rate; or 25% of the total amount paid by the services for all content, according to a source who has seen a proposal from HFA to a digital music company. HFA declined to comment on its proposed terms.

The change in licensing strategy follows an August breakdown in negotiations between subscription services and publishers. The difficulty of setting rates on services with HFA for mechanical rights and the major labels for the rights to use recordings—appears to be stalling the plans of some major retailers. At least three proposed subscription services—two of which would spend “several millions in marketing”—are stuck in licensing negotiations, says a source familiar with the management of several digital music companies.

Target would have launched its subscription service before Christmas, Billboard has learned. But negotiations with labels and publishers appear as if they will not be completed in time. A source close to HFA says that Target has not returned HFA’s phone calls to discuss licensing for several weeks.

The sticking points for HFA deals revolve around the value of on-demand streams and temporary downloads. Whether these offerings trigger a publisher’s “reproduction” right to a royalty under copyright law, and if so, what that rate should be—has been in dispute for more than four years.

Before its strategy shift, HFA offered subscription services the same license terms that HFA and the National Music Publishers’ Assn. reached with the Recording Industry Assn. of America in 2001, when major labels owned most of the online services. Under that deal, the RIAA agreed to pay $1 million as an advance on royalties, supplemented by an additional $62,500 each month, subject to various opt-out provisions.

Once a rate was set, royalties would be due from the first day of the agreement; advances applied against the outstanding balance.

Since that initial agreement, all money received has been held in escrow. Sources estimate there are now

continued on >>p6

Korn’s ‘Twisted’ Deal

New Album Tests Band’s Revenue-Sharing Pact With EMI

NEW YORK—All eyes will be on Korn and EMI in the next month as the band and label set up the first album release under their ballyhooed revenue-sharing deal, announced in September. “See You on the Other Side,” the follow-up to Korn’s 2003 set “Take a Look in the Mirror,” drops Dec. 6 from Virgin Records, and first single “Twisted Transistor” is gaining traction, slotting in at No. 19 on the current Billboard modern rock radio chart.

But if EMI is to reap substantial profit from the unorthodox deal, Korn will need to tour like it never has before and sell as it did in its halcyon late-’90s days, when its albums easily surpassed triple-platinum status.

“Everything kicks off the success of the record,” explains Korn counsel Gary Stiffelman, who teamed with law partners John Branca to put together the EMI pact. “If the record does well, you can do more touring [and] make more money from sponsorships, endorsements and merchandise.”

EMI invested $25 million upfront for an estimated 30% stake in Korn’s overall business. Billboard estimates that for EMI to profit, the venture must gross roughly $84 million in its two-album/tour...
declined for the first six months of the year, Latin music shipments and value continue to soar, according to midyear Latin music numbers that the Recording Industry Assn. of America released. A total of 26.9 million Latin music tracks were shipped in the first six months of 2005, a 27% increase over the 21.2 million units that shipped during the same time period last year. The number translates to a 29.6% increase in dollar value of Latin CDs.

>> AOL BUYS MUSICNOW

America Online has acquired digital music subscription service MusicNow, which AOL is integrating into a new digital music store to replace its existing MusicNet@AOL service. A preview of the new service, called AOL Music Now, is live now.

>> APPLE SURPASSES 1M VIDEOS SOLD

Apple Computer reports it has sold more than 1 million videos since it began offering them Oct. 12 on the iTunes Music Store for $1.99. The top downloads include music videos from Michael Jackson, Fatboy Slim and Kanye West, as well as TV episodes of ABC's "Lost" and "Desperate Housewives."

>> ASCAP EXPO SET FOR APRIL

ASCAP will present the first national songwriting and composing conference April 20-22 at the Hollywood Renaissance Hotel in Los Angeles. The event will feature panels, workshops, keynote speakers, song critiquing, technology demonstrations and performances. To register, visit ascap.com/expo.

>> NAPSTER EYES ONLINE ADS

Napster is planning a major overhaul of its Web site early next year to tap a new source of revenue—online advertising. The Web site, which is based on the Napster peer-to-peer file-sharing business model is Napster's effort to generate new revenue streams outside of subscription fees, continued on >p8.

HARRY FOX (cont.)

from >p5

millions of dollars waiting to be distributed. HFA declined to say how much money has been paid by other companies.

"While some advances were made under that agreement, the money cannot be distributed to publishers and songwriters until it is reestablished," HFA president/CEO Gary Churegin says. "Meanwhile, everyone else is benefiting from the digital world, profiting, including the record companies. In order to ensure that publishers and songwriters begin to be paid for the use of their music by these services, HFA is seeking to enter into agreements with individual services at mutually acceptable rates" pending the establishment of an industry-wide rate.

The big question is whether the rates HFA is proposing are any more "mutually acceptable" now than when talks broke down in August, and how these new rates might affect new, rapidly expanding, digital music business models.

According to a number of digital music executives, HFA's rate increase is substantial to the point that costs may eat away at profit margins and/or need to be passed on to consumers. It remains to be seen how this HFA shift will affect the competitive environment between existing services, which will continue to place money in escrow, and new services, which will likely have to pay higher rates.

Digital Music Assn. executive director Jonathan Potter says he believes the change from the general agreement to one-on-one negotiations is not in the interests of anyone. "Why not let major brand-name companies integrating into $1.99.

EMI (cont.)

from >p5

life span.

"It's a very entrepreneurial way of thinking they have here," says newly appointed Virgin chairman/CEO Jason Flom. EMI's ability to drive album sales will be key. EMI has to sell 4.4 million albums worldwide during the life of the deal to break even, sources say. EMI's share of record revenue is likely around the $3-per-album range, sources say. EMI will count participation in touring, merchandising, licensing and publishing to cover the rest of its initial investment.

Korn's last studio album, "Take a Look in the Mirror," sold barely more than 1 million units, according to Nielsen SoundScan.

Equally important will be touring revenue. At the height of Korn's popularity, the band grossed slightly more than $15 million in annual ticket sales as a headlining act, averaging about $50,000 per show year. Last year, a 17-date headlining run grossed $3.8 million.

Under the EMI deal, the band expects to do closer to 100 dates per album cycle. "This band has never really tested the limits of its touring the way a band like Metallica has," Stiffelman says.

EMI and Korn—which is managed by Jeff Kwatinetz of the Firm—are betting on a big cross- over audience for the new album, which features songs recorded with producers Atticus Ross and the Matrix. In addition to initial chart success for "Twisted Transistor," its video is making a splash at MTV. The clip shows Lil Jon, Aaliyah, Snoop Dogg and David Banner stepping into the roles of frontman Jonathan Davis, bassist Fieldy, guitarist Munky and drummer David Silveria, respectively.

Korn's camp points to the presence of some of MTV's biggest stars in the video as a testament to the resources it brings to the partnership. And, Branca and Stiffelman say, EMI stands to benefit by continuing to work the album.

"We're partners in all aspects of their music career," Virgin GM/COO Larry Mestel says. EMI has gambled and won on rich revenue-sharing deals before. A similar 2002 pact with U.K. pop star Robbie Williams is proving a success based on the strength of his album and touring business around the world. His latest album, "Intensive Care" (Chrysalis), sold 373,000 copies in its first week in the United Kingdom to become his seventh solo No. 1 album.

"The old model," Branca says, "of an artist signing for seven albums to one label, where the label controls the records and the artist gets everything else, hasn't been working for anyone."... Additional reporting by Ed Christman in New York, Emmanuel Legrand in London and Ray Waddell in Nashville.

LOS ANGELES—Complaints continue to mount regarding a controversial CD copy-protection initiative by Sony BMG Music Entertainment.

Artists and consumers' initial concern was that the digital rights management technology does not work with iPods. Now a growing number of music fans charge that the security software behaves like spyware and may create security vulnerabilities in users' computers.

The matter drew increased attention in technology circles Oct. 31, when software developer/computer security expert Mark Russinovich began blogging the details of problems he experienced after using his computer to play the copy-protected CD of "Get Right With the Man" by Van Zant, a Southern rock act signed to Columbia Records.

Russinovich posted that Sony BMG's DRM drained resources from his computer processor, even when the CD was not being played, and was extraordinary difficult to locate and uninstall. When he finally deleted the software, he could not stop the player working, a clear case of Sony taking DRM too far," he said. Within 24 hours, online tech-news sites including SlashDot and CNet had posted news about Russinovich's account. And by Nov. 2, Sony BMG had posted instructions on its own site (cp.sonybmg.com) for removing the DRM.

Copy-protection software is not actually spyware, of course. And industry executives have long pointed to piracy rates in defense of DRM measures. Consumers on average acquire almost 30% of their music annually by burning and ripping CDs, according to the NPD Group.

But Russinovich and others complain that Sony BMG's latest DRM lacks transparency—and a simple uninstall option. "The disclosure is totally inadequate," says Fred Von Lohmann, a senior staff attorney with the Electronic Frontier Foundation. "I read the [vendor] license agreement, and it does not say they will install software that hides itself and is difficult to uninstall. I really can't see that someone is going to install software. I don't think it's going to behave like spyware and try to evade me."

Sony BMG representatives declined to comment, but sources in the company and the label's technology partners—which include First 4 Internet and SunComm—say hiding software on computers is standard.

"Cloaking technology is a reasonable commonplace," says Matthew Gilliat Smith, CEO of First 4 Internet, a developer of copy-protection technology. "This is a protection software, and the object is to make it more difficult to circumvent.

But Russinovich says Sony's software may create a weakness for others to exploit. "All it takes is one malware author to get one of these CDs and see how it works and recognize its potential on millions of people's machines," Russinovich says. "The whole malware industry has strategically drained cyber space, and there are tons of smart people paid to find those opportunities."

As part of their Nov. 2 online update, Sony BMG and First 4 Internet released a patch to make the files visible and ensure that malware writers cannot hide their own files behind the DRM technology. The patch is also being distributed to manufacturers of anti-virus software. Gilliat Smith says First 4 Internet is looking for new installation methods for its software, but did not provide specifics. SunComm executives say they have not had any problems with their technology. In the meantime, a growing number of consumers and consumer advocates are expressing frustration with the technology. "I know this is the last copy-protected CD I will buy," Russinovich says. "It strikes me as particularly pernicious," Von Lohmann adds, "to single out paying customers for this kind of treatment."
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Latin Radio Flips Boost Ratings

New Spanish Stations Gain Listeners, While Some Markets See Spike In Music Sales

MIAMI—First came the flips: dozens of radio stations switching formats to Spanish-language programming in the past year or so. Now come the facts: Almost across the board, ratings for those stations improved, and the increased exposure seems to be breeding Latin music sales.

 Arbitron has released most of its summer books, and in the top 25 markets, 13 stations have flipped from English to Spanish in little more than a year. Ten saw their ratings rise, and only two have seen them dip. (KVZ 2 San Francisco maintained low ratings throughout.)

The numbers bode well for Spanish-language formats, which have grown exponentially in the past five years.

Even with stations that have underperformed, Clear Channel senior VP of Hispanic radio Alfredo Alonso says, “We have not had any flip where, after six months, we’re saying, ‘Wow, this was a wrong decision.’

Since September 2004, Alonso has helmed a Clear Channel initiative to flip English-language stations to Spanish formats. By year’s end, Clear Channel will have flipped 25 stations in 20 markets.

Clear Channel’s most publicized flips have been to a format it calls “Turban,” which features Spanish hip-hop and bilingual DJs. Those Turban stations opened the door for other networks’ Latin rhythmic formats, such as Univision’s La Kalle. All told, 30 stations nationwide have flipped to Latin rhythmic formats since last year, some from English, some from other Spanish formats.

Regardless of the format, however, flipping from English to Spanish has almost uniformly improved ratings.

Clear Channel classic rock KSJO San Jose, Calif., for example, switched to regional Mexican last October, and its ratings almost tripled. Today it is the No. 2 station in the city. In San Francisco, Spanish Broadcast System flipped KRZZ in December 2004 from adult contemporary to regional Mexican. Ratings jumped from 0.5 last fall to 2.4 this summer. In Miami, venerable alternative rock station WZTA flipped to turban as WMGE (La Mega) in February, and ratings jumped from 1.9 to 2.7.

Such ratings gains may be even more meaningful in the long term in markets that did not previously have high-powered Spanish-language stations.

San Diego Media Group flipped WKRK Providence, R.I., from English to Spanish in February, and ratings jumped from 1.3 to 2.7.

MTV Taps Consultant As President/COO

NEW YORK—with the appointment of Michael J. Wolf to president/COO, MTV Networks is looking to continue its never-ending evolution as it pursues the best ways to use new technologies.

“MTV is a juggernaut,” Wolf tells Billboard. “MTV today is different from MTV 36 months ago. We will continue to move it into a multiplatform environment.”

And with each new platform comes a new revenue stream, he adds.

In this newly created senior executive position, Wolf—who records directly to MTV Networks chairman/CEO Judy McGrath—will helm the Viacom company’s business and technology operations. This includes business and strategy development, advertising sales, affiliate sales and marketing and production operations.

McGrath says Wolf’s “incredible operational, digital media and marketing expertise” will help MTV Networks further extend its global brand.

To prior joining MTV Networks, Wolf was a managing partner of management consulting firm McKinsey & Co., which he joined in 2001. There, he consulted global media, information and entertainment companies, including MTV Networks.

Weiss says, “We should all have the high-class problems that MTV Networks has—the problems that come with being a mature company.”

“We want to break new acts and sustain important artists.”

This is great news for the music industry, which has watched outlets like MTV and VH1 replace their musical core with programming steeped in other aspects of pop culture.

At Billboard’s recent Roadwork ’05 Touring Conference and Awards, Metropolitan Talent co-CEO/manager John Scher said MTV could improve its relationship with the touring industry by simply playing one music video every half hour.

Wolf is the chairman of the UJA-Federation’s Entertainment, Media & Sports Division, and also on the boards of trustees at the Museum of Television and Radio Media Center and other institutions.
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EA, MySpace Launch Labels

Videogame Giant, Social Networking Powerhouse Leverage Their Strengths

Video game publisher Electronic Arts and online social networking site myspace.com have proved effective channels to promote music in this digital age. Now, both the companies are forming their own labels—EA Recordings and MySpace Records—under the aegis of Interscope Records.

MySpace Records is the brainchild of MySpace co-founder Tom Anderson, who also a musician. He will sign new talent and head up A&R. Distribution is via a partnership with Interscope Records.

The first release will be 'MySpace Records Vol. 1,' a compilation of various acts previously featured on the site. They include major acts like FI, WEEZER and Dashboard Confessional; indie bands Plain White T's and Against Me, unsigned act New Years Day, and the label's first signing, Los Angeles rock band Hollywood Undead.

Anderson says he is recruiting additional acts to the label, calling talent from the more than 550,000 bands with MySpace profiles. "It's how I found Hollywood Undead and all the bands I'm currently interested in," he says, adding that the label will favor rock.

EA Recordings, meanwhile, is a digital-only venture with Nettwerk Music Group, designed to sell EA-owned original music from its many videogames as digital downloads and/or ringtones.

"Labels that have tried to release physical versions of game soundtracks, no matter how big the game was, haven't realized a return on them," Network CEO Terry McBride says. "Users 'only want one or two songs.'

Music includes original beats by such artists as Paul Oakenshield, BT and Joe Blaze, as well as compositions from Sean Galerry, Michael Giacchino and Mark Mothersbaugh.

According to EA music chief Steve Schnur, the idea is to sell videogame themes much like ones from such films as 'Jaws' or 'Star Wars,' which have yielded successful ringtones.

"There is a whole new generation thinking the same way," he says. "It's just that their music and their themes and their songs come from videogames."

Although EA Recordings' focus is commercializing its existing music, Schnur does not rule out signing emerging artists, and using videogame exposure to promote them.

Both initiatives illustrate how nontraditional labels can leverage unique assets. A traditional label can release records for years without building the community that MySpace Records will enjoy at launch. The site has become one of the Internet's most popular destinations, with more than 17 million unique visits per month.

EA MySpace profiles have become the de facto Web sites for many acts, signed and unsigned.

MySpace also regularly hosts streaming listening parties of new music before it is released, in stores and sponsors live events and concert tours.

The company's recent acquisition by News Corp means MySpace is now under the same umbrella as Fox TV and 20th Century Fox movie studios, which may feature MySpace Records acts. And, a company executive says, MySpace is planning a satellite radio play.

EA, meanwhile, is the world's largest videogame publisher, a format that has joined radio as a key venue for music discovery.

"What really makes this work is that kids listen to this music every single day over and over and over," McBride says. "You'll probably hear a prominent song on a videogame more than you'll ever hear from any other media source."
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- **ALCOHOL**
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- **BLESS THE BROKEN ROAD**
- **RASCAL FLATTS**

**Album of the Year**
- **FEELS LIKE TODAY**
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**Song of the Year**
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- **JON RANDALL* SONGWRITER**

**Female Vocalist of the Year**
- **SARA EVANS**

**Male Vocalist of the Year**
- **BRAD PAISLEY**

**Vocal Group of the Year**
- **DIAMOND RIO**
- **LONESTAR**
- **RASCAL FLATTS**
- **SUGARLAND**

**Vocal Duo of the Year**
- **BIG & RICH**
- **BROOKS & DUNN**
- **VAN ZANT**

**Musical Event of the Year**
- **I'LL NEVER BE FREE**
- **WILLIE NELSON* NEW AGAIN**
- **BRAD PAISLEY**
- **SARA EVANS**
- **PARTY FOR TWO**
- **BILLY CURREN'TON* NEW**

**Music Video of the Year**
- **ALCOHOL**
- **BRAD PAISLEY**

**Horizon Award**
- **DIERKS BENTLEY**
- **BIG & RICH**
- **SUGARLAND**

* Shared nomination

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI
There's A Crystal Method To Their Media Madness

Kirkland adds. "Besides," Jordan says, "artists can no longer rely solely on CD sales. Those days are long gone."

The duo's manager, SuzAnn Brantner of JAM Management, agrees. "Because kids are hit with so many things these days, you must get multiple impressions," she says.

While working outside the confines of the dancefloor is not new for Jordan and Kirkland, this activity marks a concentrated effort to bring new fans into their fold.

Through the years, the duo has placed several songs in soundtracks (the documentary "Rose", games "N2O: Nitrous Oxide" and TV ads (Gap). The "towstore's "Keep Hope Alive" was the theme song of NBC drama "Third Watch." With each new opportunity, more people became aware of them. Brantner says, "She notes that the Gap ad, which featured the track "Busy Child," caused radio programmers to come around again. "It created renewed interest in the song." Brantner has high hopes for the "Bones" theme—and rightly so. It's safe to say that the average "Bones" fan knows nothing about the Los Angeles-based duo. So, "a 40-year-old might watch "Bones," but never go to Avalon on a Saturday night," Brantner says, referring to the popular L.A. nightclub.

"People are always telling us that they initially heard our music in videogames or TV ads," Kirkland says. "Not every town has a [rock station like] KROQ. [Los Angeles] to hear this kind of music. But every town surely has a couple of kids who watch TV and play videogames."

ICE GETS HOT: Tanqueray is the latest brand to take original music from a 30-second TV spot and extend it into a full-length single—thanks to assistance from its ad agency, Grey Worldwide.

Hip-hop group "Get Your Ice On" from the liquor company's "Gim Cutter" spot is currently heard on numerous Sirius Satellite Radio channels, including ESPN, Maxim, NFL Radio and Laugh Break.

The track can also be downloaded at yahoo.com and is featured on the Grey-created website, fauxbanenames.com. Additionally, 35,000 promotional CDs are being handed out at coast-to-coast "Your Ice On" events as well as at Grey-sponsored events, sponsored by Tanqueray.

Grey music producer Jared Schlemovitz says the extended version was a direct result of "overwhelming e-mail inquiries" about the music in Tanqueray spots "Gim Cutter," "Mmmm" and "Iceberg." Schlemovitz created the "Get Your Ice On" with Grey creative director Glenn Porter.

Hochstrasser of New York music production house Music Beast and the featured rapper, whose name is being kept a mystery. (The track is credited to Tanqueray character "Tony Simical.")

With the extended version of "Get Your Ice On," Grey is doing its part to develop a 360-degree advertising platform. In the process, Schlemovitz says the targeted consumers are being hit in the easiest and most direct way.

If all goes as hoped, "Get Your Ice On" will become a bona fide hit—with the help of a well-oiled record label. "As long as the music is good, who cares where it came from?" Schlemovitz asks. "Starbucks is selling CDs. Why can't Tanqueray deliver a hit single?"

Time will tell if "Get Your Ice On" has staying power. Meanwhile, Grey is gearing up for the launch of Tanqueray's new holiday spot featuring a delightfully trippy take on a classic holiday song. An extended version of "Deck the Halls" (as well as "Get Your Ice On") are included on a virtual CD available at tanqueraytracks.com.

Created by Blue Maze in New York, the "disc" also includes two tracks by Soulive and full-length versions of "One Billion Ice Cubes" and "MOMB-Mar-Tinis" from Tanqueray's "Iceberg" and "Mmmm" spots, respectively.

And who knows? An upcoming Tanqueray ad in Blender magazine may drive enough traffic to tanqueraytracks.com to cause a serious traffic jam. Stay tuned. ...
Market For Refurbished, Used iPods Growing

The popular iPod Nano and the just-released video iPod are expected to lead to a surge of holiday sales for Apple Computer.

Research firm Fulcrum Global Partners predicts Apple will sell 10 million iPods in the fourth quarter, a strong follow-up to the 7 million sold in the previous quarter.

But not all of these sales will be to new iPod owners. Piper Jaffray analysts say about 30% of the iPod purchases are now repeat buyers who are either replacing an existing, earlier-generation iPod or adding to their range of styles (such as an iPod Shuffle and a video iPod).

If the average lifespan of an iPod is about 1.5 years, what happens to the older models?

Analysts say most users hang on to their iPods to friends or family once they purchase a new one. Some simply throw them away.

Increasingly, however, consumers are capitalizing on the growing iPod phenomenon by selling their used iPods for cash or as a trade-in toward a new device.

And it is not just for bargain hunters either. With the popular iPod Mini being discontinued, many fans have turned to the refurbished market to track down a favorite color in what is becoming a cult-nostalgia item.

There is an emerging market for older iPods,” Piper Jaffray analyst Gene Munster says. “Apple discontinues successful products that people feel some sort of connection to. They’re the retro-cool thing.”

Internet: auction site eBay has literally thousands of iPod and iPod-related products for sale. The site is considered a leading resource for those seeking an inexpensive way to join the iPod revolution. So is Web site Craiglist. With 28 million iPods sold worldwide, the potential for iPod refurbishment and sales has created a cottage industry of sorts.

Small Dog Electronics, for instance, is an established Apple reseller that has for years sold refurbished Macintosh computers and other accessories. The company now sells around $50 used and refurbished iPods per month from its Web-based store at significant discounts. A refurbished third-generation, 30GB iPod that cost $400 in 2003 now runs for about $210, for example.

The company offers up to $100 off the price of a new iPod to anyone trading in a used one. According to CEO Don Mayer, the pace of such replacements is expected to increase as iPod sales continue to grow.

“You have a curve that’s getting larger every quarter for the installed base of iPods,” he says, “so the used and refurbished ones are getting more and more prevalent. All that increases with volume.”

Another company, PodSwap, takes it a step further by not only offering cash for used iPods, but also ships players loaded with music that has been authorized for such distribution by artists who own the necessary rights.

Both companies collect the used devices, determine and classify their condition, make whatever repairs are necessary and then clear the memory of any music files before shipping.

It is a bit more loose on Craiglist and eBay. Several iPods up for auction include the sellers’ music collection and instructions on how to transfer the music from the iPod to the buyer’s computer. Some even take requests for additional songs to be added prior to shipping.

One video iPod for sale contains an entire season of TV show “King of Queens” included (see Legal Matters, opposing page).

Even Apple competitors have tried to use the swap as a promotional tool. Dell offered a $100 mail-in rebate to any customer turning in an old iPod when buying one of its MP3 players.

Interestingly, all the deals are better than what Apple itself offers. The company began offering iPod owners a 10% discount on new iPods when they trade in an older device. That translates to anywhere from $45 off a 60GB video iPod to $10 off the iPod Shuffle.

TREO DOCKS IN

Looks like MP3 players are not the only devices with their own music docks anymore.

Hong Kong’s Palm PIDA aficionado site Shop Brando has begun selling a music dock for the popular Treo 650 smartphone, which features the Palm operating system. The dock is a stereo speaker system with 2.1 subwoofers and volume control for the music stored on it. It includes a 3.5mm stereo line-in jack to plug other audio devices like MP3 CD players to the speakers. It also doubles as a car charger and HotSync cradle to synchronize data between the phone and the user’s computer.

The Treo 650 Music Dock is available at shop.brando.com.hk for $32. —Antony Bruno

AOL Music

NOV 12 2005

Top Songs

1. THE BLACK EYED PEAS
   “My Humps”
   482,227

2. MARRON GRIFFEY
   “Don’t Stop”
   435,006

3. NICKELBACK
   “Left Behind”
   306,133

4. KANYE WEST
   “Gold Digger”
   374,189

5. RAY J
   “One Wish”
   362,910

6. SEAN PAUL
   “I’m Still Single”
   362,646

7. KELLY CLARKSON
   “Because of You”
   322,075

8. CHRIS BROWN
   “Run It”
   322,067

9. YOUNG JEEZY
   “Bob S屮en – 3L”
   220,121

10. GREEN DAY
    “Wake Me Up When September Ends”
    210,825

Top Videos

1. THE BLACK EYED PEAS
   “My Humps”
   161,273

2. ASHLEE SIMPSON
   “Stuffed Animal”
   156,198

3. KELLY CLARKSON
   “Because of You”
   122,110

4. KANYE WEST
   “Gold Digger”
   103,315

5. RAY J
   “One Wish”
   103,315

6. FALLOUT BOY
   “Sugar, We’re Goin Down”
   95,175

7. NICKELBACK
   “Left Behind”
   92,271

8. GREEN DAY
   “Wake Me Up When September Ends”
   74,154

9. CHRIS BROWN
   “Run It”
   65,200

10. MARIAN CARY
    “Share My Speech”
    56,905

For information on staff, photos, and sites, please see Staff Bios on page 12.

From Left: (top)、“Night Call/Rebuild” by The Black Eyed Peas; “King of Queens” on CBS; (bottom) Ariel Snow in a scene from “While You Were Sleeping” by Bryan Adams; (far right) “Pink” by The Black Eyed Peas. (Photos courtesy of the artists.)
The video iPod is only a few weeks old, and Trustkill founder Josh Grabelle already has plans to use it to get the word out on his label’s budding film production company, Tragedy Features. Wanting to expand the Trustkill brand beyond music and merch, Grabelle linked with music video director Darren Doane to launch the division.

In 2006, Trustkill/Tragedy will release Doane’s 90-minute feature “Unleaded.” Grabelle also intends to issue some behind-the-scenes-type videos. He is looking for entities to license Doane’s work, and will soon start promoting “Unleaded” online.

“We have ideas where we can do a prelease of a film through iTunes,” Grabelle says. “We can launch episodes of a film and let kids download them onto their iPods or computers, a taste or a teaser for the film. Then two or three months later we could launch the film.”

Doane is a well-known video director in the underground rock/punk scenes, having helmed clips for Blink-182, Poison the Well, Jimmy Eat World and Spitalfield, among others. A sampling of his work is collected in three Victory Records DVD volumes, and he is also compiling a making-the-video DVD for Trustkill.

Long term, Grabelle plans on bringing other filmmakers into the mix, citing “Garden State” as the type of movie that perfectly bridged the independent music and rock communities.

“We have a lot of high hopes,” he says. “I think of video and film as sort of the future of music.”

Trustkill is not the only independent rock label with a feature film division. Los Angeles-based Kung Fu Records has made its own forays into the movie business. Earlier this year, it released “Cargo Bay,” directed by label owner/Vandals bassist Joe Escalante, featuring David Cross, Bob Odenkirk and Patton Oswalt.

NEW AT CAROLINE: New York-based Caroline Distribution has named Tom Sladek national director of sales. Sladek was previously head of sales and distribution at Tommy Boy Entertainment. He has also been a GM at Kinetic Records and a national sales director for Mute Records.

Sladek’s first day at Caroline was Nov. 1. He replaces Michael Toppe, who remains with Caroline but is currently on sabbatical.

FOLK WINNERS: Tom Paxton, Clifton Chenier and D. Kenneth Goldberg will receive the 2006 Elaine Weissman Lifetime Achievement Awards from the North American Folk Alliance at the organization’s convention in February. The awards will be presented Feb. 13 in Austin at the organization’s first business awards banquet.

Topical singer/songwriter and satirist Paxton continues to tour, and just released a live album on his own Pax Records that is available via CD Baby. Throughout his 40-plus-year career, Paxton has recorded for Elektra, Rounder, Sugar Hill, Vanguard and Appleseed, among others.

King of zydeco Chenier passed away in 1987, and much of his catalog is still in print on Arhoolie.

Folklorist Go dstein produced more than 200 albums and taught folkloric and folk life at the University of Pennsylvania for nearly 30 years. He died in 1995.

BITS: Merge Records in Chapel Hill, N.C., has created a unique promotion for the latest album from the Clientele. “Strange Geometry.” The vinyl edition will come with a coupon that will allow buyers to download the album from the web.

Folks who return the coupon can download a copy of the album for $13... Stones Throw Records has made a business of releasing Madlib-related projects, but the Los Angeles-based label is no longer letting Madlib’s little brother Oh No in on the action. Next year, the label will issue a collaboration between Oh No and “Hair” composer Galt MacDermot, with a host of guests including Vast Aire, Jean Grae and De La Soul’s Posdous.

MTV is using this year’s Spankin’ New Music Week, its annual weekend promotion of the music industry’s biggest fourth-quarter releases, to showcase its new broadband and wireless programming strategies.

In addition to the usual on-air programming blitz filled with artist appearances and live performances—running Nov. 7-15—the network will push specially tailored music and video to fans with cell phones and high-speed Internet connections.

“That’s where the audience lives. We need to reach them there,” MTV president Christina Norman says.

Playing a critical role in Spankin’ New Music Week is MTV’s new Overdrive platform—a broadband service featuring programming from MTV and exclusive content.

Many of the key on-air programming features will also be available for viewing on broadband—among them a Green Day DVD special, “Green Day: Bullet in a Bible.” In addition, the annual Woodie Awards from MTV’s college network, mtvU, will get its first awards show this year. It will air on that network and the mtv.com-branded broadband service, Uber.

“It really is the critical-mass time with broadband,” says Ben White, VP of digital media for MTV. He says the network is looking to such programming to define the broadband video experience for consumers.

The efforts around Spankin’ New Music Week build off similar broadband programming initiatives by MTV, in conjunction with the 2005 Video Music Awards and a recent “Unplugged” special by Alicia Keys.

Norman says, “We have to take these big opportunities to let the audience and the industry know how to use us better.”

Beyond an expanded slate of broadband programming features in association with Spankin’ New Music Week, the network is expanding its album preview service, “The Leak,” to cell phone users. Green Day’s “Bullet in a Bible” will be available for sampling to Virgin Wireless subscribers.

The program is an expansion of the Web-based “Leak” franchise, which will also debut new music from...
Madonna, R. Kelly and Lindsay Lohan during Spankin’ New Music Week.

Elsewhere, acts Motion City Soundtrack, the Academy Is., M.I.A. and Little Brother will be featured on an MTV segment called “Discover & Download Live,” in which acts perform live on MTV2 and following the appearance a promotional track will be available for free download at mtv2.com.

MTV is looking to demonstrate to the industry that immersive and exclusive Web experiences can help drive sales.

The album version of “Unplugged: Alicia Keys,” a special that debuted Sept. 15 on Overdrive, topped The Billboard 200 following its Oct. 12 release, with sales exceeding 195,000 units, according to Nielsen SoundScan.

Acts like Green Day, Kelly Clarkson and Missy Elliott experienced sales bumps following the Aug. 26 VMAs thanks in part to expanded exposure from an Overdrive feature called MyVMAs. Broadband viewership of the awards topped 13 million unique streams in the first month following the broadcast of the show.

“The great thing is that (the Web) has expanded the conversation of what we can do around any one artist,” says Amy Doyle, senior VP of music and talent programming for MTV/MTV2/mtvU. “It helps us tee up these artists for success. We can put a strategy together that is multi-phased and multi-tiered.”

define by artist, for example, they would scroll through a list of acts to pick the five that best represent their tastes.

No matter which method they use, they are asked whether they prefer the latest music or classics. They are also asked to select a mood for the compilation (choices include “dinner,” “drinks” and “chillout”).

Here is where customers get the bang for their buck: They can listen to all the suggested tracks and replace any of them with an alternative indicated by JustMixIt. When they are satisfied with the track listing, customers choose whether to receive the mix by CD, mobile phone or iPod.

The price for each JustMixIt compilation is $10, according to the company Web site. If a retailer or cell phone network has its own digital operation in place, it can license JustMixIt’s technology and set its own pricing. In Australia and some other territories, JustMixIt plans to build its own kiosks.

Dufell believes that the future of kiosks is in personalized compilations, rather than standard albums. “The one area of music that seems to be flourishing is the compilations,” he says, citing the Bud- dah Bar and Cafe Del Mar series.

“If you are having a party, how would you impress your friends with your knowledge of music? You wouldn’t do it with a mass-market CD.”

JustMixIt caters to people who like music but are not experts. The company hires music industry genre specialists to compile “thousands of versions of different kinds of compilations, and those mixes are stored in our system,” Dufell explains. These mixes are not otherwise available in record stores.

“My experience is that people just can’t figure out what to buy nowadays,” Dufell adds. He is betting JustMixIt will provide an answer.

LOOK WHO’S BACK:

Hey, for those who remember Bob Williams, the one-time VP of marketing at HMV’s now-defunct U.S. chain, I just received a pretty interesting album from him. It seems Williams left JustMixIt.

LINDSAY LOHAN will be a part of MTV’s Spankin’ New Music Week promotion.

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NOTICE OF BANKRUPTCY TRUSTEE’S REQUEST FOR OFFERS TO PURCHASE THE MUSIC CATALOG BELONGING TO THE BANKRUPTCY ESTATE OF STANLEY KIRK BURRELL, AKA M.C. HAMMER, AKA HAMMER:

PLEASE TAKE NOTICE that William H. Broach ("Trustee"), trustee of the Chapter 7 bankruptcy estate of Stanley Kirk Burrell, also known as M. C. Hammer, and also known as Hammer, intends to sell the music publishing, artist’s royalties and copyright assets belonging to the bankruptcy estate, including such assets in the name of the following dba’s used by Mr. Burrell: Just It Publishing, Bud It Publishing, Budin’ Publishing, Rap and More Music, Too Legit Publishing, Proper Publishing, Hammer M. C. Hammer, together with all associated good will (hereinafter, collectively referred to as the “Burrell Music Catalog”), in connection with such sale, the United States Bankruptcy Court for the Northern District of California, Oakland Division, that has jurisdiction over the Burrell Chapter 7 bankruptcy estate in Case No. 06-42564 NR (the “Bankruptcy Court”) has approved the bidding procedures for the sale of the Burrell Music Catalog.

A complete copy of the Bidding Procedures for Sale of Catalog that have previously been approved by the Bankruptcy Court will be attached to the Confidentiality Agreement that potential purchasers will be required to execute in order to obtain additional information with regard to the Burrell Music Catalog. ANY PROPOSALS FOR THE PURCHASE OF THE BURRELL MUSIC CATALOG MUST BE RECEIVED NO LATER THAN FEBRUARY 28, 2006.

For further information, and in order to obtain a COPY of the CONFIDENTIALITY AGREEMENT and the ATTACHED BIDDING PROCEDURES, INTERESTED PARTIES SHOULD CONTACT WIXEN MUSIC PUBLISHING, INC., THE BANKRUPTCY COURT APPOINTED ADMINISTRATOR OF THE BURRELL MUSIC CATALOG, AS FOLLOWS:

Wixen Music Publishing, Inc.
Attn: Randall D. Wixen
24024 Park Sorrento, Suite 130 • Calabasas, CA 91302-4003 • Telephone: (818) 591-7355 • Facsimile: (818) 591-7178
Dated: November 1, 2005
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Classical Record Label for Sale

The German owner of a classical record company offers a unique opportunity to acquire a catalogue of approximately 420 CDs (8,000 tracks) with classical music from the Renaissance to Contemporary, mostly produced during the past 20 years.

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This opportunity is especially suited for you if

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• you intend to raise capital in connection with an acquisition.
• you need classical music to assist your core business but do not want to undergo the cumbersome way of licensing repertoire from various sources, account for royalties etc.
• you want to buy a classical label and a German limited company (GmbH)
• you want to invest into cultural goods.

Of course, the packaging material (artwork, booklet in four languages) is available as well together with a stack of finished product (approx. 200,000 CDs and DVDs).

For further inquiries write to
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Rapino Opens Up About CCE Spinoff

Michael Rapino, president/CEO of Clear Channel Entertainment, now operating as CCE Spineco, addressed the upcoming spinoff from parent company Clear Channel Communications for the first time publicly at Roadshow '05, the Billboard Touring Conference and Awards held Oct. 25-26 in New York.

"We will be our own free-standing company as of December, with a yet-to-be-determined new name," Rapino said. "We will no longer be part of the Clear Channel corporation.

Rapino said the new company would be "a collection of our music assets—promoters, festivals, our venues—along with our theatrical division, our motorsports division and our sports division." The spinoff will "give us incredible new freedom to operate as a more nimble and dynamic young company.

He called the layoffs and office closings of the last few weeks an attempt to give the new entity "a much more focused approach to the business than what we've done in the last few years," Rapino said. "At the end of the day we're a music company. We make 90% of our profit as a venue and music concert company. We're just cleaning up a lot of the other divisions and shutting down non-core businesses so we can continue to be the best music/concert venue company in the world.

Rapino was on a panel of "power players" that, predictably, touched on the relationship between independent and corporate promoters like CCE and AEG Live. The latter's president/CEO Randy Phillips called his company's deal on the Bon Jovi tour "so tight" that it is very hard to co-promote and give up any of the pie, especially in markets like "Chicago, Philadelphia, Boston, New York. That's where the tour makes your money." Also on the panel were Agency Group CEO Neil Warnock and Paul McGuinness, managing director of U2, whose current Vertigo tour is promoted by Arthur Fogel, president of CCE subsidiary TNA International. "It's worth remembering that even Arthur was an independent once, and indeed Michael Rapino used to work for him," McGuinness said. "And the first date that U2 ever played in Toronto was for (promoter) Michael Cohl, and Arthur was working for him back in 1980. The business changes and the things you need as a breaking act are quite different from what you need when it has become such big business as U2's touring is now.

Regarding working with local promoters, Rapino said, "I think we have shown in the last year it's not our way or no way. We work with local promoters around the world. It's not even a relevant point to me anymore. If you're a local promoter and we don't have an office there and you can bring some value to the equation, we will absolutely work with you. If we're in a two-year lawsuit with you in Chicago as CCE is with Jam Productions, we may decide it's not the best idea right now, let's call it a spade a spade."
Confab: Touring Biz Needs More Communication, Developing Acts

NEW YORK—Though the touring business has improved in 2005, participants at Roadwork ’05, the Billboard Touring Conference and Awards, said the industry still has a long way to go to attract more fans to shows. Additionally, they admitted that the industry continues to create problems for itself by a lack of communication.

Close to 500 people attended the second annual event, held Oct. 25-26 at the Roosevelt Hotel here.

Many panelists noted the continuing shortage of up-and-coming artists who could take the next step from such superstar tours as the Rolling Stones, Paul McCartney and U2.

“The supply chain is really tough,” Clear Channel Entertainment president/CEO Michael Rapino said.

Participants cited Coldplay as the only newer act that could be poised for consistent, long-term touring success like today's big guns. Smaller acts are also increasingly looking to launch their own shows instead of gaining experience by working as supporting artists. And that method does not always help build a fan base.

“Acts are doing shows with just one hit,” said Doc McGhee, president of McGhee Entertainment, adding that the younger artists need to learn from their elders about pacing and production.

Marty Diamond, owner/agent of New York-based Little Big Man, noted that promoters and agents need to be more patient with developing acts. “We have to stick to things longer,” Diamond said. “The passion has been off this year.”

The touring milieu is also muddled by too many big acts announcing treks one after the other.

Denis Arfa, president of booking agency Artists Group International, said that 80% of acts are touring between May and September. “How can you get attention when every week a new superstar is on sale?” he asked. “A tour release is as key as an album release.”

In a misguided effort to stand out from the clutter, many on-sales are announced too long before a tour’s opening dates, which makes sustaining a marketing campaign much too difficult.

“We never promoted a show more than five weeks out before,” McGhee said. “Now, on-sales might be seven months ahead.”

Bob Roux, president of CCE’s Houston-based Pace Concerts, said the industry needs to discipline itself. “We each need to roll out five to eight weeks prior (to the tour kickoff) and use marketing. That will lift sales tremendously.”

Promoters also debated the benefits of acts using independent or corporate promoters.

“Echoing a continuing complaint, Jerry Mickelson, co-CEO of Chicago-based Jam Productions, said that such national promoters as AEG Live and CCE are buying all the big tours regardless of whether he or another independent already has a relationship with the act.

“We know our markets better than most nationals,” Mickelson noted. “We want to be cut in.”

But CCE’s Rapino said that today’s artists have a new set of needs.

“They are now making most of their money from tours, and marketing is expensive,” Rapino said. “Now, it’s all about what you will bring to the artist.”

In CCE’s case, it partners with Verizon to provide content through the mobile carrier’s V Cast service. CCE also started Instant Live, which provides CDs of concerts immediately after the show.

Similarly, AEG Live CEO Randy Phillips said its new venture, Network Live—which includes partners XM Satellite Radio and AOL—broadcasts live shows simultaneously across multiple media platforms.

Mickelson, Phillips and Rapino also debated the benefits of working for a private or public company and how that might filter down to dealing with acts.

Rapino said that because CCE is beholden to shareholders, artists can be confident that its books are clean. CCE is in the midst of separating from its parent company, Clear Channel Communications (see On the Road, opposing page).

“We’re buying talent regardless of quarterly reports,” Rapino said. “We do more club shows than anyone—between 3,000 and 5,000 a year.”

Meanwhile, Phillips said his privately held company offers more flexibility to artists because it does not report to shareholders.

The role of the promoter continues to shift, according to a number of managers, agents and venue operators.

“Buildings are interacting more with agencies and managers. Frequently, we’ll meet with management to talk about what we can do to enhance the artist’s career in that market,” said Mike Evans, senior VP of sports and entertainment for Philadelphia-based venue owner/operator SMG. “That’s before a promoter is brought into the mix.”

Not surprisingly, such conversations make promoters nervous. John Meglen, co-CEO of Concerts West (a subsidiary of AEG Live), asked, “Does that mean we eliminate the promoter? I have a problem with that.”

Beyond Guarantees

Touring Conference Addresses Industry’s Checkbook Thinking

NEW YORK—Roadwork ’05, Billboard’s second annual touring conference, opened with the heavy-hitting panel “Take the Money and Run.”

And by the sound of the 90-minute session—held Oct. 25 at the Roosevelt Hotel here—that mentality in many ways defines the current state of concert promotion.

Consolidation, note promoting, bad business models, lack of personal relationships, inexperienced promoters acting as venue owners and improper tour and ticketing setups were cited as reasons behind the checkbook thinking permeating the business.

The upshot? Until promoters put their foot down on fat-cat guarantees and start cultivating unique relationships in each market, artists, managers and agents will keep running away with a fatwlfil of promoters’ dollars.

McGhee Entertainment president Doc McGhee observed that the days of the 90/10 artist/promoter split are long gone.

“That was our culture for 30 years,” said longtime manager McGhee, who currently handles Kiss and Hootie & the Blowfish, among others. “Until two tours ago, I never had a guarantee until everybody started throwing these crazy numbers.”

The lack of relationships “leads to abuse, quite honestly, on both sides,” said Strategic Artist Management president Simon Renshaw, who counts the Dixie Chicks among his clients.

“A lot of the time I’m dealing with a guy I don’t know in a large corporation,” he explained. “I know what they’re going to do is marketing and promotion by note; they’re not going to be invested in the act. And you’re like, ‘You know what? I’ll take the money and run, because there really isn’t an alternative out there.’”

Joining McGhee and McGhee were Pace Concerts president Bob Roux and Artists Group International president Dennis Arfa. House of Blues Concerts executive VP Alex Hodges moderated the session.

Roux’s response to McGhee’s and Renshaw’s comments was that establishing such a connection is a two-way street. With the volume of shows today, developing tight relationships is not possible with every artist, but his company is establishing them with acts like Coldplay and Rascal Flatts.

He noted that the careful planning of recent tours by Tom Petty and Mötley Crüe resulted in success. “But there probably is triple the amount of tours where we just get a phone call from the artist, and there is no back and forth,” Roux said.

Mötley Crüe was held up as an example of how a reasonably artist-friendly fee, a timely and brief onsale period and venues promoting the shows can add up to box-office gold. The tour has so far grossed $32.6 million from 81 shows and has sold 711,892 tickets, according to Billboard Boxscore.

Arfa noted that when the tour was being booked, the lack of confidence in Mötley Crüe signaled an overall lack of confidence in the industry, which was coming off the horror that was the summer of 2004.

“Mötley Crüe was like a savior,” Arfa said. “It showed that there was hope with bands that have a history and that they could come back.”

The conference coincided with the 14th anniversary of legendary promoter Bill Graham’s death.

Now owned by Clear Channel Entertainment, Bill Graham Presents’ “lost $2 million on my shows,” McGhee said. “If Bill Graham [himself] would have lost $200,000, he’d have been sitting on my chest at my house, beating me for a reduction. And these guys never even showed up to say, ‘Boy, [we] took a beating.” They went, ‘Yeah, OK.’”

www.americanradiohistory.com
Oz Biz Excited Over Warner’s Pending Purchase Of Indie Festival Mushroom

SYDNEY—Christmas is looming as a date of special interest for the artists and staff associated with Australia’s Festival Mushroom Records. They expect to know by then whether Warner Music Australia’s planned acquisition of the local independent heavy-weight will get a government green light.

Warner announced its intention to acquire FMR Oct. 20. Two months earlier FMR managing director Michael Parisi had announced plans to defect to WMA as A&R director in January, fueling speculation of such a deal.

Sources say WMA is paying around $10 million Australian ($7.5 million) for FMR.

Various sources at WMA have expressed doubts that FMR will remain a stand-alone label going forward. Some of the indie’s 90 staffers and 20-strong roster will inevitably go, some executives say. WMA president Ed St. John and Parisi declined to comment to Billboard until the Australian Competition Consumer Commission announces its decision, which is expected by the end of the year.

Executives for a number of companies with business ties to FMR remain upbeat on the move.

“When the word is out, others will see that the amount of piracy is worse. It’s like a button on a computer, and it just clicks,” said Marlon Goonawardana, Melbourne-based managing director of Marlin Records, which two years ago struck a licensed deal for its emerging R&B singer Daniel Merriweather. “Yet it’s exciting because Michael Parisi is in there, and he’s an enthusiastic and hands-on supporter of Daniel.”

Bill Cullen, Sydney-based managing director of One Louder Management, anticipates the deal will prove a boon for his client, singer/songwriter Amiel. “It’s going to be a positive outcome for Amiel; she’s quite excited about the move,” Cullen says. “Warner Music are strong in marketing. Their local roster is not big, and I can see where Amiel can find a niche.”

Amiel’s sophomore FMR album, “These Ties,” had been set for release in Australia last month, but it has been pushed back to February.

Cullen and Goonawardana are confident that any loss of A&R freedom and the flexible distribution and licensing deals FMR offers would be counterbalanced by WMA’s greater marketing budgets and global clout.

“When St. John took the reins at WMA last October, he told Billboard his pivotal role was to increase its domestic business from 15% to 25% within two years. The FMR

VERDE TO HELM SONY BMG SUR

MIA-MI—The operation of Sony BMG Sur is slated to take a clear artistic turn with the appointment of Afo Verde as president.

His territory will extend from his Argentina base to neighboring countries Chile, Uruguay and Paraguay.

Verde is a music industry veteran and cutting-edge producer. He takes over the company at a time when Argentina has seen a resurgence in sales and artistic activity following years of economic and political turmoil.

Verde says that on the strength of Argentina’s new artistic and market conditions, he plans to sign new acts in the coming months.

“The notion is that the vision and direction of the company be completely artistic,” Verde says. “Given the struggles the music industry is going through and the amount of piracy we have, it’s a position of tremendous responsibility but also something very romantic.”

Verde’s production work will initially take a back seat to his role overseeing the company and participating in A&R. According to the terms of his contract, Verde will eventually return to production, but exclusively for Sony BMG acts.
deal would make that figure roughly 30%. In comparison, its competitors’ local repertoire typically account for 24% of their respective business.

WMA will release between 10 and 12 local albums through 2006, a well-placed source tells Billboard. The FMR sale created little disturbance in the local indie music scene. A representative for Brisbane-based trade body Australian Independent Record Labels commented, “FMR were bankrolled by an American company [News Corp.] and hence were not considered one of our members.”

WMA is not picking up the company’s publishing arm, Festival Music Publishing, which remains on the block.

FMR was the result of News Corp.’s 1998 merger of Festival Records and Mushroom Records. Both sources of iconic talent. Festival, established in 1952, gave a platform to the Bee Gees, Olivia Newton-John, Rolf Harris and Peter Allen, among others. Mushroom, founded in 1973 by manager/promoter Michael Gudinski, ruled the local charts with the likes of Kylie Minogue, Split Enz, Jimmy Barnes, Skyhooks, Hunters & Collectors and Paul Kelly.

FMR’s roster includes Eskimo Joe, which won the honor for best band at the Oct. 23 ARIA Awards in Sydney, hip-hop act Butterfingers and Los Angeles-based Chloe Lattanzi, Newton-John’s daughter.

Although not all successful producers become successful label heads—witness the recent departure of Matt Serletic from Virgin—local reaction to Verde’s appointment is positive.

“In the past years, labels have been led by finance-oriented heads,” says Marcelo Figoli, president of Fénix Producciones, the management and promotion company that handles such artists as Diego Torres and Vicentico. “To have this area represented by someone with an artistic profile is a breath of fresh air.”

“Yes, he is essentially an artistic person, but he is a producer who has authority and credibility with artists,” says Hugo Piombi, a former Sony Argentina president who most recently was music manager at RGB.

Verde is currently nominated for a Latin Grammy Award as producer of the year for his work with Torres and Vicentico and others.

A guitarist and composer, Verde began his music career as a member of reggae band Zimbabwe, which signed with RCA Records.

His appointment to Sony BMG is a return home, of sorts. From 1996 to 2003, Verde was director of A&R at BMG, and helmed projects by Soda Stereo, Fabulosos Cadillacs and Torres, among others.

Verde replaces Roberto Play, who headed BMG’s office in Argentina before the Sony-BMG merger and then took over the joint operation. Verde will initially report to Frank Welzer, chairman/CEO of Sony BMG’s Latin region.

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Steve Simon adds, “The majority of problems are behind us.”

Retailers also complain that DualDisc versions of new titles are often missing in action the week of release. This includes the latest from Ozzy Osbourne, Barbara Streisand and Destiny’s Child—all Sony BMG releases—and EMI’s Robbie Williams.

Simon contends that consumer demand is difficult to gauge whenever a new format is introduced. And the DualDiscs, he points out, are being imported. “These are growing pains,” he says.

Some retailers are also livid with Sony BMG over Il Divo’s “The Christmas Collection,” which is being released Nov. 8 exclusively in the United States. Sunrise and Pindoff Record Sales claim that Sony BMG implied they would be served with cease and desist orders if they sell CDs from U.S. sources in their stores. Sony BMG plans to release Il Divo’s “A Morena” album Nov. 15 in Canada.

“You don’t think Il Divo will be talking about its Christmas album while appearing on Oprah Winfrey?,” asks Bruce Mackenzie, senior buyer at Pindoff, which operates the 92-store Music World chain.

Simon dismisses claims that Sony BMG threatened court action, saying, “We don’t threaten our customers.”
Five years ago, Englishman Adam Kidron spoke no Spanish and knew little about Latin music. Today, as president/CEO of Contemporary Holdings & Equities, the parent of independent marketing and distribution company Urban Box Office, Kidron is behind some of the most successful Latin releases of the past year.

Among UBO's hits are bachata singer Andy Andy's "Izonia" and reggaetón compilations "Chosen Few" and "El Draft." All three titles have made it to the top five of the Billboard Top Latin Albums chart. This is no small feat, considering that UBO is new (its first commercial release was in late 2004) and issued only seven albums this year.

UBO is based in New York and financed mostly by Latin American venture capital. It handles releases from a handful of joint ventures or small, UBO-owned labels, sometimes created around a single artist.

At the core of UBO's operation is what Kidron calls the "freedom model." Under this model, UBO began selling product mainly through such nontraditional outlets as bodegas and hair salons. Prices are set as low as $5, and never more than $10. Thanks to such pricing, a substantial amount of UBO product is now sold at the national discount chains.

After a successful startup year in which he concentrated mainly on the younger, Latin urban market, Kidron spoke to Billboard about UBO's plans for growth, the challenges facing a new Latin label and the ability to maintain his "freedom model."

Q: Nothing in your background suggests Latin music. Why have you made Latin your focus? A: My first interest with nontraditional distribution was expanding the market of music in general and looking beyond record stores and media stores. In doing so, we did a pilot test in New York in 2002 servicing a number of bodegas. Latino nontraditional retail is very strong in the sense that the communities are established. We started off with 16 bodegas, and ended up with 60. We had to find music that would appeal to the clientele.

Q: Will the core of your business remain Latin? A: The core of it is Latin music, and the kind of music we mostly release is new urban music. As the Latino population in the U.S. expands and becomes more English-speaking, [Latin] is becoming the new urban music and reggaetón is the most flourishing.

Q: But most of your releases now are in Spanish. A: If you look at our releases over the next 18 months, more and more com-bine English and Spanish, and some are even in English. As the audience expands from its base, you will find more and more music is in English and Spanish. And that won't go away. Once you go to a public school in the U.S., the mix has already occurred, because you're surrounded by mostly English curriculum.

Q: Your original plan was based on nontraditional distribution, but now about 75% of your business is through traditional retail, including chains. How will that affect your business model? A: We have created a unique partnership with people like Wal-Mart. They are very frustrated with the high price of records and would like all albums to cost less than $10. The music is overpricing itself. We are into recognizing that the attitude of the consumer has changed. It's not that they don't want to buy music, it's that they know there is no way it costs more than 99 cents a track. And Wal-Mart and Kmarts are very committed to that. So, in fact, our model works very well at Kmart and Wal-Mart. It works less well at FYE and Tower. Because we find it more difficult to attain the price there.

Q: You have no doubt received buy-out offers and distribution offers. Have you considered that? A: We would never do a deal where we lose the essence of the ability to distribute ourselves. If you go to a major distributor, they have 200 records to release. Getting priority in that system is very difficult.

Q: What will happen to the music business in the next few years? A: There isn't a market for all the stuff coming out. It will be no different from any other market, where 90% will go by and 10% will be very big. Unfortunately, we can't afford to go by the 90-10 rule. We really have to be successful with the things we release. We don't have to be perfect, but we have to be near perfect.

Adam Kidron

HIGHLIGHTS

ADAM KIDRON
1978 Gets his first job at a recording studio in London, making tea
1996 Serves as executive producer for the music to the 1996 Summer Olympics, alongside Babyface
1999 Launches the original UBO as urban internet network ubo.com
2002 Founds the current incarnation of UBO
2004 UBO releases its first album,"Damelito" by New York-based band Mosa
2005 UBO cracks the top five of the Billboard Top Latin Albums chart with "El Draft," "Chosen Few" and Andy Andy's "Izonia"

Q: How do Latin retailers and bodegas fit into this picture? A: In general, Latin retailers have been amazing partners. I think it's because we would die rather than leave a record in their stores. We'll do radio, we'll do in-stores, we'll give away dog tags, we'll give away extra DVDs...We want to expand aggressively the bodega presence, but we'll do it with [distribution] partnerships. Because there are about 200,000 of them, and we'll never raise enough money to access all of them.

Q: Some say you can sell your records for cheap because the artists are getting very little in royalties. How do you respond to that? A: Andy Andy never made a penny selling records before. He had been working very hard by Sony, and hadn't sold any thing of any significance. The way an artist makes money is not by sales of records. The artist makes money out of being a star. Every aspect of his brand becomes more valuable. People who are myopic and only look at the record sales are absolutely nuts. In Andy Andy's case, we decided that selling the record inexpensively and letting the audience sample him was indeed cheaper than spending money on a TV campaign. And I think our tactic has been very effective.

Q: How can you preserve your relationship with those artists that you turn into stars? A: We do have contracts, and they do last a reasonable amount of time. [However], what's going to happen over time is, we will lose artists. They will go to major record labels. The question is, will they be more successful than they are with us.

Q: How will you preserve your relationships with those artists that you turn into stars? A: We can't dictate how radio is going to behave. So, we have to make for success without radio and hope that radio sees the success and then comes onboard. The cost of Latin radio is tremendous. Our dependence is less than other labels, but it's still there. But we are very consciously adopting other strategies, where sometimes we'll go to [top 40] crossover radio first. Because crossover is much, much cheaper, and they play the track more.

Q: You are going to jump from seven releases per year to 18-24 next year. How will you maintain the level of attention you currently give your acts? A: We're going to have one core release a month. And then there will be additional products that either are created from the other products we already released, or that are very niche products.

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Nearly two-thirds of the world’s music is sold outside the United States, a long-established market fact that the International Federation of the Phonographic Industry confirms every year.

International music executives readily acknowledge the dominance of the U.S. market, which accounted for 36% of global music sales, according to the IFPI’s most recent full-year figures.

But from Europe to Asia to Australia to Latin America, global players in music are focused on the far bigger piece of the pie.

This report in Billboard’s Power Players series spotlights 20 of the most influential executives in the global music business, outside the United States.

The individuals profiled here were chosen and ranked by editors based on their business achievements, innovation and impact during the past year.

As in the United States, the global music business is driven by people with extreme focus, intense creativity, good management skills and a desire for power in the best sense—the ability to drive change.

Through Billboard’s global network of correspondents, we have identified movers and shakers who are influential in an array of industry sectors—record companies, retailers, the media, digital entertainment, the touring industry and more.

These individuals do not necessarily run the biggest companies—although some do. But they are all helping to drive the business of music forward, anticipating new trends and steering their companies through changes that transcend borders.

—EMMANUEL LEGRAND and THOM DUFFY
1. Lucian Grainge
UNIVERSAL MUSIC GROUP
INTERNATIONAL CHAIRMAN/CEO, LONDON
umanic.com

On July 1, Lucian Grainge took over the reins of Universal Music Group International from Jorgen Larsen, overseeing the global operations of the world’s largest record company, outside the United States.

For the past four years, Grainge has been running Universal Music U.K., a company he has been with for 20 years and one which he has turned into a repertoire powerhouse with the likes of Jamie Cullum, Scissor Sisters, Keane and Razorlight.

While he continues to run the British affiliate, Grainge has already made a mark at UMGI, with a renewed focus on A&R issues throughout the company.

The company’s recent achievements include the success of Japan’s A! Air, France’s Calogero, Argentina’s Bersuit and Colombia’s Juanes, the Spanish-speaking star who has had a No. 1 album in Germany and chart action elsewhere in the region. Also in Germany, seven new domestic Universal acts have hit gold (sales of 100,000).

Grainge’s business philosophy is that great music and strong artists are paramount. Then a company needs the best structure and staff to bring these artists to the top. And he never loses sight of the music consumers.

What motivates him? “Working with artists and songs, producers and executives, meeting our partners, making things move,” he says. “This is like breathing to me.”

—EMMANUEL LEGRAND

2. John Kennedy
INTERNATIONAL FEDERATION OF
THE PHONOGRAPHIC INDUSTRY
CHAIRMAN/CEO, LONDON
ifpi.org

Early this year, John Kennedy took over the chairmanship of the International Federation of the Phonographic Industry from Jay Berman, who held the job for six years.

The British executive has since traveled widely around the globe to present the industry’s perspective to influential audiences at a time when the music business is experiencing a major transition.

Kennedy is a music business lawyer who became a leading record company executive, most recently as president/COO of Universal Music Group International.

His primary goal, he says, is to confront the misconceptions that he believes many policy makers and consumers hold about the industry.

“My main concern is that so many people are music fans, and yet so many feel that it is fun game to be continual critics of the music industry,” he says.

And Grainge never describes himself as “optimistic” about the prospects for the music business. “I do believe that there is every chance that in the digital arena it will not be beset with the same problems that it faces in the physical world,” Kennedy says.

“I have enjoyed my time in my new role,” he says. “If I was looking for a challenge in life, then I am in the right place.

And as if his days were not busy enough, Kennedy also found time to join Bob Geldof to put together this summer’s awareness-raising Live 8 concerts.

—EMMANUEL LEGRAND

3. Michel Lambot
PLAY IT AGAIN SAM CO-CHIEF
EXECUTIVE, ANDERLECHT, BELGIUM
pias.com

Since 1983, Michel Lambot has been at the helm of Play It Again Sam, the independent Belgian company he created with longtime business partner and friend Kenny Gates.

PIAS is one of Europe’s leading indie companies, with annual sales in the region of 100 million euros ($184 million).

Located in Anderlecht, in the suburbs of Brussels, PIAS has operations in Spain, Scandinavia, France, the United Kingdom, Benelux and Germany.

For the past seven years, Lambot has also been the chairman of Impala, the trade organization of Europe’s independent record labels. As such, he has been involved in the fight against the planned merger of EMI and Warner in 2001 and in the legal challenge to the Sony-BMG merger.

For Lambot, the future for indie lies in their creativity. “The consolidation and restructuring of the majors has had a devastating effect on A&R,” he says. “Artists and their management are feeling quite uneasy with the whole process and are looking at indies with different eyes. They know they can achieve good sales with Indies and being well taken care of.”

—EMMANUEL LEGRAND

4. Takeshi Natsuno
NTT DOCOMO MANAGING DIRECTOR
OF I-MODE PLANNING DEPARTMENT, TOKYO
nttdocomo.com

Takeshi Natsuno is the chief architect of NTT DoCoMo’s “i-mode” mobile phone-based Internet interface. i-mode is the world’s biggest wireless Internet service, with more than 44 million subscribers. (In contrast, American Online in the United States reports 26 million subscribers.)

Natsuno’s strategy of offering attractive terms to content providers is one of the main reasons that DoCoMo’s high-capacity, third-generation FOMA handsets have been such a hit in Japan.

In February the number of people subscribing to the company’s FOMA service reached 10 million, less than 1½ years since the service’s Oct. 1, 2001, launch.

“By keeping their greed under control, working closely with phone manufacturers and content providers, and by basing their system around familiar standards, such as HTML and MIDI, DoCoMo made it desirable for many [content providers] to participate in the i-mode portal, and that resulted in superior and affordable content,” says Steve Myers, president of Tokyo-based software developer Theta Music Technologies.

—STEVE McGUERE

5. Brent Hansen
MTV NETWORKS INTERNATIONAL
PRESIDENT OF CREATIVE/EDITOR-IN-CHIEF, LONDON
mtv.com/mtvinternational

As the head of MTV’s European operations, Brent Hansen has spearheaded MTV’s impressive growth in Europe for the past 15 years.

He is the architect of MTV Europe’s localization strategy, under which the Viacom company, beginning in the late 1980s, set up specific operations in all key European markets.

The latest territory to benefit from the strategy is Scandinavia, which had previously received only one MTV channel. Since mid-September, channels in Norwegian, Danish, Swedish and Finnish have replaced the single feed.

“When we launched the local channels, the goal was to balance the power of the brand with local creativity,” he says.

In his new creative role, Hansen is now on the lookout for new talent and ideas for all the group’s channels.

“I come from a tiny country [New Zealand], so I always have the perspective of the little guy,” he says. “At MTV, I’ve always been allowed to be myself and have my point of view. I’ve tried to apply that vision to the company and let people be creative and take risks.”

—EMMANUEL LEGRAND

6. Tony Wadsworth
EMI MUSIC U.K. & IRELAND
CHAIRMAN/CEO, LONDON
emimusic.co.uk

Tony Wadsworth leads the team at EMI U.K. & Ireland, which has supplied its parent EMI Music Group with global stars including Coldplay, Gorillaz and Robbie Williams.

EMI’s focus on long-term artist development bore great fruit this year. By November, EMI labels had amassed 26 out of 46 possible weeks at No. 1 on the Billboard European Top 100 Albums chart. The six chart-topping acts came from four different labels within the EMI group: Parlophone (Coldplay, Gorillaz), Virgin (the Rolling Stones), Chrysalis (Robbie Williams) and Mute (Moby and Depeche Mode).

Two of those acts, signed and developed by EMI U.K., also pulled off their own British invasion of the American charts on a scale not seen for some years.

“Having two of our U.K. acts, Gorillaz and Coldplay, in the Billboard top 10 albums simultaneously was a milestone not achieved in recent memory by our competitors,” Wadsworth says. “It illustrated the strength of our artist-development focus as well as our international marketing abilities.”

—PAUL SEXTON

continued on >p24

‘Working with artists and songs, producers and executives, making things move. This is like breathing to me.’

—LUCIAN GRAINGE

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www.americanradiohistory.com
In a 27-year working relationship with U2, manager Paul McGuinness—who often describes himself as “the fifth member of the U2 board”—has overseen the band’s rise to the top of rock’s global hierarchy with widely respected authority. McGuinness says his most notable achievement of the past 12 months was seeing U2’s 2004 album “How to Dismantle an Atomic Bomb” go to No. 1 in 30 countries while the band sold out 110 shows (more than 3.25 million tickets) in 18 countries on its Vertigo tour. He also was involved in U2’s groundbreaking association with Apple Computer’s iTunes that led to the U2 iPod. “It was a lot of fun, as well as being stylish and effective,” he says.

“The Live 8 concert was a great personal achievement for Bob [Geldof] and Bono,” he adds. “They really affected the outcome of the G8 Summit and delivered a lot of real new money for Africa.”

—PAUL SEXTON

7. Paul McGuinness
PRINCIPLE MANAGEMENT FOUNDER, DUBLIN
u2.com

Few job moves have been as much talked about in the music business in Australia as Michael Parisi’s decision this year to rejoin Warner Music Australia. The move was announced ahead of the Oct. 20 news that Warner will acquire Festival Mushroom Records, the country’s biggest independent music group, where Parisi had been managing director. He takes his new post as president of A&R effective Jan. 1.

Parisi’s credentials are in A&R, and his most successful signings initially seemed the most noncommercial. As A&R manager at Warner Music Australia from 1993 to 1999, he turned art-punk act Regurgitator and grunge pop band the Superjesus into platinum-level acts with international impact.

He continued his run at Festival Mushroom with Amiel and bands Eskimo Joe, george, 28 Days, Motor Ace and Machine Gun Fellatio.

“He’s the best A&R guy in Australia because he understands the whole A&R process,” says Ed St. John, who took over as president of Warner Music Australia this year. “He works on instinct, makes good records, defines an artist’s vision and sells that to the company.”

Parisi will be central to St. John’s strategy to double the domestic roster’s share of Warner’s business from its current 15%.

—CHRISTIE ELIEZER

8. Michael Parisi
WARNER MUSIC AUSTRALIA PRESIDENT OF A&R (AS OF JAN. 1, 2006), SYDNEY
warnermusic.com.au

The biggest achievement in 2005 was getting the European promoters to act as one on important issues.

—THOMAS JOHANSSON

9. Thomas Johansson
CLEAR CHANNEL ENTERTAINMENT CHAIRMAN OF INTERNATIONAL MUSIC, STOCKHOLM
cclive-europe.com

Solving day-to-day challenges with business partners is at the core of Thomas Johansson’s role in his new position as chairman of international music of Clear Channel Entertainment, while he continues his long history as Scandinavia’s leading concert promoter.

“We listen very carefully with [an] ear to the ground [for] what our partners want,” he says. “We help them implement the business plan, to work towards that. The chairman’s job is really motivating.”

A priority for Johansson has been to enhance the audience experience at CCE’s events including theater, sports, motorsports, and music. CCE presents 26 musical festivals each year across Europe. Johansson’s business philosophy is that “basically, we are the servants of the artist and audience.”

Under his guidance, ticket sales for major motor sports events in Europe, virtually unheard-of until last year, are expected to triple this year. But, according to Johansson, “The biggest achievement in 2005 was getting the European concert promotion companies to act as one on the important issues.”

—JEFFREY de HART

10. Alan Giles
HMV GROUP CEO MAIDENHEAD, UNITED KINGDOM
hmvgroup.com

While other music merchants falter, the United Kingdom’s HMV Group, headed by Alan Giles, pushes ahead on several fronts.

After passing the 200-store landmark in the U.K. and Ireland division early this year, HMV Group delivered results for its most recent fiscal year that show the company is virtually debt-free, with sales rising nearly 4% to £1.86 billion ($3.37 billion). HMV subsequently confirmed expansion plans in Canada and Japan. In Canada, where the retailer has 107 stores, it will open 10 new outlets in 2006. HMV accounts for 25% of the country’s music sales. In Japan, HMV is adding six stores, bringing its total in the market to 59 outlets. Back in the United Kingdom, the company unveiled its HMV Digital downloads service in September.

Also in September, HMV sold its Australian operations to concentrate on its core businesses.

Giles has led HMV Group since 1998. He declines to take credit for specific achievements, but praises the drive and determination of HMV’s staff, from executives to its sales assistants.

He says HMV still prospects because “although we’re all passionate about music, we always remember we’re in the retail business, not the music business.”

—TOM FERGUSON

11. Bob Geldof
BAND AID CHARITABLE TRUST FOUNDER AND TRUSTEE, LONDON
live8live.com

This summer’s Live 8 concerts, inspired by Bob Geldof, did far more than recapture the collective good will he created with Live Aid 20 years earlier. They influenced global politics.

A few days later, at the G8 Summit, world leaders pledged to increase aid to poor countries by $50 billion and “drop the debt” of 18 African nations.

Geldof remains a relentless activist with some very personal methods, as Band Aid trustee and International Federation of the Phonographic Industry chairman. Geldof/CE John Kennedy recalls: “Bob is an unbelievable orator and advocate, intelligent and funny, demanding and rewarding, rude and stubborn. He has great instincts for strategy and PR. Imagine putting on 10 concerts [within] 60 days in 2005 and refusing to receive e-mails, letters or phone messages.”

Kennedy adds that Geldof is “a marvel to watch in action.” He recalls, “In a meeting, I saw him go in a second from screaming at a government leader for killing dissidents, to coaxing his kids to do their homework. Never missed a beat.”

—PAUL SEXTON

12. Mamoru Sakuma
SONY MUSIC ENTERTAINMENT JAPAN EXECUTIVE VP, TOKYO
sme.co.jp

Mamoru Sakuma is the public face of Sony Music Entertainment Japan, the country’s biggest record company. For the six months ending June 30, SMEJ had a 19.3% market share, according to SoundScan Japan.

So it was Sakuma’s pleasant duty to announce that, for the company’s fiscal year ending March 31, SMEJ group’s sales had risen 6.6%, including an 8.1% increase in recorded-music sales.

That was in stark contrast to the 5% sales decline for the 2004 calendar year posted by the 42 member companies of the Recording Industry Assn. of Japan. (SMEJ was excluded from the Sony-BMG merger.)

A key reason for Sony’s impressive result was the decision Sakuma and the rest of the SMEJ executive team made in 2002 to grant the company’s six labels a high degree of autonomy.

“It’s not that they can do whatever they like, but in a sense, we’ve given them back the old Sony spirit,” Sakuma says.

—STEVE MCC-clure

13. Kevin Lawrie
SONY BMG NORTE PRESIDENT (AS OF JAN. 1, 2006), MIAMI
sonyMusicLatin.com

When he takes over Jan. 1 as president of Sony BMG Music Entertainment for the Latin region, Kevin Lawrie will oversee the biggest-selling music company in Latin America.

But Lawrie already has proved his mettle in the region. He has been head of Sony in Mexico and was instrumental in revamping the label’s roster there, signing new, untried acts like Sin Bandera and turning them into international success stories.

Lawrie is a believer in new talent. He has been working toward unifying the company’s management and artistic roster. The creation of Sony BMG Norte brought Sony BMG’s U.S. Latin, Mexican and Central American operations under one roof.

Today, many new acts on the Billboard Latin
...the partners realized there
was a need for mobile music.

"Our clients are so motivated to create that there is activity all of the time," Feldman says. "Saleswise, Norah has been so successful, but Diana broke out with a personal album ("The Girl in the Other Room") in which she wrote many of the songs, and Elvis has been incredibly prolific. Signing Leonard Cohen was a huge accomplishment," he notes.

"We try to pick artists who have stature and that are recognized by the media through their great work," Feldman adds. "So there’s a market there to build a long-term career."

—LARRY LEBLANC

16. Andy Parfitt
BBC RADIO 1 CONTROLLER, LONDON
bbcradio.co.uk/radio1

After 30 years, Radio 1 continues to define and reflect the eclectic music tastes of the British public. So it also has a long tradition of debuting British artists who go on to global success. Andy Parfitt marked 2005 with a notable upswing in audience ratings for the national top 40 public broadcaster, which continues to be a reference point of the entire U.K. industry. He continued to guide Radio 1’s transition to a younger core audience aged 16-24.

In the quarter ending in June, audience measurement organization RAJAR determined the station has a weekly reach of 10.2 million listeners, a 5.3% increase year on year. Its weekly reach was 9.2%, up from 8.4% a year earlier.

"In terms of achievements," Parfitt says, "it’s been putting together a simple strategy all about the audience that’s understood by everyone in the organization and then focusing on fewer bigger and more creative projects.

"It’s been about supporting on-air talent and beginning to operate like a true multimedia audio brand. It’s also been down to having a great team," Parfitt adds. —PAUL SEXTON

17. Jean-Paul Baudecroux
NRJ GROUP CHAIRMAN, PARIS
nrjgroup.fr

In 1980, a young man with a passion for radio, Jean-Paul Baudecroux, established a "pirate" radio station in Paris, working out of his own apartment.

That station would soon become NRJ and the foundation for one of Europe’s most powerful media groups.

In France, NRJ is the leading commercial broadcaster with four national networks (NRJ, Cherie FM, Nostalgie and Rire & Chansons). The group has also expanded its brand into 11 European countries. On a Pan-European scale, NRJ Group is the main source of music for the 14-25 demographic, with its promise of "Hit music only!"

This year, NRJ has expanded into TV, with the launch of digital terrestrial channel NRJ 12, and will soon become a mobile phone operator

Baudecroux is "a visionary who is also very pragmatic," says Sam Zniber, who worked as a presenter at NRJ in the early ’90s and is now deputy PD for NRJ competitors Fun Radio and RTL2. "He’s got a knack to always gather very talented people around him, and he never rests on his laurels."

—EMMANUEL LEGRAND

18. José Neri
SDAE DIRECTOR GENERAL, MADRID
sdae.net

As general director of SDAE, a division of the Spanish authors and publishing society SGAE, José Neri has led the digital revolution for Latin music.

In 1995, SGAE set up a research and development department after realizing that Spain’s major and independent record companies were not leading the way to a new digital business model.

As a result, SGAE in 2000 created a digital division called SDAE that has a multi-use portal (portaludio.net) and a platform of services called La Central Digital to digitize and distribute Spanish and Latin content on the Internet.

SGAE/SDAE is a nonprofit organization. Neri says, "This means we do things that no major label or corporation will do, such as digitize all Latin repertoire that does not belong already to the majors at our own cost."

SDAE started this work two years ago in Spain and Cuba, and has moved into Brazil and Mexico.

"It’s been about supporting on-air talent and beginning to operate like a true multimedia audio brand. It’s also been down to having a great team," Parfitt adds. —PAUL SEXTON

19. Denis Olivennes
FNAC CHAIRMAN/CEO, CLICHY, FRANCE
fnac.com

The leading music retailer in France, Fnac is accelerating its worldwide expansion under chairman/CEO Denis Olivennes.

Since early 2004, the chain has opened three stores in Spain, two in Brazil and one in Portugal.

Fnac will enter the Greek market before the end of this year.

At that point, the brand will have 49 outlets in eight countries (Belgium, Brazil, Greece, Italy, Portugal, Spain, Switzerland and Taiwan), in addition to its strong presence in France.

“During the first half of 2005, Fnac’s operating income increased 10.3%,” says Olivennes, who has been running the retail division since April 2003.

Olivennes adds that the retailer benefited from the success of its international brands, especially in markets where it recently set up operations, such as Brazil and Switzerland.

Fnac is a subsidiary of retail and luxury goods group PPR. Olivennes says the group’s strategy is to double Fnac’s presence abroad within five years.

The chain also runs French mail-order operation fnac.com and digital download platform Fnacmusic. Recorded music accounts for approximately 13% of the income of the self-described “multispecialist” retailer.

—AYMERIC PICHEVIN

20. Marc Samwer
JAMBA MANAGING DIRECTOR, BERLIN
jamba.de

Jamba is the German company that made the sale of ringtones a mainstream business, in part through mass-market TV advertising campaigns.

The company also is behind novelty act Crazy Frog, the first ringtone-based hit. The Crazy Frog ringtone has sold more than 11 million units worldwide, becoming the world’s best-selling ringtone. Crazy Frog subsequently scored hits on The Billboard Hot 100, the European Hot 100, Latin Tropical Airplay and Hot Digital Singles charts.

Jamba was founded by Marc Samwer, who is now managing director of the company, together with his brother Oliver.

Launched in Berlin, the company is now operating in more than 20 countries. It was sold in 2004 to U.S. Internet company Verisign for a reported $273 million in cash and Verisign stock, but the Samwer brothers stayed onboard.

Jamba has 520 employees and sells more than 50,000 products for mobile phones—including music, games and wallpapers—through its Web sites.

Samwer in admittance that the ringtones business is poised for major growth, but warns, “We all should not spend too much time negotiating royalty rates. We should cooperate in partnerships in order to establish new marketing models in a booming market.”

—WOLFGANG SPAHR
NOW THAT MADONNA HAS YOUR ATTENTION AGAIN, SHE HAS A FEW THINGS TO SAY

BY MICHAEL PAOLETTA

The singer/songwriter does like the idea of a Madonna-branded pink Nano, perhaps—no one is talking.

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BIG & RICH RIDE AGAIN

A year-and-a-half after shaking up the country music industry with their debut album, "Horse of a Different Color," Big & Rich are at it again.

On the pair's sophomore album, "Comin' to Your City," the Warner Bros. Nashville duo rocks harder, faster and louder than ever in a polarizing blend of music sure to simultaneously light up their fans and startle country music purists.

Big Kenny and John Rich are proud to resume their roles as the misunderstood trailblazers of country music. As they sing on the album's opener, "Somebody's got to be unafraid to lead the freak parade."

Rich says the first album said "this is who we are." This album sends the message "we know who we are." As a result, Rich says there was "less stress" in the studio this time out "because we know now what we can get away with."

Or as Kenny says, in recording this album, "I never one time saw John dancing on top of a grand piano."

"That's what I do to relieve stress," Rich explains. But this time, "I was chilled the whole time." In fact, they were so primed on this outing that they cut 24 songs, 13 of which made the album. They also spent weeks sequencing the album until they felt it kicked into what Kenny calls "a hoedown party" that sometimes segues from one song into the next without stopping. "It takes you on a ride from beginning to the end," Kenny says. "We make it a complete piece of music."

Like the last outing, "Comin' to Your City" was produced by Rich, Kenny and Warner Bros. chief creative officer Paul Worley. Big & Rich wrote all of the songs, either solo or together.

Among their best collaborations is "I Pray for You," a song previously recorded by each artist.

continued on >p30

FACT FILE

Label: Warner Bros.
Management: Morris Management Group
Booking: William Morris Agency
Publishing: John Rich: Rich Texan Music; administered by WB Music (ASCAP); Big Kenny: Big Love Music; administered by Carol Vincent & Associates (BMI)
Best-selling last album: "Horse of a Different Color" (2004), 2.5 million

NOVEMBER 12, 2005
How does a label market the release of a revered artist in a dozen years when her promotional participation is at an absolute minimum? That is the question before EMI and Columbia as they eye "Aerial," a double album from British singer/songwriter Kate Bush. The set comes out worldwide Nov. 7 on EMI except for North America, where it will come out a day later on Columbia. The challenge before the two labels is not only to push an album by an artist absent for more than many active music consumers have been alive but to do so without any traditional tools, since Bush does not tour, is rarely seen in public and is involved with little promotion.

"It's a simple plan," jokes Will Botwin, Columbia Records Group chairman. "It's not like I have to keep a calendar in my pocket to keep track of her activities."

Serious, he admits, "It's incredibly challenging as a record label, in this day and age when most artists will do most things to get their records across."

"Part of our task," says Mike Allen, senior VP of international marketing at EMI Music U.S. & Ireland, "is to make sure the Kate Bush controversy is so passionate and local and well suited to the label's audience, that you take that for granted, you have to apply yourself to that."

"Beyond that," Allen continues, "is telling the tale to an audience that isn't already a Kate Bush fan, about what it terms of being an influence, that the label's main part of making this a compelling story for 'newcomers' to check out.

Indeed, Botwin believes that fans of artists like Fiona Apple and Tori Amos "may gravitate to the kind of music Kate is doing." But, he admits, "We have no test tube for this. It's been 12 years, it's sort of a blank canvas." Indeed, Bill Clinton was in his first year of his first term as president when Bush's "The Red Shoes" came out. That title has sold 298,000 copies in the United States, according to Nielsen SoundScan.

To reach younger fans, Columbia is actively promoting the $1.98 double album via several Internet sites as purevolume.com and myspace.com, as well as targeting online blogs. "It's not your normal shot of your artist looking to get on TRL," Botwin says.

Bush agreed to a handful of print interviews, as well as a chat with National Public Radio in the United States, but Botwin says there are no plans for her to step foot in America for this project.

Bush is "one of those artists that can get away with" not promoting her projects, says Jerry Suarez, divisional merchandise manager for music for Virgin Entertainment Group in the United States. "Her fan base is still a record-buying one. It's not a first-day record."

Even determining the top markets for Bush outside of the United Kingdom and the States can be challenging. "It's been an interesting task seeking that out," EMU's Allen says. "We..."
have this wonderful management tool at our disposal, which is a pretty sophisticated electronic sales system. But it was invented after her last record came out.”

Based on the performance of “The Red Shoes,” Allen says prime territories are Australia, New Zealand, France, Germany, Belgium, Holland, Italy and Ireland.

Indeed, Frank Adler, head of the purchasing department for German chain WOM, predicts strong sales in his country. “Although she has been for so many years without a record release, Kate Bush still has a huge fan audience in Germany,” he says.

In France, Laurence Dolivet, director of sales for leading music retailer Fnac, believes “Aerial” will sell well among the Bush faithful, predicting it will move around 15,000 copies in the immediate weeks following its release. But Dolivet feels it may have trouble expanding beyond a core. The album “isn’t very accessible and is not mainstream.”

The album is introduced by the distinctively atmospheric “King of the Mountain,” issued as a commercial single Oct. 24 after online release Sept. 26 on iTunes. On the Official U.K. Charts Co.’s singles sales chart for Oct. 30, the song debuted at No. 4.

The track had its worldwide radio debut Sept. 21 on BBC Radio 2. Colin Martin, music editor of the AC/pop broadcaster, says, “After two listens, I knew it would make high rotation on our playlist.”

In the United States, Botwin says the label is targeting triple-A and noncommercial formats with “King of the Mountain.”

A video for the track is also an important part of spreading the word.

Bush is one of EMI’s most enduring signings, having first entered discussions with the company and its publishing division in 1975. While still attending St. Joseph’s Convent Grammar School.


Her sophomore set “Lionheart” was released a mere eight months later, before Bush’s third release, 1980’s “Never for Ever,” became her first British No. 1 album. “The Dreaming” followed in 1982.

But since Bush completed work on a studio in her house, effectively becoming a self-contained production unit, only three more studio albums emerged before EMI’s confirmation a mere few weeks ago that “Aerial” was ready for release.

While moderately known in the United States, Bush is a bona fide star in the United Kingdom. "King of the Mountain" gathered next-day reviews in the news pages of many British national newspapers, indicating a high level of interest.

"The press that’s been created without her talking to anybody is a measure of the reverence in which she’s held in the U.K.,” Allen says.

In the end, Allen and Botwin agree that Bush has to remain true to her code. "I sort of think the mystery can work in our favor," Botwin says. "You got to respect an artist who’s really an artist, who’s not prepared to just hock her wares.

"I don’t think this is a sprint," Allen says. "It’s not saying, ‘We’ve got to have every front cover in the world from day one of release.’ I’m really confident that if we can get [the album] in front of people who are not necessarily already fans, we can convert them.”

Additional reporting by Jill Kipnis in Los Angeles. Aymeric Pinchette in Paris and Wolfgang Spahr in Hamburg.


RCA Label Group has signed Rhett Akins to its BNA imprint. Akins scored a No. 1 in 1996 with “Don’t Get Me Started” on Decca. His first single from BNA, “Kiss My Country Ass,” is due later this month.

Sony Music Nashville has signed singer/songwriter Ashley Monroe to its Columbia label. Her debut album, set for a spring release, is being co-produced by Sony executive VP of A&R Mark Wright and songwriter Brett James. Monroe is managed by Clarence Spalding and published by Wrensong Music.

Bobby Pinson has exited RCA Records after one album, “Man Like Me,” which peaked at No. 23 on the Billboard Top Country Albums chart.

Landslide Records has signed former BR549 member Gary Bennett to a solo deal. His first CD for the label, “Human Condition,” is due in February.

It was produced by R.S. Field and features Marty Stuart on mandolin and rhythm guitar.

CMA CHIEFS: Capitol Records Nashville president/CEO Mike Dungan has been elected president of the Country Music Assn. board of directors. He succeeds ABC Radio/Atlanta president/GM Victor Samsone, who moves to board chairman as part of the CMA’s normal succession plan. In turn, Samsone succeeds Kix Brooks as CEO. Samsone remains a member of the board.

Clarence Spalding, president of Spalding Entertainment, is president-elect. He will succeed Dungan as president at the end of term.

Equity Music Group chief creative officer Tim Wipperman is the CMA board’s secretary/treasurer. Terms take effect Nov. 16.
Roché’s French Flair
Paris-Based Jazz Artist’s Debut Delivers On Live Promise

France’s love affair with jazz continues with American-born Paris resident Brisa Roché. Her debut album, “The Chase,” was released Oct. 17 in France, where she is signed to EMI Music’s Blue Note imprint for the world.

A fan of PJ Harvey, Roché delivers jazzy tunes with a punk spirit.

After an adventurous life of travel and three years’ experience in Paris jazz clubs, Roché, who writes much of her own material, has built a strong reputation as a performer. “With her very personal look and her charisma, she establishes a strong rapport with her audience,” her Paris-based manager Philippe Chapon says.

Initial shipments of “The Chase” have exceeded 7,000 copies. Chapon says retail emphasis is on specialist chains like Fnac and Virgin Megastore, plus independent retailers.

Capitol France project manager Godefroy Pizon adds that Roché has a heavy TV and radio promo schedule. In addition, the label has partnered with free-form public broadcasting network FIP, which has strong jazz content.

“The Chase” is scheduled for release in Belgium and Switzerland shortly, with a North American release set for the spring.

—AMERICN PICHENO

SWISS GODS: During their 20-year career, Swiss rockers the Young Gods have recycled a variety of musical styles—from punk and glam rock through metal to ambient—to something original.

The extent of their skills is displayed on “XXY (Twenty Years 1985-2005),” a compilation of career highlights and new material. The two-CD set was released Oct. 3 in Europe, Japan, Australia and Canada through the international network of their Brussels-based label, Play It Again Sam. A U.S. release date has yet to be secured.

A new track, “Secret,” has been serviced to radio in the United Kingdom and the rest of Europe.

“The Chase” was released in Madrid and mastered in New York. The CD was released Oct. 17 in France.

The Young Gods played a 20th-anniversary show in Willisau, Switzerland, in early September, before embarking on a full European tour that ends Dec. 23 in Fribourg, Switzerland.

—STEVE ADAMS

CUBAN BLEND: Nearly a decade after Ry Cooder recorded the Grammy Award-winning “Buena Vista Social Club” in Havana, a new sound is emerging from Cuba by way of Spain.

Abierta’s booking agent is Madrid’s Aire De Musica, and Calle 54 Records handles its publishing.

—HOWELL LLEWELLYN

Latin Notas
LEILA COBO lacobobarillboard.com

José Is The Latin Jack
Entravision’s New Radio Format Aims For Older Latin Demo

inspired by the English-language Jack radio format (and its “we play what we want” tag line and irreverent style), Entravision’s new José: Toca Lo Que Quiere (José: Plays What You Want) formula hopes to appeal to an older Latin demographic.

José debuted on California stations KRCX Sacramento, KCVR Modesto and KCVR-AM Stockton; KRZY-AM Albuquerque, N.M.; and KMXA-AM Denver. KRCX flipped from the Trioller regional Mexican format; the others were talk/variety format Radiovisio.

Although it is too early to measure José’s success, Entravision Radio president Jeffrey Liberman says that other broadcasters already are asking to syndicate the concept.

In a time of moribund shows and famous DJs, “a lot of stations have forgotten how to deliver music to people,” Liberman says.

José will play a wide range of established regional Mexican hits, from tracks by Los Bukis and Juan Gabriel to Alejandro Fernandez and Marco

—JEFFREY LIBERMAN

other broadcasters are taking an interest in the José format.
Antonio Solis. The only voice heard on the airwaves will be that of “José,” interlaced with listeners calling in requests.

And, despite the slogan’s implications, José will not just play what callers ask for.

“José is very well researched,” Liberman says.

Although José may play new hits, the format will not air new material.

“When the song becomes a hit in the regional Mexican genre, it may go on three to six months later. But we will not be breaking songs,” Liberman says.

PONCE RETURNS? Nearly three years ago, Carlos Ponce came to the end of a three-album recording deal with EMI Latin that yielded a string of radio hits.

It would have been feasible for Ponce to land another record deal; in addition to being a singer, he was an actor and TV host and had broad name recognition.

Instead, Ponce has been leading a different life as a correspondent for “Entertainment Tonight” and as an actor in several mainstream projects, including a recurring role in TV drama “Seventh Heaven” and a handful of small film roles, including “Just My Luck,” alongside Lindsay Lohan.

Now, Ponce says he is getting an itch for music again. Most recently, he co-wrote and co-produced six tracks for Chayanne’s latest album, “Cautivo,” including first single “No Te Preocupes Por Mí.”

“With my last album [2002’s “Ponce”, which was probably the best, I found myself in a situation where I didn’t have the resources to promote it,” Ponce says. “I was a little turned off.”

Now, he is seriously considering a return to recording, “if all the pieces in the puzzle are properly placed.”

Ponce says he has not yet approached any labels, but adds, “If conversations evolve, I’m going to listen.”

WILMA BLOWS IN: Hurricane Wilma left South Florida, hub of the Latin music industry, in a lurch. There was not any major damage, but plenty of delays in promotion and marketing as labels, TV and radio scrambled to work without power, which will not be fully restored for at least three weeks.

All major music events scheduled between Oct. 24 and Nov. 8 have been postponed.

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Phone: 305-629-8880
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Members of DURAN DURAN perform at the Roxy in Los Angeles.
The band released a live DVD/CD Nov. 1 on Zoolander.

licensed the album from Prudential Securities Credit Corp. Prudential attempted to auction off a number of TVT titles that were used as collateral to secure a $23.5 million loan (Billboard, July 30).

According to a source, Prudential did not get a high enough bid on the title and agreed to license it for resale instead.

TRIBUTARY: John Fahey may not be known to the mainstream music masses, but those who are aware of the guitarist hold him in a reverent awe. Fahey, who died five years ago, will be feted by a number of artists on “I Am the Resurrection: A Tribute to John Fahey.”

The set will come out Feb. 14 on Vanguard. Among those honoring Fahey are Sufjan Stevens, Devendra Banhart, Calexico, Fruit Bats, Grandaddy and many more.

On the same day, Vanguard will reissue Fahey’s 1968 gem, “The Yellow Princess,” with three new tracks.

HEAVEN’S GATE: What do Pat Boone and Bono have in common? It turns out they are both fans of the Rev. Billy Graham. They are joined by such acts as Michael McDonald, LeAnn Rimes, Marty Stuart, DC Talk and others on “Thank You Billy Graham,” a track organized by Boone that celebrates the evangelist’s 87th birthday.

Net proceeds from the song and video, out Nov. 7, benefit Mercy Corps and Samaritan’s Purse for Hurricane Katrina and Global Poverty Relief. The song, written by Boone, David Peck and Billy Dean, appears on Boone’s new album, “Glory Train,” which was released on his GoldLabel. Sony distributes the set.
Floetry Keeps Flowing
Neo-Soul Duo Returns With Third Album, ‘Flo’Ology’

Two years have elapsed since the release of Floetry’s live album, “Floacist,” and three years since their debut “Floetic.” That seems like an eternity considering the industry’s prevailing what’s next attitude. However, the London duo welcomed the results. “You can’t keep turning it out,” declares Natalie Stewart (aka the Floacist). “You’ve got to live a bit, or you’ll just keep on writing the same song over and over again.”

So after spending the last two years on the road-including playing this summer’s Essence Festival in New Orleans and taking part in the national Sugar Water Festival (with Jill Scott, Queen Latifah and Erykah Badu)-Stewart and partner Marsha Ambrosius (The Songstress) were finally able to book some studio time. The result is the Nov. 6 release “Flo’Ology” (Erving Wonder/Geffen/Interscope). Romantic love is at the heart of this third album, which once again centers on the unique pairing of Stewart’s lilting spoken word with Ambrosius’ sensual vocals. Providing the musical backdrop is the duo’s signature, smooth blend of soul and funk.

This album is utterly self-centered,” Stewart says. “It’s about breaking ourselves down, knocking ourselves off our pedestals, building up again and getting knocked off again. It’s about articulating your feelings.”

Making a return engagement are Philadelphia producers Keith “Keyster” Pelzer, Darren “Limitless” Henson, Raphael Saadiq and Whiteleaf Productions also collaborated with Floetry. “There was no sit down and plan this thing,” Ambrosius recalls. “We don’t work that way. We work on how we feel. That may mean there’s some grief, but there’s also a lot of love and passion.”

Rounding out the package, producers Scott Storch contributed two songs, including first single “Supastar” featuring Geffen rapper Common. “Supastar” is No. 57 on the Billboard Hot R&B/Hip-Hop Songs chart.

“I definitely think there’s potential for them to do some things this time around,” says one PD of a prominent R&B station. “But I’m not sure it’s with this particular single. It’s a decent lead-in to let folks know they’re back. But the last time they didn’t pop until the ballads came. When the ballads pop, that’s when you’ll see people really smiling and getting going on with the ladies.”

Floetry’s relationship with Storch dates back to the duo’s early days in Philadelphia, Storch, then-keyboardist for the Roots, and Floetry giggled around town as part of a new soul movement whose crusaders included Scott and Musiq.

Floetry had relocated to Philadelphia by way of London. Initially meeting as rivals on London’s basketball courts, Stewart and Ambrosius formally teamed up as Floetry in 1997. The duo notched its biggest R&B hit so far in 2003 with their Grammy-nominated ballad “Say Yes” from “Floetic.” That album has sold 792,000 copies, according to Nielsen SoundScan.

As songwriters, the members of Floetry have penned tracks for Michael Jackson, Scott, Glenn Lewis and Bilal. Recent outside projects include a song on Earth, Wind & Fire’s new “illumination” set as well as Ambrosius’ cameos on albums by the Game and Styles P.

Floetry began a major-market promo tour Oct. 17. On Nov. 4, the women start a monthlong VH1 Soul-sponsored club outing.

Geffen’s marketing plan centers on an aggressive lifestyle campaign. In addition to targeting colleges and salons (through marketing company Urban Beauty Collective), the label has placed Floetry in Coke’s trivia slide program with national chain AMC Theaters. In addition, the “Supastar” video will be featured throughout November and December on monitors in Loews theaters across the country.

In a tie-in with natural cosmetics brand Carol’s Daughter, fans can visit the company’s and Floetry’s Web sites to enter to win a year’s worth of beauty products. Other marketing efforts include distribution of music tape samplers, featuring old and new material, at Kanye West and Jaguar Wright tour stops.

“This isn’t going to be a ‘hit and quit it’ type of thing,” Geffen marketing director Gita Williams says. “We’ll be working this album for a long time.”

GURLANICK TACKLES SOUL ICON

Legendary singer/songwriter Sam Cooke had a dream. So did biographer Peter Guralnick. Their visions intersect in Guralnick’s new book, “Dream Boogie: The Triumph of Sam Cooke” (Little, Brown and Co.).

“This is something I wanted to do for over 20 years,” Guralnick says during a recent promotional stopover in Los Angeles. “From the time I first met J.W. Alexander, he drew an inspiring portrait of an individual you wouldn’t know from the music alone.”

Alexander was Cooke’s friend and the partner in his record label, SAR Records, and publishing company, Kags. Alexander and Guralnick met in 1982 while the acclaimed music writer was working on his seminal ‘60s R&B chronicle “Sweet Soul Music.” It was illuminating conversations with Alexander; Cooke’s brother L.C.; his father, the Rev. Charles Cooke; and others in Cooke’s close circle that helped Guralnick do what he does best: paint a broader portrait of an individual using time, place and culture as his palette.

“I wanted to write the book as far inside as possible,” Guralnick says. He displayed that ability in such earlier work as the two-volume Elvis Presley biography “Last Train to Memphis” and “Careless Love.” The payoff for readers is tremendous. A time tunnel transports them back to Cooke’s Clarksdale, Miss., birthplace in 1931. One can almost taste the fried chicken and poundcake his mother makes for summer trips back to Mississippi after the family has relocated to Chicago. And the reader is with Cooke at every step as he follows his dream, from gospel disciple (as a member of the Highway QCs, then the Soul Stirrers) to pop convert (earning crossover success in 1957 with “You Send Me”).

Along the way, the sweet-tenored Cooke punctuated his string of memorable R&B/pop hits (including “Chain Gang,” “Cupid” and “A Change Is Gonna Come”) with a quest for personal and professional respect at a time when the civil rights movement was gathering steam.

“His father had taught him to never be taken advantage of or be disrespected,” Guralnick says. “Songwriting and publishing were far more important for income than making records. It took Sam two minutes to recognize that the publishing deal he’d signed in 1957 was very disadvantageous to him.”

Thus it was that Cooke began ascribing his writing credits to L.C., who would later turn over the money to Cooke. “It may have been unethical,” Guralnick says. “But from Sam’s point of view, it was adaptive compensation. He’d been taken advantage of because of his ignorance. He set up his label and publishing with the idea of not having him or his artists taken advantage of.”

Without passing judgment, “Dream Boogie” reveals a complex man—one whose natural “seductiveness and good looks” led to various close encounters of the female kind—and dissects his frank and ruthless dealings with record companies and purveyors of segregation. Cooke was shot and killed Dec. 11, 1964, during a dispute in a Los Angeles hotel.

The book’s Oct. 18 publication preceded Cooke being honored as an American Music Master during the Rock and Roll Hall of Fame and Museum’s 10th annual ceremony Oct. 31-Nov. 6. (He was inducted into the hall in 1986.) Aretha Franklin, Cooke’s granddaughter Nicole Cooke-Johnson, Guralnick, Lou Rawls and three original members of the Highway QCs are among those saluting Cooke’s legacy. The seven-day affair includes panels, films and two tribute concerts encompassing Cooke’s R&B, pop and gospel background.

In addition, Apple Computer’s iTunes store is offering “Sam Cooke Originals + Tributes.” Customers can download recordings from his ABKCO and BMG catalogs along with selections from the “Tributes” album that features Rod Stewart, Tina Turner and other artists interpreting Cooke songs. Guralnick wrote an essay introducing the program.

Peter Guralnick

by the author of LAST TRAIN TO MEMPHIS

Cooko’s R&B, pop and gospel background.

www.americanradiohistory.com
Madonna’s Young Remixer

Tracy Young Is One Of An Elite Bunch Who Has The Right Answer When Madonna Calls

Over the years, a select group of remixers have received Madonna’s call—both literally and otherwise. In 1996, Junior Vasquez famously turned a voice mail she left him into a kiss-off track “If Madonna Calls (I’m Not Here).” That raised her ire and ended their prolific relationship, which had yielded a set of remixes off the “Bedtime Story” album as well as countless unreleased gems.

Victor Calderone was also a Madonna favorite. During a five-year span, starting in 1998, he turned in remixes of 10 separate tracks, including his warmed-up version of “Frozen.” Peter Rauhofer also got some nods, including an unexpectedly uplifting and downright beautiful remix of 2003’s “Nothing Falls.”

But for her new effort, “Confessions on a Dance Floor” (Warner Bros.), Madonna has trained her sights on Tracy Young. The Washington, D.C.-born producer/DJ has slowly been taking more of the prized Madonna remix pie, with eight released mixes under her belt since 2000’s “Music.”

Young, who proved her prowess on the demanding gay circuit, was commissioned to remix first single “Hung Up” via a kind of “Mission: Impossible” phone call from Warner Bros. director of dance and lifestyle marketing Orlando Puerta (see story, page 26).

“He just said I had been chosen,” Young says with a laugh. “And after that, she was on her own. [Madonna] doesn’t really tell you what she’s looking for. She pretty much likes it or doesn’t like it. It’s more of an energy or a feeling, but having guidance is a bit challenging and nerve-wracking, because, of course, you want [the mix] to be released. But at the same time it gives you the creative freedom to really take the song where you think it should go.”

Young’s energetic, vocal-focused remix will hit stores, along with the album, Nov. 15.

Meanwhile, Madonna was prepping the New York dance scene for the arrival of “Confessions” with an unannounced nightclub drop-by on Oct. 22. She performed and danced with friends at roller-rink-turned-club Roxy, the city’s biggest gay party. But she surprised the downtown hipster set with a stop-in at the 200-capacity Luke & LeRoy’s, during the weekly Miss-shapes party. Resident DJ Junior Sanchez orchestrated the whole thing.

“I heard the album,” Sanchez says, noting that the record’s producer, Stuart Price, is a close friend. “I was just like, ‘This album is way too refreshing and too young and too cutting edge for it to be a typical venue or a typical club,’” he says. “I had this vision that [Madonna] needed to connect with the youth again, with kids who are pushing buttons in New York City, who still love her but only have this vision of this myth called Madonna.”

Not only did she show up as planned, Madonna also took to the DJ booth and played two of her records—Price’s extended mix of “Hung Up” and next single “Sorry”—and even mixed them together. “I wasn’t technically perfect, but she did it,” Sanchez says. “And when she walked in, even the haters, they were in love.”

Groves Offers A Thing Of ‘Beauty’

Singer/Songwriter Collaborates With Fellow Tunesmiths On Fourth INO Album

When singer/songwriter Sara Groves and her husband Troy loaded her bus with baby supplies and headed south to help the victims of Hurricane Katrina, she was putting into action the theme of her new INO Records album, “Add to the Beauty.”

“We were sitting on the couch watching another baby dehydrate on TV,” she says. “They needed formula, and that baby had been in the same diaper for five days. The pressure was building in my heart and I just thought, ‘We’ve got to go. We’ve got to do something.’”

It is that noble idea of helping humanity that is at the very heart of “Add to the Beauty,” Groves’ fourth INO release, which streamed Oct. 4. She says the album is about “Christian action” and cites one of her favorite quotes by Mother Teresa: “You can do no great things, just simple things with great love.”

Groves’ idea of adding to the beauty is making the world around her a better place through words and deeds. It is a philosophy she has seen up close.

She dedicates the album to her grandparents. Every Thursday night for the past 44 years, they have held a Bible study at the Federal Medical Prison in Springfield, Mo., a facility for sick or terminally ill prisoners. She says her grandparents taught her through their actions what it means to add to the beauty.

A former English teacher, Groves’ evocative voice and insightful songwriting have drawn comparisons to Dar Williams and Dolores O’Riordan. Usually a solo writer, Groves collaborated on this set with Joel Hansen, former member of Christian rock band PFR, as well as Ed Cash, Gordon Kennedy and Matt Bronleewee, who contributed to the album’s first single, “You Are the Sun.”

“I have a hard time letting go of my process because it’s very intimate,” Groves says of her songwriting. “This time, however, she chose to pull in some collaborators and wound up thoroughly enjoying the process, though she does admit to being “a little starstruck” working with Kennedy, a Grammy Award winner who co-wrote Eric Clapton’s “Change the World.”

This album also marked her first time with veteran producer Brown Bannister. A friend advised Groves she needed a producer who would capture her songs as if they were beautiful photographs. “Brown is the best song ‘photographer’ I’ve ever met,” Groves enthuses. “He really listens, and he cares about the artist and the song. I feel like that came out in the music.”

Look for Groves on tour this fall with Jars of Clay and Chris Rice.

NEWS NOTES: Costa Mesa, Calif.-based Floodgate Records is creating a new imprint. Found Records will focus exclusively on worship music. Rita Springer’s new album, “It Have to Believe,” will be its first release. Kate Miner and Todd Proctor are also on the roster. Floodgate founder Tim Taber will head the new venture. Found will be distributed through Word Records to the Christian market and through WEA to the general market. In other news, Tim Surrrett is leaving the Kingsmen to launch a solo career. He is in the studio co-producing a solo project with Jeff Collins, slated for a spring 2006 release. Great American Country has begun airing Bill Gaither’s “Gaither Music Hour,” a series of one-hour specials, on Saturday nights. The shows were taped at a variety of locations including Carnegie Hall, the Kennedy Center and Red Rocks Amphitheater.

CYBER BOOGIE: October was big for dance music in cyberspace. Beatport reached its 1 millionth download earlier in the month. Now, Astralwerks reports that Fatboy Slim’s “Weapon of Choice” topped the first week of iTunes video sales, with more than 6,490 downloads.

And one of the dance world’s own, BBC radio DJ and world music champion Gilles Peterson, is a big part of Motorola’s online marketing outreach for its iTunes-enabled ROKR phone. Peterson sits with hip-hop star Common for a three-part podcast, during which they discuss their favorite music and “play” fully licensed tracks (a podcast first).

In explaining the selection of Peterson, Monique Butts, Motorola Global Entertainment category marketing head, called him “one of the most important tastemakers in the music industry” and “more than just a DJ. We could not be prouder.”
NEIL DIAMOND
12 Songs
Producer: Rick Rubin
Columbia
Release Date: Nov. 8
Although he began his career as a songwriter-for-hire, he always be better-known for the stylish showmanship that has drawn millions to his concerts during the past 30 years. At the urging of producer Rubin, Diamond finally dispenses with the glitz on "12 Songs," arguably his best album since 1972's "Moods." Diamond's unadorned voice is front and center, as is his own guitar playing, which has not been heard on one of his records in decades. While the all-original material is not strong enough to qualify this as the instant classic some have suggested, heartfelt tracks like the jubilant "Delirious Love," the rousing "Holl Yeha" and the string-tinged love song "Evermore" are outstanding. At 64, Diamond's got nothing left to prove, but "12 Songs" shows he is still passionate about his craft. Let's hope there is more of this to come. —JC

Kenny Chesney
The Road and the Radio
Producers: Kenny Chesney, Buddy Cannon
BNA
Release Date: Nov. 8
After veering off on a more personal, acoustic-based album, country's reigning superstars reaches mainstream form on this album, whose title cut reflects two places this guy dominates. That song in particular is a big, broad ballad of the type Chesney owns, as is the deeply sad leadoff single "Who You'd Be Today." Similarly, "Summertime" and "Tequila Loves Me" are the sort of laid-back mood pieces likely to melt snow this winter, and Chesney sings the hell out of the romantic power ballad "Save Me" and the well-drawn "Freedom." There's a little harder than usual on the Stones-ish "Living in Fast Forward" and brings horns and bombast to "Beer in Mexico." Bottom line. This is Chesney doing what he does so very well, and his legions of fans will eat it up. —RW

KATE BUSH
Aerial
Producer: Kate Bush
Columbia
Release Date: Nov. 8
Fans who have waited 12 years for the return of Kate Bush have reason to celebrate the arrival of this two-CD concept album. On disc one, the angelic songstress jumps from multilayered pop symphonies like "King of the Mountain," an enthralling meditation on the paths of celebrity, to haunting voice-and-piano soliloquies like "A Coral Room." On disc two, she traces the arc of a day through bird song, morphing her voice and lush instrumentation with field recordings of winged creatures. Such is the scope of Bush's artistry that she finds poetry in the numerical sequence for pi ("π"), sensibility in the spin cycle of a washing machine ("Mrs. Bartolozii") and beauty in the wave forms used to represent audio in software programs (the cover art). Despite her prolonged absence, Bush sounds as vital as ever. —PV

CARRIE UNDERWOOD
Jesus, Take the Wheel
(3:40)
Producer: Mark Bright
Writers: B. James, H. Lindsey, G. Sampson
Publisher: various
Anista/19/S (CD promo)
Country audiences love a good story-song that encompasses life, miracles and redemption, and this fine single fits the bill. Reigning "American Idol!" Carrie Underwood delivers a sensitive, thoughtful portrait of a woman in crisis who yields control of her life to the Lord. The song boasts a sweeter stirring melody and well-crafted lyric. An Oklahoma native, Underwood has a stunning voice and a winning way with a country lyric. Culled from her Nov. 15 album release, "Some Hearts," this single underscores how the pipes and the song seem to go beyond TV contestant status. Watch this one fly. —DEP

HEATHER HEADLEY
In My Mind
(4:07)
Producers: Shannon Sanders, Drew Ramsey
Writers: D. Ramsey, E. Sampson
Publishers: Combustion/ Windswept Pacific
Wangnut/Sony ATV, BMI
RCA (CD promo)
Broadway star turned R&B diva Heather Headley proved that her chops are worthy of mainstream consumption with previous "This Is Who I Am," a sumptuous combination of soul and heart. "In My Mind" further proves Headley is able to be among the top singers of the day with a vocal that absolutely astounds with its intensity, seeming ease and convincing message of love for better or worse. This woman is one of the great entertainers of the day, and a must for any fans. If her debut album proves anything less than a superstar, it will be nothing less than a revelation. Adult R&B, embrace your love child. —CT

ALEJANDRO FERNÁNDEZ
Mexico En Directo Y Sin Escalas
Producer: Aureo Baqueiro
BMG
Release Date: Nov. 1
Pops/Universe star Alejandro Fernandez's first CD/DVD package is culled from his rousing hit "To Celebrate the Arrival of This Classic," which he taped in Spain earlier this year. It is a surprising piece of work from this ranchera singer, mostly pop and often far less slick than Fernandez's usual fare. Still, his almost operatic tenor lends a very different dimension to this acoustic performance, which is densely arranged but leaves his voice at the forefront. At a time when pop singers drown in overdubs, the force of such unabashed emotion is surprising, but in a good way. Fernandez's approach works best on understated tracks like "Para Vivir" and the more dramatic "El Rey." At times, the horns are a bit over the top, but the earthiness predominates, and collaborations with Amaa Montero, Diego "El Gigante" and Malu add an extra touch to this unique live recording. —LC

NIRVANA
"Silver: The Best of the Box Presents: various
Geffen
Release Date: Nov. 1
A 22-track best-of drawn from last year's four-disc Nirvana boxed set "With the Lights Out," "Silver" is clearly aimed at guiding casual fans through the more uncommon selections in the band's catalog. While oddities like the poppy "Nevermind" outtake "Old Age," the Jesus Christ split-singe "Oh the Guilt," and positively haunting Kurt Cobain solo demos of "You Know My Name/You're Nothing," and "All Apologies" must-hears, the appeal of terribly recorded versions of "Smells Like Teen Spirit" and "Come As You Are" is questionable. The audio fidelity is less of an issue on "Spank Thru Yr Right," a 1985 demo from Cobain's first band, Fecal Matter. Here, the voice-of-a-generation in waiting is just a rockin' obsessed teenager fooling around with a friend in his aunt's house, six years away from the Stardom that would eventually prove his undoing. —JC

ROCK
THE MARS VOLTA
Scabates
Producers: Jordan A. Rodriguez-Lopez
GSL/Universal
Release Date: Nov. 8
If judged by the opening instrumental featuring a screaming baby that the Mars Volta's first live album is not for everyone, the three-part, nearly 13-minute track "Take the Veil Cinpin Text," it proves so. But the "Scabates," recorded over the course of three years, will make a fine addition to the libraries of the band's steadily increasing devoutes. Already proggy and jammery on record, the band's songs on even farther live: witness the 38-minute (!) closer, "Cicatriz." Indeed, the Mars Volta is best appreciated live, but the band's more transformative setting is less so as a listening experience, and those with a low tolerance for atmospheric noodling will tune out. Ultimately, the "Scabates" is unlikely to convert any new fans over to the band's space-prog dark side. —BT

POP
CYNDI LAUPER (2)
The Body Acoustic
Producers: Rick Certo, Cyndi Lauper, William Wittman
Daylight/Epix
Release Date: Nov. 8
With her last studio album, "At Last," Lauper proved incredbly adept at adapting songs made famous by other artists. This time out, she attempts to do the same thing with songs from her own catalog. For the most part, it works. Lead single "Time After Time," which Lauper partnering with Sarah McLachlan: the result is stunning. Equally fine are the twangy "Money Changes Everything" featuring Take Back Sunday's Adam Lazzara and bluesy "Sisters of Avalon," with singer-songwriter Ani DiFranco's and Vivian Green sharing the spotlight. Sadly, a stripped-down version of "She Bop" takes all the pleasure out of the topic at hand, while a revved-up "Girls Just Wanna Have Fun" (with Puffy AmiYumi) is too zany for its own good. Making up for such missteps are two new songs ("Above the Clouds" and "I'll Be Your River") that are classic Lauper. —MP

ROD STEWART
Thanks for the Memory: The Great American Songbook Vol. IV
Producers: Steve Tyrell, Clive Davis
J Records
Release Date: Oct. 18
It is unfortunate when a singer with a distinctive voice forgoes his artistry to play it safe commercially. Here, Stewart goes for round four of polite, string-laden, jazz-oriented standards, as he says in the liner notes, "and just think, this is only "Volume IV." The producers gather the requisite high-profile guests: Diana Ross (sweetly snuggling up with Stewart on "I've Got a Crush on You"), Chaka Khan (mascot on "You Send Me") and Elton John (a schlocky swing through "Makin' Whoopie") as well as saxophonist Dave Koz, trumpeter Chris Botti and guitarist George Benson. Softly delivered, with an easy-going sentimentality, "Volume IV" is another snapshot of a rock legend who once made a difference with original material. Every picture, indeed, tells a story. —DO

HIP-HOP
FOLO'OGY (3)
Flo'Ology
Producers: various
Green
Release Date: Nov. 8
The third time around, Marshá Ambrosius (the Songstress) and Natalie Stewart (the Floacist) are still the definition of harmony. "Flo'Ology" skillfully pairs Ambrosius' sweet vocals with Stewart's husky rhymes, as the two convey feelings of desire and adoration over 11 tracks. Their empathy alliance is best heard on the album's most intimate song, "Closer," a sultry plea for the man she loves. "I want to live / Just to have you here near," they say, perhaps to point out that they share the same adoration and can be the same time. —MP

www.americanradiohistory.com
“SupaStar,” produced by Scott Storch, finds Ambrosia professing her reverence for Chuck Taylor’s “(My love is honest and true),” while Stewart (“I want to paint him, take a picture of his soul”) aligns with rapper Common. Minus missteps like the Bob Marley rework “Waiting in Vain,” and Stewart’s occasionally flat rhymes (“Blessed 2 Have”), “Flo’Ology” offers a soothing experience that freely explores the depths of love—CH

**COUNTRY**

BOBBY BARE (4)

The Moon Was Blue

Producers: Mark Nevers, Bobby Bare Jr.

Dualtone

Release Date: Nov. 1

It took something special to get Bobby Bare Jr. off the fishing boat and into the studio. Presumably, working with his indie rocker son on a wondubtly ambitious project like this did the trick. An outlaw with radio savvy in another era, Bare’s first record in 22 years is a trip, alternating between lush lounge country (“Are You Sincere,” “Yesterday When I Was Young,” “I Am That Easy to Forget”) and experimental takes on familiar material (“Everybody’s Talkin’” and an unadulterable “Shining On Harvest Moon”). The production blends old and new school cuts like “It’s All in the Game” and the cosmic “Fellow Travelers,” and the picking is fine indeed on Max D. Barnes’ “I Am an Island.” Bare even reunites with his late, great collaborator Shel Silverstein on a weathered, glorious “The Ballad of Lucy Jordan”—RW

MERLE HAGGARD

Chicago Wind

Producers: Jimmy Bowen, Mike Post

Capitol

Release Date: Oct. 25

Paying Haggard with his former label and producer (Bowen) is an inspired move, and the Poet of the Common Man completely lives up to expectations here. Though Haggard is in fine voice throughout, he and his A-listers focus on the music in such exquisitely rendered set pieces as the wistful title cut and a gorgeous turn on Roger Miller’s “Leavin’s Not the Only Way to Go.” Today’s divisive times are not at all lost on the Hag, who voices his displeasure on the trinity “Where’s All the Freedom” and “Rebuild America First.” Elsewhere, he breathes new life into 1982’s wounded “Honky Tonk Man” and the 1973 jewel “White Man Singin’ The Blues.” And the storied “Live TV Fity” with Toby Keith is a new Haggard philosophical masterwork.—RW

JAZZ

LINCOLN CENTER JAZZ ORCHESTRA

Don’t Be Afraid... . The Music of Charles Mingus

Producer: Delbert Ramsey

Release Date: Oct. 18

Jazz bassist Charles Mingus was not just a gifted player, he was also a superb compositor, and this disc from the Lincoln Center Jazz Orchestra makes that point emphatically. This is the perfect ensemble to take on Mingus’ big-band material, and under the direction of trumpeter Wynton Marsalis, the LCJO delivers a six-song performance that would surely have delighted the composer. The tunes remain here offer a serviceable, albeit limited, sampling of Mingus’ oeuvre. From the quirky swing of “Tijuana Gift Shop” to a discerning rendition of the first two parts of the suite “Black Saint & The Sinner Lady,” the orchestra displays a lively feel for the intricacies of Mingus’ compositions. LCJO trombonist Ron Westley’s adagio arrangements open the doors for his bandmates, who serve up an hour’s worth of choice jazz.—PVW

**VITAL REISSUES**

PATI SMITH (SM)

Horses/Horses

Producer: John Cale

Artsa/Columbia/Legacy

Release Date: Nov. 3

Patti Smith, like Lou Reed and Bob Dylan, shares the distinction that her voice—regardless of range, melody or quality—revolutionized rock music. On “Horses,” her 1975 debut masterpiece, she brilliantly sneered through it, not just “Genesis of a Fun” but also the doomsday anthems. With Smith, it was not so much what she said but how she said it: her poetic half-notes, her sexless, phantom caterwauls heralding the future of punk over John Cale’s raw production. This 30th-anniversary edition appends a recent complete performance of “Horses” in London, highlighted by shining renditions of “Gloria” and “Elegie” and featuring guest turns by Television’s Tom Verlaine and the Red Hot Chili Peppers’ Flea. Smith’s empowering message is summed up as she concludes a cover of “My Generation”: “The world is yours. Change it! Change it!”—KH

**ADDITIONAL REVIEWS:**

- Ozzy Osbourne, “Under Covers” (Deerhoof, The Runners)
- Dalko, “Dangerous and Moving” (Doll Ruck)

**A T A:**

**THE CLICK FIVE Catch Your Wave (2:52)

Producer: Mike Denneen

Write: B. Romans, J. Guest, E. Mentzer

Publishers: Smilieaker, Gallipolli, Pose Guad, Daxville, Pittman, Daddys, BMI

Notch another hit on the bed posts of Berkeley grads the Click Five. This flawless pop gem, taken from the quintet’s “Greetings From Imrie House,” is sure to follow in the footsteps of previous top 20 “Just the Girl.” Vitzy, metabolically blissful lyrics are blended with guitar-driven hooks and lush harmonies, a perfect recipe to quench pop-parachute airwaves. Protagonists should dive right in and catch this wave.—AV

**MELISSA ETHEIDGE Run for Life (4:21)

Producer: John Shanks

Write: J. Rothschild, J. Shanks

Publishers: Songs of Ridge Road, ASCAP

island (CD promo)

Melissa Ethridge’s tribute to women who have fought breast cancer also tells her own story of battling the disease. “It’s a blur since they told me about it/How do I listen to my self/tell/And they cut into my skin/But they will never get a piece of my soul,” she sings. Her soothing but confident voice propels “I Run For Life” with hope and determination. The song is not so much about the music as it is Ethridge’s powerful uplifting message—the title refers to the marathons that are held as memorials and fundraising events. The song is typical of her popier rock songs, which are carried by jangling guitars that hit heavy at the chorus. All proceeds from the song’s downloads during October were donated to breast cancer charities.—CLT

**SAVING JANE**

Girl Next Door (3:30)

Producer: Mark Liggert, Brian Lovely, Jerry Lane

Write: Saving Jane

Publishers: Tonic Music, Toucan Cove (CD promo)

Saving Jane’s debut single is an awesomely clichéd ’80s-style anthem about all-American high school hardship, a tribute to “the band girl” who wants to run head-first into the cheerleaders’ pyramidal again during a football game, clarinet in tow. What separates “Girl Next Door” from the avalanche of slick, gritty pop is the song’s organic live sound. The Ohio foursome, fronted by Marty Martini, are more full voice at times recalls Chrissie Hynde—champions rock-and-rollers and say no to bullying synths. With its irresistible hook and zero gloss, “Girl” is destined for top 40, where it could sooned rough up the parade of perfect pop stars.—SP

**ROCK**

**PRESENCE Ride (2:48)

Producer: Michael Lloyd

Write: Mike Curb

Publish: D.J. Tan

Wellssenslim, BMl (CD promo)

Curb Records is dipping into pop/rock with “Ride,” the lead single from its self-titled album, due Jan. 31. The song mixes several styles to good effect. It has a raucous, metal-inspired chorus with sparse verses and a thick, popping bassline, then transitioning to a shout-out to Curb Records. It recalls the bravado of ’80s hair bands, sans the cheese factor. Next, vocalist Jay Slim lets rip some metalcore screams. “Ride” has an ear cocked to radio, but its running time is too brief, the song deserves more breathing room. But we enjoy what we hear.—CLT

**TRIPLE-A**

TEDDY THOMPSON FEATURING RUFUS WAINWRIGHT King of the Road (2:50)

Producers: Teddy Thompson, Rufus Wainwright

Write: R. Miller

Publish: Sony/ATV, BMI

Verve Forecast (CD promo)

Teddy Thompson’s take on Roger Miller’s “King of the Road” is the first radio single from the “Brokeback Mountain” soundtrack. The back-pack cover—with Rufus Wainwright on backing vocals—does not stray far from the original, but it does slow the pace. The sparse number lacks the swagger of Miller’s hit and aims for an unburied jazzy vibe. Unless it becomes a left-field hit, radio play will be limited to specialty programming and indie stations. The song, with Heath Ledger and Jake Gyllenhaal, will be released in December.—KC

AC

ROD STEWART WITH DIANA ROSS I’ve Got a Crush on You (3:08)

Producers: Steve Tyrell, Clive Davis

Write: G. Gershwin, I. Gershwin

Publisher: WB, ASCAP

J Records (CD promo)

Rod Stewart’s appeal as a standards singer still confounds most critics, but the public continues to respond. His fourth chapter in the “Great American Songbook” series debuted at No. 2 on the Billboard 200. AC release “I’ve Got a Crush on You,” a duet with Diana Ross, meshes Stewart’s burlap delivery with a razor-thin but satisfying performance from Ross. A more unlikely pairing would present its challenges at the Billboard stratosphere, and that is no compliment. Every variable of this effort is an assault on good taste, like serving Fazeb with brie.—CT

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

**CONTRIBUTORS:** Keith Caulfield, Leila Coce, Jonathan Cohen, Audra Hoole, Dan Van Vliet. Michael Pabst, Deborah Evans Price, Chuck Taylor, Brad Telentman, Christa L. Leis, Philip Van Vliet, Paul Verna, Alex Vitou, Ray Waddell

**PICK: ▲** a new release predicted to hit the top half of the chart in the corresponding format

**CRITICS’ CHOICE (▲):** a new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to: Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10036) or to the writers in the appropriate bureaus.
Dorsey Has His Day

As recounted to author Peter Levinson in the biography "Tommy Dorsey, Livin' in a Great Big Way," one-time Dorsey band member Buddy Morrow said: "You take Jackie Gleason and his excesses, Frank Sinatra and his excesses, Bud Yorkin and his excesses—put them all together, you'll find Tommy Dorsey."

"I knew Tommy had been a colorful figure," says Levinson, who previously wrote biographies of Harry James and Nelson Riddle, "but I had no idea how colorful until I started researching his life." The volatile big-band maestro with an explosive temperament not only ran one of the most prominent groups of the swing era, but was also responsible for launching the career of Sinatra, who sang with Dorsey's orchestra from 1940 through 1942.

The Dorsey bio, published Nov. 1 by Da Capo Press, is a fine companion to Bluebird/Legacy's two Oct. 4 releases commemorating his 100th birthday: the three-CD boxed set "The Sentimental Gentleman of Swing: The Centennial Collection" and two-CD set "The Essential Frank Sinatra With Tommy Dorsey: The Complete Vocal Duets, Vol. 1." The former encompasses Dorsey's career as sideman, leader and broadcast figure. The latter collection features Sinatra developing his vocal prowess after leaving James' band. Levinson notes that while Dorsey figures prominently in jazz history, he bristled at the rise of bebop. "Tommy hated it because it was listening music," he says. "He had a dance band, so bebop was the enemy."

As for Dorsey's most salient jazz contributions, Levinson cites "Tommy's discipline and his band's musicianship and high-level performance. Plus he was a trombonist who played great melodies. It's said that his playing inspired Sinatra's vocal phrasing."

Levinson pauses, then adds, "But I think it was Tommy's personality that Frank really strived for."

NEW ORLEANS NORTH:
In Hurricane Katrina's wake, the Berklee College of Music in Boston established the New Orleans Visiting Artist Project to offer residencies to displaced musicians. Funding was jump-started by Berklee and Wilkins Management (which reps Brandon Marsalis and Harry Connick Jr., among others). The first residencies include alto saxophonist noteworthy Donald Harrison, a third-generation Mardi Gras Indian chief, whose album "New York Cool: Live at the Blue Note" (Half Note Records) was released last month. piano great Henry Butler, and saxophonist Maurice Brown.

Burt Sings Bacharach

Bacharach . . . and Bacharach?
It's true. The celebrated composer whose surname is usually paired with Hal David's has—for the first time in six decades—written love songs—penned his own lyrics.

And Burt Bacharach has a lot to say on his new Columbia album "At This Time," which came out Nov. 1.

"The reason I came up with the album title is because at this point in my life, I basically think we're all screwed!" says the usually soft-spoken composer. The lyrics reflect his grave concerns with the state of the world—lead track "Please Explain" actually invokes his classic "What the World Needs Now Is Love"—and especially the United States.

"It taps into so many areas," he says, singing out "people who aren't being truthful." In "Who Are These People?," they are clearly those people in power. "This is coming from a guy who's written love songs all his life," he adds, his voice perceptibly raising. "I've never rocked the boat, never been political. But there's no other way: I had to speak my heart with my music and words, too."

For assistance, Bacharach turned to lyricist Toni K., with whom he wrote eight songs for the new project.

He did not call on the "brilliant" David, with whom he has written such pop standards as "The Look of Love," because, in part, "I didn't know how he stood on some of the issues.

In addition to shaking up the lyrical content, he also rethought the musical elements. "I was working with structures that weren't like a normal song," says Bacharach, whose hits have always been to sophisticated pop song formats. The new tunes are quite to the contrary, with no vocal starting at the top and going to the end."

Last track "Always Taking Aim" even employs what Bacharach characterizes as "a Greek chorus . . . It just turned out to be a different kind of form: instrumental with vocal interjections of key things that were important for me to say."

Also affecting Bacharach's atypical song structures was Dr. Dre, who supplied drum loops for several tracks. Other collaborators include Chris Botti, Elvis Costello and Rufus Wainwright.

"Dre gave me these loops, and as confusing and challenging as they are, the sound is extraordinary and they're a great foundation to work over," he says.

But Bacharach emphasizes that "At This Time" is not "angry music . . . I don't know how else to go than to make music that's melodic and beautiful."

And, like his best work, "there's always an underlying hope on the new album's material, he concludes. "Even at the end, love is always there, 'always taking aim.'"
BY GEORGE

George Harrison makes his first appearance on Top Music Videos as "The Concert for Bangladesh" bows at No. 1. It is the film of the 12-star charity concert that the Beatles organized in 1971, with stars by Bob Dylan, Eric Clapton, Leon Russell and fellow Beatles Ringo Starr.

U.K. IMPORT

Global star Robbie Williams makes a No. 4 bow in Top Digital Albums, thanks to an exclusive offering at Apple Computer's Times Music Store. The set, "Intensive Care," bows at No. 1 in the United Kingdom. Virgin, his U.S. label, has no plans to release a physical album in the States.

100K Weeks Becoming Rare: Destiny’s ‘#1s’ Is No. 1

NEW MATH: To clarify an item from last week’s column, that issue’s chart marked the fourth time since September that six of the top seven albums on The Billboard 200 were new entries. There have been 15 times in Nielsen SoundScan history that six or more new entries have entered the top 10, five of those occurring since the start of September. It first happened in the Oct. 7, 1998, issue.

CATALOG KING: You may have never heard of Christian trio Selah, the act that heads Top Catalog Album this week with its first appearance on the chart. Curious? The last-topping feat occurs because as of Oct. 30, 2005, it was the first time in Nielsen SoundScan’s history that the trio had a chart entry.

"Now Then": His compilation “Now 20” will be the next Billboard 200 champ, with first-day sales cited by chains shpping up to a start of 350,000 copies or more. Chart watchers expect the new Sastana set to be the runner-up at about 140,000–160,000.

GOLDEN FORN

>> For Shirley Horn, moving 17-8 on Top Jazz Albums, her best week since 2003. She was featured on two recent NFTI programs: “All Things Considered” (Oct. 21-22) and a repeat of a 1992 stop on “Fresh Air” (Oct. 28).

Hope you enjoyed last issue’s rare gain in album sales volume over the same 2004 week, because this week, the predominate trend of 2005 resumes.

Studying the last two months, if you can count to 100,000, you will find a clue as to why at least two presidents from the four major distributors think albums will fall to 3% behind 2004 sales by the time we sing “Auld Lang Sine.”

An astute numbers hawk at one of the majors showed me that the abundant crop of chart bows The Billboard 200 has seen in the top 10 runs concurrent with a dearth of 100,000-plus sales weeks.

During the nine weeks that stretched from the stanza that ended Sept. 4 through the one that wrapped Oct. 30, the chart has seen only 38 100,000-plus one-week sums, a slimmer yield than we saw in the same period of the three prior years.

There were 54 100,000-plus sums in September and October of 2002, setting up a fourth quarter that actually widened the gap from prior-year album sales. There were 30 during the same months of 2003, when music merchants managed to stage an encouraging year-end rally.

Last year, when most of the lofty gains scored during the first eight months got coughed up during the closing trimester, September and October delivered 47 weeks of 100,000 or more.

The picture looks even more troubling if you strip openings weeks from the 100,000-plus club. There have been only 10 occasions in September and October of 2005 when an album actually sold 100,000 or more in a second or last-week week, compared to 27 last year, 26 in 2003 and 36 in 2002.

TIMING IS EVERYTHING: Not long after finishing its farewell tour, Destiny’s Child caps its career by scoring its second No. 1 on The Billboard 200 and its third No. 1 on Top R&B/Hip-Hop Albums. The vocal trio had two other top fives on the big chart.

The new “#1s” starts with 113,500 copies, according to Nielsen SoundScan, light by Destiny’s Child standards.

Last year, “Destiny Fulfilled” sold 497,000 when it jumped to No. 2 in its first full week after an acceleration of release-date causes. Sales declined 61,000 pre-street sales and a premature chart debut.

In 2001, “Survivor” launched with 663,000 the week it opened at No. 1. Even the 1999 set “The Writing’s on the Wall” started faster than the new hits compi- lation, clicking through 133,000 copies when it bowed at No. 5.

Hindsight is 20/20. You can bet that at least one person at each of four different labels is musing to himself or herself, realizing that Rod Stew- art, Martina McBride, Stevie Wonder and Bun-B—who each had also-rans on last issue’s chart—could have opened at No. 1 a few of them arriving a week later.

As a possible indicator of what might well be a lackluster holiday selling season, the Destiny’s Child sum stands as the lowest total for a No. 1 album during any fourth quarter since SoundScan set up shop in 1991.

The previous low had been 120,000 for Garth Brooks’ “In Pieces” when it clocked its fifth week at No. 1 in 1993.

The annual Christmas Near, so this year, it’s the last issue of 2005. "2005 Top Ten Albums" is 20-5 on Dec. 24, our final issue of the year, a reflection of this holiday season’s music business instead of a look back at 2005 as the central theme that year's set. In the year end, the full-length bid was highest since eight years.
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**MTV VMA Dance**

Dance Goes 100% Jump In Digital Sales, Best Buy Safe Pricing Helps Pump Up Sales For CD.

1. Switchfoot - Rock This Joint: Live At The Hard Rock Hotel Las Vegas (18.98)
2. Daughtry - It's Not Over (13.98)
3. Chris Cagle - Anything But Here (13.98)
4. Pretty Ricky - Family Affair (13.98)
5. Chris Brown - Run It (13.98)
6. Anthony Hamilton - The Point (13.98)
7. Yung Joc - It's All About You (13.98)
8. Young Chris - You Don't Even Know (13.98)
9. Jamie Foxx - Live It Up (13.98)
10. Ne-Yo - Let Me Do (13.98)

**Bands 2nd Chart Entry (22,000)**

And fourth live set to reach the list. Tour with Lenny Kravitz continues through December.

**Vocal quartet spaces final Classical Crossover chord holiday gift shifts 25,000.**

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on 1 212 284 51 30
or e-mail us on jp.bommel@reedmidem.com

* Valid for all participants without a stand on bookings made before 20 December 2005.
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**Christian Band's Best Sales Week (1,000) at No. 19:**

**CD/DVD set: "Weekend on the Rocks" drop to No. 5, a cut highlight of the band's fourth right run at No. 5 and December.**
Airplay

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1. BECAUSE OF YOU (DIOGENES, MERGE)
2. BE PREPARED (JONAS BROTHERS, KERRY PEARCE, ORCHESTRA)
3. THE SONG (THE NIGHTMARES, EAGLE NEST)
4. DON'T YOU (DON'T YOU) THOUGHT YOU WERE THE FIRST (THE CARS, MIRACLE)
5. FLAMING JEW (THE NAMERS, CONCERTO)
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11. LADY (PLASTIC RANCH, WILLIAM FURCHT)
12. BABY GIRL (STEVE MILLER BAND, ROLLING STONES)
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19. YOU KNOW IT'S HALLOWEEN E? (THE NIGHTMARES, EAGLE NEST)
20. DON'T YOU (DON'T YOU) THOUGHT YOU WERE THE FIRST (THE CARS, MIRACLE)

Top 100 Airplay

1. GOLD DIGGER
2. BECAUSE OF YOU (DIOGENES, MERGE)
3. BE PREPARED (JONAS BROTHERS, KERRY PEARCE, ORCHESTRA)
4. THE SONG (THE NIGHTMARES, EAGLE NEST)
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9. BACK TOGETHER AGAIN (NINA REED, JIMMY DURANTE)
10. GOLD DIGGER (TOMMY TAYLOR, 808 STATE)

Hot Singles Sales

1. GHOTI (CHET RAYE, BABY JAMES)
2. ANGEL (THE JETSET, RALPH TADEO)
3. RUN IT (CHET RAYE, BABY JAMES)
4. I THINK THEY LIKE ME (DON FRANCISCO, JEFF BECK)
5. TAURUS HERE (MATTHEW AND JAMES, ISLAND)
6. S.T. (CHET RAYE, BABY JAMES)
7. PRECIOUS (BOY MEETS GIRL, PARADISE)
8. THERE IT GO! (THE WHISTLE SONG, LIONHEART, OPENED)
9. LONELY (BOY MEETS GIRL, PARADISE)
10. DON'T CHEA CHA (THE FISHERMEN, IMPACT)
11. THE EARL (BOY MEETS GIRL, PARADISE)
12. WHO KNOWS? (THE NIGHTMARES, EAGLE NEST)
13. BETTER DAYS (REPRESENTATIVE, UNCHAINED)
14. STAY (REPRESENTATIVE, UNCHAINED)
15. HURTS LIKE HEART (REPRESENTATIVE, UNCHAINED)
16. THE SONG THAT NEVER ENDS (REPRESENTATIVE, UNCHAINED)
17. CATCH A FALLING STAR (REPRESENTATIVE, UNCHAINED)
18. I'M GONNA MISS YOU (REPRESENTATIVE, UNCHAINED)
19. I'M GOING TO MISS YOU (REPRESENTATIVE, UNCHAINED)
20. I'M NOT A FOOL (REPRESENTATIVE, UNCHAINED)

POP 100 Airplay

1. GOLD DIGGER
2. BECAUSE OF YOU (DIOGENES, MERGE)
3. BE PREPARED (JONAS BROTHERS, KERRY PEARCE, ORCHESTRA)
4. THE SONG (THE NIGHTMARES, EAGLE NEST)
5. DON'T YOU (DON'T YOU) THOUGHT YOU WERE THE FIRST (THE CARS, MIRACLE)
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8. DO YOU KNOW IT'S HALLOWEEN E? (THE NIGHTMARES, EAGLE NEST)
9. BACK TOGETHER AGAIN (NINA REED, JIMMY DURANTE)
10. GOLD DIGGER (TOMMY TAYLOR, 808 STATE)
### Top R&B/Hip-Hop Albums

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<th>Title</th>
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<tr>
<td>4</td>
<td>Run-D.M.C. &amp; A Life Overseas (99)</td>
<td>Light It Up</td>
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<tr>
<td>3</td>
<td>Alicia Keys</td>
<td>Unplugged</td>
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<tr>
<td>2</td>
<td>Stevie Wonder</td>
<td>A Time To Love</td>
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<td>1</td>
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### Top Reggae Albums

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<td>Common</td>
<td>Be</td>
<td>7 Day Cycle 1</td>
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<td>10</td>
<td>T.I.</td>
<td>Thoughts Of A Pedestrian</td>
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### Soundtrack Has Radio Bounce

Tak ng Greatest Gainers honors on Top R&B/ Hip-Hop Albums is the soundtrack to “Roll Bounce,” at No. 54. Driven by R&B classics covered by Beyoncé, Michelle Williams, Brooke Valentine, and Fabolous, the set enjoy its second consecutive increase (30%) and third overall since debuting in the Oct. issue. Three singles from the soundtrack are currently receiving radio play. Among these is “Pure Gold” by Earth, Wind & Fire, which regains its bullet at No. 81 on Hot R&B/Hip-Hop Songs with almost 4 million in audience.

---

**DATA**

- Go to: [www.billboard.com](http://www.billboard.com)
- Chart data for week of November 12, 2005
- Charts Legend on Page 56

---

**WEBPAGE**

- [www.americanradiohistory.com](http://www.americanradiohistory.com)
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WWW.NAACPIMAGEAWARDS.NET

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### Country Music Chart

#### Title

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<th>Better Life</th>
<th>Typography</th>
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<td>Skin (Garabedian)</td>
<td>Raphael Saadiq</td>
<td>L.A. (Hollywood)</td>
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<td>3</td>
<td>Who'd You Be Today</td>
<td>Shelton &amp; Co.</td>
<td>Nashville, TN</td>
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<td>Tequila Makes Me Clothes Fall Off</td>
<td>Joe Nichols</td>
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<td>5</td>
<td>Good Ride Cowboy</td>
<td>Hank Williams, III</td>
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<td>6</td>
<td>You're Coming Home</td>
<td>Montgomery Gentry</td>
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<td>7</td>
<td>Something to Be Proud Of</td>
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<td>8</td>
<td>Big Blue Note</td>
<td>Toby Keith</td>
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<td>9</td>
<td>Miss Me Baby</td>
<td>McBride</td>
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<td>I Hope You Don't Feel Like Loving You Today</td>
<td>Gretchen Wilson</td>
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#### Chart Notes

- **HitPredictor**: See chart legend for rules and explanations. Yellow indicates recently tested title.

#### Country Music Update

**CECIT COUNTRY SONGS**: 116 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Updated weekly to songs appearing in the top 10 on both the BDS Airplay and Audience charts for the week ending 11/5/05, with increases in both detections and audience. © 2005 VNU. All rights reserved. COUNTRY SINGLES SALES: © 2005 Nielsen SoundScan, Inc. All rights reserved. COUNTRY SINGLES PERFORMER: © 2005 Promosquad and HitPredictor are trademarks of The Nielsen Company.

**COUNTRY MUSIC UPDATE**: www.billboard.com to sign up to register for your free Billboard Radio Blast.

**Keith's New Label Showing Its Might**

With the first release on his recently launched Show Dog Nashville label, Toby Keith celebrates his 10th No. 1 single, "Big Blue Note." The tongue-in-cheek tale of abrupt abandonment makes 21.2 million audience impressions during the tracking week, up 1.1 million.

Keith's single is one of three titles that have entered the top 10 in less than 10 weeks. The track crosses the threshold in its ninth week, but is ousted by OutKast's "Who You're Like" and Garth Brooks' "Good Ride Cowboy." Chesser's song bops 4-3 in its seventh week, while the Brooks title jumps 12-7 in its fourth week. Keith boasts 15 No. 1 singles among his 30 trips into the top 10.

Also noteworthy is Keith's sizable audience lead in the last two weeks over the No. 2 title. More than 6.6 million impressions separated the top two songs last issue, and 6.1 million separate the top two this week.

—Wade Jean

Go to www.billboard.biz for complete chart data.
| Title                        | Artistic Name | Distribution Label (price) | Top 40 Airplay | Artist | Number
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**TOP LATIN ALBUMS**

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For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
**Latin Airplay**

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### Japan

**Albums**

1. **Destiny's Child**
2. **Anne Briggs**
3. **Miyah Kato**
4. **Orange Range**
5. **Kumi Koda**
6. **Super Fares**
7. **Southern All Stars**
8. **Various Artists**
9. **Mr. Children**
10. **Hidaka Tounaga**
11. **Love You - Maro**
12. **Iris**
13. **New Order**

### United Kingdom

**Albums**

1. **Zee & Elastica**
2. **Robbie Williams**
3. **The Prodigy**
4. **Katie Melua**
5. **Kelly Clarkson**
6. **Simply Red**
7. **The Veronicas**
8. **Bryan Adams**
9. **Nickelback**
10. **James Blunt**

### Germany

**Albums**

1. **Robbie Williams**
2. **Depeche Mode**
3. **Anohni**
4. **Katie Melua**
5. **Kelly Clarkson**
6. **Simply Red**
7. **Bon Jovi**
8. **Deep Purple**

### France

**Albums**

1. **Depeche Mode**
2. **Juliene Clerc**
3. **Iloa**
4. **Alain Souchon**
5. **K-Maro**
6. **Various Artists**
7. **The Compos**
8. **Croque Frog**
9. **Michel Sardou**
10. **Cal**

### Australia

**Albums**

1. **Robbie Williams**
2. **Missy Higgins**
3. **Shannon Noll**
4. **Lee Lani**
5. **Nickelback**
6. **Kelly Clarkson**
7. **Rouge Traders**
8. **Various Artists**
9. **Kelly Clarkson**
10. **New**

### Canada

**Albums**

1. **Nickelback**
2. **Rod Stewart**
3. **Bryan Adams**
4. **James Blunt**
5. **Nickelback**
6. **James Blunt**
7. **Jimi Hendrix**
8. **Kelly Clarkson**
9. **Green Day**
10. **P!nk**

### Italy

**Albums**

1. **Robbie Williams**
2. **Depeche Mode**
3. **Ligabue**
4. **Pino Daniele**
5. **Jovanotti**
6. **Biagio Antonacci**
7. **Piero Pelu**
8. **Francesco Guccini**

### Spain

**Albums**

1. **Dios Mentras**
2. **Precious**
3. **Tréce**
4. **Benzi**
5. **Love Generation**
6. **Banda Calypso**
7. **Varios**
8. **Rick & Renner**
9. **Westin's Gal**
10. **New**

### Brazil

**Albums**

1. **ANNA CAROLINA**
2. **O Rappa**
3. **Banda Calypso**
4. **Bruno & Marnone**
5. **Banda Calypso**
6. **Ric & Renner**
7. **Westin's Gal**
8. **New**

### Sweden

**Albums**

1. **You're Beautiful**
2. **Step Up**
3. **Tripping**
4. **Precious**
5. **Push the Button**
6. **Depeche Mode**
7. **The Cardigans**
8. **Eva Dahlgren**
9. **Oapo**
10. **Laleh**

### Ireland

**Albums**

1. **You Raise Me Up**
2. **Push the Button**
3. **Don't Cha**
4. **Gold Digger**
5. **Gold Digger**
6. **Depeche Mode**
7. **The Prodigy**
8. **The Cardigans**
9. **Eva Dahlgren**
10. **Laleh**

### New Zealand

**Albums**

1. **Robbie Williams**
2. **Depeche Mode**
3. **Anohni**
4. **Katie Melua**
5. **James Blunt**
6. **Robbie Williams**
7. **Robbie Williams**
8. **Elen P**
9. **Robbie Williams**
10. **New**
AMERICAN Top 40

ARTIST
TINA TURNER / MARK ETHERIDGE

SPECIAL MUSIC

Artist Name
STEVE MILLER

Title
LAUGHLIN RIFF / RIFF RUSSELL

Album

Artist Name

Title

Album

Artists

Title

Album

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- **Buzz Marketing**: Reaching Consumers In The New World
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Publishing Legend
Beebe Bourne Dies

Beebe Bourne, part of the legendary music publishing family, died Nov. 1 after a battle with cancer.

Bourne helmed the New York-based Bourne Co., one of the largest privately owned international music publishers, which had subsidiaries in Canada, France and the United Kingdom. Earlier this year she received the 2005 Abe Olman Publishers Award from the Songwriters Hall of Fame. She was only the second woman to receive the award; the first was her mother, Bourne Bourne.

"Beebe Bourne was the first lady of music publishing," says Irwin Robinson, chairman of the National Music Publishers' Assn. and chairman/CEO of Famous Music Publishing. "Beebe had music publishing in her blood, and she did so much to promote the rights of music publishers and songwriters. Our condolences go out to the Bourne Family."

Bourne Co. was founded in 1919 by Beebe Bourne’s father, Saul, with Irving Berlin and Max Winlow. The company controlled publishing of such American classics as "Unforgettable," "Me and My Shadow," "When You Wish Upon a Star," "Swinging on a Star" and "Black Magic Woman."

Bourne served as president of the Music Publishers Assn., a member of the NMPA board and executive director of the New York chapter of the Assn. of Independent Music Publishers. In 2002, she received the Women in Music Touchstone Award, given for distinguished service to the music industry.

Before taking over the reins of the Bourne Co. from her mother in 1991, Bourne had held such diverse positions as president/CEO of the THInc. Consulting Group, CEO of Seversky Electronon and special assistant to the president of the United States.

"Beebe was a true lady of great poise and character," says Gary Churgin, president/CEO of the Harry Fox Agency. "She was deeply supportive of HFA and of me personally, and her views on the concerns of the independent music publisher were invaluable. Our industry has lost one of its greats."

In lieu of flowers, donations may be made in Bourne’s memory to the Light-house International Music School.

—Susan Butler

**NOTICES/ANNOUNCEMENTS**

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**BIRTHS**

GIRL: Maura Grace, to Sheri and Jeff Easter, Oct. 9 in Augusta, Ga. Mother and father record as a Southern gospel duo.


**DEATHS**

John "Beatz" Holohan, 31, from injuries sustained in an auto accident, Oct. 31 in Denver, Colo. A drummer, he was the founder of east-coast acts the Isley Brothers, Sister Sledge, New Edition and Aretha Franklin.

**FOR THE RECORD**

The story "Diamond in the Rough" (Billboard, Nov. 5) should have referred to Neil Diamond’s last full tour as the Three Chord Opera tour. The 117-date world tour in 2001-2002 grossed $88.6 million and drew more than 1.5 million people, according to Billboard Boxscore.
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More than 500 people attended the second annual Billboard Touring Conference and Awards, Roadwork '05, Oct. 25-26 at the Roosevelt Hotel in New York. (Photos: Haim Bargig, except where noted)

At the Ticketmaster-sponsored opening reception are, from left, Billboard executive editor Ken Scholler, Los Angeles Forum GM Gene Felling and Ticketmaster's Donna Dowless.

Chairman emeritus of Clear Channel Entertainment Jack Boyle addresses the 500 attendees upon receiving the Legend of Live award.

AEG Live CEO Randy Phillips, left, accepts Kenny Chesney's award for tour package from Billboard senior touring editor Ray Waddell.

Conratulating Jack Boyle, second from right, is his legend of Live award are, from left, Cellar Door Detroit president Rick Franks, Cellar Door Carolina president Wilson Howard and Clear Channel Entertainment president of country touring Brian O'Connell.

Chairman of Clear Channel Entertainment Jack Boyle addresses the 500 attendees upon receiving the Legend of Live award.

Ryman Auditorium GM Pam Matthews helmed the sold-out, sold-out venue panel "Rock This Town." Pictured, from left, are Matthews, ACM Big Year's Marty Diamond, Clear Channel Entertainment's North American Touring CEO Charlie Walker, BMI writer VP Mike Evans, Concerts West CEO John Neisian, Bovery Presents talent buyer John Moore and Radio City Entertainment president Jay Marczan.

Raymond's "On the Radio" panel focused on the role of the medium in the concert business. Pictured, from left, are, Jim Productions VP of concerts Andy Casar, Clear Channel New York's senior VP, Tom Pomona, the Agency Group senior VP Rene Fertiglich, Drive By Truckers frontman Patterson Hood, XM's Mike Radio executive VP Ray Logan, Rising Tide's president Bill Reid and William Morris Agency VP Greg Oswald.

www.americanradiohistory.com
Racic City Entertainment president Jay Marcieno, center, is pictured welcoming Creative Artists Agency managing partner Rot Light, left, and Sanctuary Artists CEO Merck Mercuriadis to the site party co-hosted by Billboard and Madison Square Garden during the first of three sold-out Cream shows at the Garden. Photo: Rebecca Taylor/Racic City Entertainment

"THD president Dave Kiry moderated 'Help!' panel on touring's relationship with the record industry. From left, are Kirby, Columbia VP of tour marketing Liana Farhnam, Backstreet Records senior director of touring Martin Peceny, Vector Management president Ben Lovett, Epic senior VP of artist development Harvey Leeds, Excess PR Entertainment president Heath Miller and Metropolitan Talent co-CEO John Scher.

The "power player" panel featured, from left, Sanctuary Artists CEO Merck Mercuriadis, Jen Productions co-CEO Jerry McIntosh, Billboard's Tamara Conniff, AEG Live CEO Randy Phillips, Principle Management's Paul McGuinness, the Agency Group CEO Neil Harmalk and Clear Channel Entertainment president/CEO Michael Rapino.

"sen's John Grier night makes a point to Excess PR Entertainment's Heath Miller during the 'Help!' panel.

Pictured from left, as the festival came to a close, are MAC Presents president Marcia Allen, Clear Channel Entertainment president/CEO of sports Stuart Gaffney, Randy lue, co-founder of Sony Music and Capital Sports & Entertainment's disc jockey of events. Chalie Jones.

"each's John Grier night makes a point to Excess PR Entertainment's Heath Miller during the 'Help!' panel.

Pictured, from left, at the reception hosted by Billboard and the Garden for the opening night of Cream's three-night run are, from left, House of Blues executive VP Alex Hodges, Billboard co-executive editor Tamara Conniff, AEG Live CEO Randy Phillips, Billboard senior touring editor Ray Waddell and Concerts West CEO John Moglen.

Pictured at Madison Square Garden in New York at a reception hosted by Billboard and the Garden for the opening night of Cream's three-night run are, from left, House of Blues executive VP Alex Hodges, Billboard co-executive editor Tamara Conniff, AEG Live CEO Randy Phillips, Billboard senior touring editor Ray Waddell and Concerts West CEO John Moglen.

Keynote GCA guest speaker Wall, right, takes a moment to pose with AEG Live's Ray Waddell.
ROUND AND ROUND

Talk about changing horses in the middle of the stream: Track has learned that Mary J. Blige's next studio album, "The Breakthrough," will now arrive in time for the holiday rush. "Be Without You" is the first single from the Gefen album, which will land in stores Dec. 20.—instead of in February, as previously announced. Producers on the single include Kendu Isaacs and Bryan-Michael Cox.

"Reminisce," the Blige retrospective CD originally due Nov. 22 and later pushed to Dec. 6, is bumped back to at least spring. Blige, currently the Crest Healthy Smiles spokesperson, films the "Be Without You" video Nov. 7 in Los Angeles.

COVER GIRL

During his one-on-one interview with Madonna (see page 26), Track's fearless editor learned that Mrs. Guy Ritchie now has her sights set on directing movies. "I want to direct a film," she declares. She credits this newfound interest to the "great experience" she had working with director Jonas Akerlund on her new documentary, "I'm Going to Tell You a Secret.

Madonna says she was very involved in the film-making process, from preproduction and filming to editing and postproduction. "It's a lot harder than making a record," she acknowledges. "All the grading, color-temping, off- and on-line and special effects. Oy vey!"

COVER GIRL, PART TWO

Warner Bros. cannot be too thrilled. After keeping Madonna's new album, "Confessions on a Dance Floor," under lock and key, the major is now dealing with the fact that every track has found its way to peer-to-peer sites. Oy vey, indeed.

STILL THE BOSS

Diana Ross is in the studio recording a new album. She confirmed this Nov. 1 at a Paramount Home Entertainment party celebrating the special collector's edition DVD of "Lady Sings the Blues," the 1972 film in which she starred. She hopes to release the set by Mother's Day.

While the legendary singer did not divulge the label she is working with, she did say the album includes original songs. Ross' most recent project is a duet with Rod Stewart. "I've

VIRGIN TERRITORY

The revamping of Virgin Records is definitely under way. Executive VP of marketing Randy Miller has decided to leave the label when his contract expires in a few months. Sources stress that Miller made his decision prior to the Oct. 24 arrival of Jason Flom, who replaced Matt Serletic as chairman/CEO. It was Serletic who brought Miller to Virgin.

In other changes at the label, Flom has hired Steve T ramposch as senior director of A&R research, while Dean Serletic has exited as an A&R exec. Fellow A&R exec Josh Deutsch left shortly before Flom's arrival. Virgin has already announced the hiring of attorney J. Stk Kempler (see Executive Turntable, this page). Rumors continue to swirl that Flom hopes to bring in his former label GM, Lee Trink, who left the label following Flom's August departure as co-chairman/CEO of Atlantic Records Group.

GRAB A CRUSH ON YOU

Berry Gordy, Diana Ross and Billy Dee Williams, from left, attend the "Lady Sings the Blues" DVD release screening.

As for "Lady Sings the Blues" (due Nov. 8 on DVD), Ross said: "This film set the pace. It wasn't a B film. It was an A film, with a good story and good music from beginning to end. And Berry Gordy believed in me [for the role], which was pretty special.

Joining Ross on the "blue" carpet prior to a screening of the movie on the Paramount lot were Motown founder Gordy (the film's executive producer), co-star Billy Dee Williams, co-writer Suzanne dePasse and singer/songwriter Smokey Robinson.

During a post-screening performance, Robinson sang the lyrics he penned for the film's theme song, "Happy," by score composer Michel Legrand. It was the first time Robinson performed the song. By the time he shared the lyrics with Gordy, the film had been completed.

Reflecting on the "Lady" legacy, Gordy called the film "a labor of love, passion and war for all of us.

LOCKE DOWN

Kimberly Locke's sophomore Curb album, "Based on a True Story," should arrive in March. From what Track hears, lead single "Supawoman" will be delivered to R&B/tip-hop and top 40 radio in January. Track also hears that the singer has extended and expanded her partnership with producer Lance Bryant, which will sell Locke's new CD in all its stores.
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