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Turns Jail Time Into
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>P.27
KEYSHIA COLE

CERTIFIED GOLD DEBUT ALBUM "THE WAY IT IS"

TOP SELLING NEW FEMALE R&B ARTIST OF 2005
* 3 Vibe Award Nominations
* #1 Video at Vibe - "I Should Have Cheated"
* Top 5 ringtone sales - "I Should Have Cheated"
* Top 5 (and gaining) at Urban radio - "I Should Have Cheated"
* Top 10 album on Billboard R&B/Hip-Hop Chart

TUNE INTO VIBE AWARDS TO SEE KEYSHIA PERFORM "I SHOULD HAVE CHEATED"
TUESDAY, NOVEMBER 15TH ON UPN

Executive Producers: Ron Fair, Manny Halley, and Keyshia Cole
"I Should Have Cheated"
Produced by: Daron Jones and Ron Fair / Written by: Daron Jones and Q. Parker
Mixed by: Ron Fair and Tal Herzberg / Management: Arthur Spivak for The Firm

AM RECORDS
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NOVEMBER 19, 2005 | www.billboard.biz | 3
It is not easy being a country music fan in New York City.

We lost our last dedicated country music station in 2002. Many of the major tours hit the market and readers rarely give country CDs much visibility.

There was a time when it was a privilege to be a country fan in the Big Apple. Clubs like the Lone Star Cafe and Tramps would regularly let us get up close and almost personal with top country talent. But without a radio station to promote their shows, those venues now belong to the ages.

The Bottom Line, which presented legendary country artists like Tammy Wynette, has faded into the sunset.

That is why a new deal for the Country Music Assn. to stage its annual CMA Awards in New York this year. The Nov. 15 show at Madison Square Garden—

and the many surrounding events—should remind all segments of the business that country can rock the city.

It should come as no surprise. Although many major markets are clear of the metro area, those that opt for shows here are met with open arms.

In recent memory, Tim McGraw and Faith Hill have sold out the Garden, as did the Hank Williams Jr./Kid Rock pairing.

Dolly Parton packed the house at Radio City Music Hall and Garth Brooks drew perhaps the biggest crowd ever in Central Park. The likes of Toby Keith and Kenny Chesney have no problem filling the sheds in the surrounding counties.

In the Big Apple, the New York area accounts for 2.6% of all country sales, making it the No. 2 country market. Sure enough, the CMA show at the Garden is a hit, having sold every seat made available to the general public—at $254.50 a pop. Similarly, the multi-artist Grand Ole Opry celebration at Carnegie Hall the night before was a sellout at $100 per seat.

Isn’t it time for country to get back on the New York radio dial? Sure, New York gets to see a steady dose of country via XM and Sirius, but those barriers can’t capture the sense of community that exists among the Apple’s long-deprived country fans.

Granted, you could walk around Manhattan all week and not see a single Soul ring on a pair of jeans, but that does not mean we do not crave country.

For the next week, the “C” is NYC. It will stand for country. Let’s hope we get past this “initial” visit and keep country on the Big Apple agenda.

BY JOSH RABINOWITZ

It is just a matter of time. It could be months, maybe a year, but eventually an original tune, recorded and created specifically for the audience, will become the best-selling song in the United States.

Said song will be heard on a prime-time TV spot bolstered by a heavy media buy. The hook of this tune will lodge itself in the auditory and cognitive regions of our brains, where it will remain up and present.

Unlike the classic jingles of yesteryear, this tune will be known as the “Brand X” song (maybe it will be Apple Computer or Gap or Panasonic), but it will not mention the brand, nor the product.

And unlike “Pink Moon” by Nick Drake, used memorably in a Volkswagen spot or “Days Gone By” by Dirty Vegas, used by Mitsubishi, or “Hey Mama” by Black Eyed Peas, used by iPod, this tune (and others to follow) will be owned, not rented, by the brand.

Additionally, the song will be available as a paid download from the brand’s Web site, as prompted during the spot.

Some of the best directors today produce only very good commercials. What is to stop a top band from producing only very good “jingles” — but without the traditional middleman, the record industry?

As we all take for granted, advertising is the underwriter for much popular culture. Our attention to TV, movies, radio, print and, increasingly, the Internet, is paid for by advertisers.

But advertising’s existence on TV is being challenged. Consumers have the power to filter out ads with TiVo and other time-shifting devices. Thus, the onus is on the advertiser to be more entertaining, more meaningful, more connected, more ‘better’ for the discerning viewer.

The licensing of music as a nice fix for an industry that is trying to prevent people from avoiding its messages. But the ad industry needs to put forth better ideas and better, ‘brand ownable’ music, to keep people’s attention.

To achieve that mission, brands need to attain as much ownership of a song as possible. Why rent cachet when you can own it?

It seems to me the best-case scenario is to create a great original song or track for an ad as a work for hire (which is the standard practice anyway), but with the brand—not a label—owning the rights.

For artists and writers, it is a win-win to affiliate themselves with brands as a and with its huge population broadcast advertising, there are myriad ways to get their music to people through the cross-promotional and integrated marketing expertise of these brands.

The labels have taken a shine to TV as one of the main ways for their artists to reach people. The music industry these days seems to be employing more and more marketing, branding and new-media folks. People are those who do not talk about music as music, but music as content.

At the same time, a director of music at a large ad agency, I see a migration of music-focused industry people to my doorstep, where they hope to make ‘real’ music, because the record companies do not seem to be doing so—or at least not that is what these music people tell me.

All these forces point to great songs coming out of brands. But it must be about the concept first, and not the music. Yes, a song can be the seed for an idea, but more times than not, the song needs to enhance an idea—just as original music can enhance a film soundtrack.

When it is done correctly, it provides a foundation that is compelling, irresistible and persuasive all at once.

That is what artists need to know, that is what brands need to remember.

And that is how a jingle can replace the single.

John Rabinowitz is senior VP/deputy director of music at ad agency Grey Worldwide.
Dear Ketel One Drinker

Ketel One makes the perfect gift for all your friends and relatives this holiday season (especially the ones you’re likely to be visiting).
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P2Ps Search For Life

After Grokster Settlement, Illicit Networks Must Pay Up, Revamp

Armed with a Supreme Court victory and a precedent-setting, $50 million settlement deal with Grokster, the entertainment industry is now ready to drop the hammer on many peer-to-peer network profiteers.

P2P companies that the major labels and music publishers are not yet sure face a Nov. 30 deadline to submit a settlement plan to the Recording Industry Assn. of America to avoid legal action, sources say.

Meanwhile, eDonkey, Bearshare, Warez, Blubster, Direct Connect, 1zib and Filetopia are all among the potential RIAA targets. To avoid litigation, all face hefty settlement bills in line with Grokster’s pre-existing distribution of their software is no longer an option.

Grokster set the stage for a chain reaction when it agreed to end its 4-year-old piracy battle with the nation’s major record companies, motion picture studios and music publishers.

The network claims an active user base of 1 million-plus file swappers and has software installed on some 10 million desktops. The settlement requires the company, its alias, Swapper; and principal owners Daniel Rung, Matthew Rung and Michael Rung to immediately stop distributing P2P software. The entertainment industry parties have up to 20 years to collect their money.

The deal also includes a permanent injunction prohibiting Grokster from engaging in any direct or indirect infringement of copyrighted works. Finally, the judgment requires the Grokster parties to pay $50 million, less any amount they may be liable for in a separate suit that publishers filed against them.

Based on the Grokster template, the other P2P operators have already settled along similar lines or are preparing to do so. These settlements provide the impetus for the software to be removed from the Internet.

Sony BMG’s Copy Protection Incites Global Controversy

Legal sharks are circling Sony BMG Music Entertainment’s growing CD copy-protection controversy.

Mounting allegations from consumers and security experts that the major label’s software is spyware-esque is grabbing the attention of groups like the Electronic Frontier Foundation and the Assn. for Freedom in Electronic Interactive Communications—Electronic Frontiers Italy (known as ALCEI-EFI) in Europe.

Elsewhere, one class action has already been filed against Sony BMG and Billboard has learned, two others may be pending.

All of these investigations and procedural moves should ultimately bear out whether Sony BMG and its digital rights management partner First 4 Internet broke laws by failing to properly disclose to consumers how the technology behaves.

“We’re looking at those theories,” says Fred von Lohmann, a senior staff attorney with the EFF. “The key question is whether this was adequately disclosed to users.”

Before allowing computer playback, copy-protected discs require consumers to agree to install a DRM program that sets rules for how the music can be used. But critics say the electronic consent form Sony BMG provides with the software may not be explicit enough and that Sony BMG and First 4 Internet are not doing enough to help users safely and easily uninstall the software.

So far, Sony BMG has declined to list which of its copy-protected CDs utilize the First 4 Internet technology in question. But according to those familiar with the major label’s DRM decisions, the list includes heavy hitters like Ricky Martin, Amerie and Ne-Yo.

Von Lohmann says that if the technology behaves in unauthorized ways, Sony BMG may be liable under the federal Computer Fraud and Abuse Act, as well as under like-minded state laws, which could draw action.
P2P SITES (cont.)

RealNetworks, iMesh and Napster could distribute their services through reformed P2Ps.

Sony BMG (cont.)

from >>p7

from various attorneys general. Indeed, a class action was filed Nov. 1 against Sony BMG for California consumers in the Los Angeles Superior Court. The suit alleges that Sony's software violates California statutes including the Consumer Legal Remedies Act, the Consumer Protection Against Computer Spyware Act and the California unfair competition law, and includes allegations of fraud, false advertising, trespass, and violation of laws prohibiting malware and unauthorized computer tampering.

New York attorney Scott Kamenow wants to file a federal class action within days for all U.S. consumers harmed or potentially harmed by the DRM. And attorney Robert Green of San Francisco firm Green Welling is also preparing a class action against the music giant. Legal watchers suggest the issue may also trigger interest from agencies like the Federal Trade Commission for false advertising associated with improper disclosure.

Similar complaints are brewing in Europe, where the ACELI-EFI reportedly filed a complaint Nov. 4 to the Guardia Di Finanza, a special Italian police force under the Ministry of the Economy and Finance, charging that Sony BMG's DRM runs afoul of Italian cyber laws. The group is expected to file a similar complaint with the European Union.

Further fueling the fire, technology security firm Computer Associates on Nov. 7 formally classified First 4 Internet's XCP DRM software as spyware, followed by the announcement, two days later, that competitor Symantec was declaring the First 4 Internet DRM to be a security risk.

A report from Computer Associates' Trust security management division claimed that the technology sent user Internet protocol addresses and music usage data back to Sony BMG without consent. Computer Associates says it will begin searching for and removing XCP with its anti-spyware software, starting Nov. 12.

Sony BMG declined to comment, but Sony BMG president of global digital business Thomas Hesse tells NPR Nov. 4 that the company does not collect user data.

In the meantime, concerns voiced by security experts that the technology could be exploited for other purposes have been confirmed. Online gamers are using the DRM to help them cheat at "World of Warcraft" from Blizzard Entertainment, a division of Vivendi Universal Games. On message boards, hackers are outlining how to use the cloaking aspects of the Sony BMG DRM to hide from anti-cheating software built into the game.

At press time, at least one computer security company, Sophos, claimed to have identified a Trojan horse—a form of malware that can hide in a computer, creating an open port for others to access—that was exploiting Sony BMG's DRM.

"Sony thought they would help stop music piracy," Sophos senior security analyst Gregg Mastoras says. "But it's opened a vulnerability that hackers have exploited.

Security issues aside, critics of the copy-protection technology argue that the stealthy nature of the technology may be the most disruptive aspect of Sony BMG's DRM.

Software developer/computer security expert Mark Russinovich—who first raised the issue with an Oct. 31 blog post outlining his problems with a copy-protected version of "Get Right With The Man" by Columbia's Van Zant—points out that the Sony BMG program could cause a computer to crash in ways that would be very difficult for users to diagnose because the software is hiding itself. He also notes that although he went through the formal uninstall request via Sony BMG's Web site, he is yet to receive instructions on how to remove the software. Billboard conducted a similar test, navigating through required multiple e-mail requests, and is also yet to receive uninstall instructions.

"The only motivation I can see for this is that Sony hopes you'll give up somewhere in the process and leave their DRM software on your system," Russinovich says.

Sony BMG executives justify the need for copy-protection technology with NPD Group data that suggests consumers acquire an average of almost 30% of their music annually by burning and ripping CDs. Additional reporting by Susan Butler in New York and Mark Worden in Milan.
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Reggaetón Seeks New Daddy

MIAMI—Reggaeton has produced a lot of hype, but very few hit artists. The genre’s rise to prominence was built on the success of Puerto Rico’s Daddy Yankee, along with many compilations and singles. And did we mention Daddy Yankee?

It appears that make-it-or-break-it time has finally come, however. In the next several months, labels and key reggaetón acts will release state-side debuts or single-artist albums. Their success—or lack thereof—will determine whether reggaetón is fertile ground for career acts or simply a Daddy Yankee sales anomaly.

The most-anticipated releases have been pushed to early 2006, including Tego Calderón’s debut on Atlantic Records. Hector “El Father’s” solo album on ColdStar and Don Omar’s solo set on Machete/VI. All three are core reggaetón artists expected to have mainstream appeal.

Don Omar and Hector “El Father” will prop their profiles with additional releases, both due Dec. 6. Don Omar will issue a greatest-hits collection with English remixes titled “The Hit Man,” and Hector “El Father” plans “El Rompedizcoteas,” a set of collaborations with English-language acts released on Jay-Z’s Roc La Familia imprint.

Meanwhile, newcomers are kicking off reggaetón’s launch parade. The biggest buzz revolves around Wisin & Yandel, whose Nov. 8 Machete Music release “Pa’l Mundo” initially shipped 200,000 copies; Wisin & Yandel heated up radio for months with “Rácala,” which peaked at No. 2 on the Hot Latin Songs chart and appeared on the hot-selling “Más Flow 2” compilation. A new version featuring Ja Rule is included on “Pa’l Mundo.”

“All our eyes are set on this album,” Machete label manager Carolina Aréneas says.

So, where is the future of reggaetón? The most-likely candidates for major success include Wisin & Yandel, Daddy Yankee and Don Omar, but few will deny that the genre’s growth will require the kind of major-label support that is lacking. Thus far, the genre’s biggest hits have come from compilations, including “Más Flow” and “Más Flow 2” under the banner of production team Luny Tunes.

“Stateside, the core artists of this reggaetón movement haven’t had new product released,” Clear Channel senior VP for Hispanic radio Alfredo Alonso says.

As a result, many of the Clear Channel “urban”-formatted stations—launched as part of a corporate initiative to better serve the Hispanic population—have evolved from playing reggaetón almost exclusively to including other genres that can fill the blanks.

DFW’s WOAI, for example, has paired its reggaetón programming with hip-hop, and XHTTI’s programming schedule includes the hits of Wisin & Yandel and Daddy Yankee.

Meanwhile, the genre’s biggest breakthrough has come from YouTube and Myspace, where artists can gain exposure fast and free. The genre’s biggest hits have come from compilations, including “Más Flow” and “Más Flow 2” under the banner of production team Luny Tunes.

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Congratulations to all the nominees and winners!

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Presenters: Alison Goldfrapp, Anastacia, Brittany Murphy, Craig David, Diego Luna, Gael Garcia Bernal, Jared Leto, John Legend, Luis Figo, Nelly Furtado, Nuno Gomez, Sean Paul, Shaggy, Sugababes and t.A.T.u., plus all the labels and management.
Latin Grammys A TV Hit
Switch To Spanish Network Pays Off With Boost In Viewership

LOS ANGELES—The Latin Grammy Awards gambled big, and won bigger. The Latin Recording Academy moved this year’s show from CBS to Univision, a Spanish-language network. The Nov. 3 telecast garnered the awards show’s highest viewership in five years.

According to Nielsen’s Hispanic Television Index, 5.1 million viewers tuned in, more than 50% above the 3.3 million who watched it on CBS in 2004. This number does not take into account non-Hispanic viewers who might have watched.

Univision’s broadcast was more successful than any other on CBS since the inaugural Latin Grammys in 2000, which was watched by more than 7 million viewers.

The big winners of the night included Colombian singer/songwriter Juanes, who took home three awards, including best rock album (solo performer), and Spanish singer/songwriter Alejandro Sanz, who won for song and record of the year.

Most of the performers—who traditionally get the bulk of the benefit from award show exposure—got a sales boost during the first four days following the broadcast, according to Nielsen SoundScan.

The biggest gainer was newcomer Bebe, a five-time nominee and best new artist winner, who performed her single “Malo.” Her album, “Pauza Telenus” (EMI/Televisa), which did not crack the Billboard Latin sales charts when it debuted in August 2004, was released Oct. 25 in anticipation of the Latin Grammys (Billboard, Oct. 29). It debuted at No. 25 on the Top Latin Albums chart with nearly 2,500 scans.

The only comparable impact was that of the Latin Grammy compilation, released by Univision Music Group, which debuted at No. 33.

The two other biggest gainers were Laura Pausini, whose “Escucha Atenas” (Warner) reentered the chart at No. 37 and Inotable, whose album “X” leaped 46-24. Both jumped by more than 800 scans. Regarde production’s Luly Tunes also saw sales rise for two of its albums.

Labels have learned to look for sales spikes in the nearly 100 other countries where the show airs. Some performances are even orchestrated with dual audiences in mind.

Last year, for example, Marco Antonio Solís used a pop performance on the Grammys to expand his fan base in South America, where his romantic Mexican grupo is less popular.

Also, saw sales rise for two U.S. labels. The biggest gainer was Atlantic Records Group and Warner Bros. Records for digital releases. “The idea is to try to get the artist to a physical CD,” Holzman says.

Cordless plans to aggressively market its artists online through social networking sites and other digital music-related services.

The label starts with six acts: Jihad Jerry & The Evil-doers, Breakup Breakdown, Dangerous Muse, Nozzles, Koishi & Hush and Humanwire. Their music is available through digital retailers and the cordless.com Web site.

Fiber says Cordless looks to build its roster to a dozen artists by next year.

HARRY FOX WEB SITE EXPEDITES LICENSING

NEW YORK—The Harry Fox Agency has unveiled new Web-based tools designed to streamline its licensing process.

The technology allows indie artists to get licenses for permanent downloads of cover recordings, also companies selling substantial numbers of CDs can digitally sign mechanical licenses in minutes.

The tools are the latest addition to HFA’s multimillion-dollar technology upgrade that offers three tiers of licensing services (Billboard, April 9). Songfile on the HFA Web site is for anyone—including unsigned artists, indie labels and online services—with plans to sell up to 2,500 copies of recorded compositions controlled by the agency’s 27,000 publisher members worldwide. eMechanical is for companies that sell more than 2,500 copies and have an HFA account. POLJR is for bulk licensing.

Before the new version of Songfile was launched Oct. 31, there was no cost-effective system to process a large number of requests for sales of relatively few downloads or CDs. “Harry Fox told us two years ago that they just weren’t able to handle digital licenses for small, independent artists,” CD Baby founder Derek Sivers says. “We hired some copyright lawyers to teach us about section 115 of the Copyright Act—the compulsory section—and to write up a paper teaching artists how to use it.”

This is a tricky process; through the Copyright Office that also requires those securing licenses to send monthly sales statements to publishers. Songfile now offers digital phonorecord delivery (DPD) and mechanical licenses to those willing to pay for a minimum of 150 permanent downloads or 500 physical units by credit card—without any obligation to file accounting statements. If a song is not listed in the HFA database, there is a link to request additional information. HFA charges a Songfile processing fee ranging from $8 to $10 per song. Users may request multiple licenses by adding the songs to a shopping cart.

“We needed to adopt established e-commerce principles,” HFA president/CEO Gary Chugin says. “Our whole intent was to make the process easier.”

For companies using eMechanical, e-signatures are now available. This is intended to eliminate many inefficiencies caused by paper licenses. For example, EMI Music processes more than 50,000 U.S. mechanical and DPD licenses per year, says Nick Lodge, senior VP of financial services for EMI Music North America. Sending paper licenses between EMI and HFA for signatures resulted in delays and less control over the paperwork.

“Now we don’t have a massive pile of papers to sign,” Lodge says. “There is better control over the licenses and a process that won’t break down.”
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Music Subscription Services Struggle To Stand Alone

The future of the stand-alone music subscription service appears to be in question.

In the last month, America Online acquired digital-music subscription service MusicNow to replace its existing MusicNet@AOL. Napster unveiled plans to reinvent itself as an ad-supported online music portal. Rhapsody jumped in bed with former nemesis Microsoft. And any minute now, Virgin Digital is expected to announce significant upgrades to its online music service.

Each development underscores the economic realities of the music subscription business: providers scrambling to adopt new revenue streams and business models to stay afloat. For subscription services, there is still no decent competition for Apple Computer’s iPod, music licensing fees remain high and customer-acquisition costs are still too great.

“We were never going to be in a position as a stand-alone entity to drive the traffic we needed to become a really profitable, viable entity,” says Greg Rudin, VP of marketing and business development for MusicNow.

For starters, subscription services are a difficult concept to communicate, often requiring free trials to illustrate their benefit. Unlike heavily trafficked portals AOL, MSN and Yahoo, stand-alone services like Rhapsody, Napster and MusicNow have to gen-

‘The labels have contributed to the slower growth of subscriptions by high pricing. Every dollar we send them is a dollar less we have to educate consumers.’

—CHRIS GOROG, NAPSTER

scribe revenue is siphoned by music licensing fees of one form or another, credit transaction costs and other over-

head expenses.

“The labels have contributed to the slower growth of subscriptions by high pricing.” Napster CEO Chris Gorog says. “Every dollar we send them during this startup phase is a dollar less we have to educate consumers.”

Amid such concerns, there is a circling of the wagons. Integrating into the AOL Music portal puts MusicNow in front of 20 million visitors per month. Rhapsody’s deal with MSN links it to any music-related MSN Search query, and the service is featured on the front page of the MSN Music Store.

Napster, meanwhile, is taking a different tack by creating a free online music portal supported by ad sales. Its marketing efforts drive 2.3 million visitors to its Web site per month, but it has attracted only 448,000 subscribers.

“We clearly need to do more with that,” Gorog says. For the most recent fiscal quarter, ending Sept. 30, Napster reported net losses of $13.6 million; its cash and equivalents assets were $68 million, down from $135 million the previous quarter.

But even if each of these subscription services makes the right moves, their greatest hurdle is the one over which they have the least control—devices. The only digital music innovation to generate consumer excitement remains the iPod.

“They need a successful device that works really easy and people talk about how great it is,” Piper Jaffray’s Munster says. “The population of Windows-based MP3 players are nonexistent, and because of that there hasn’t been a demand for Windows-based music services.”

While the number of devices supporting portable subscriptions has increased, the process of transferring music from subscription services to these devices is still slow and clunky. At its Nov. 3 Analyst Day event, Samsung Electronics said it plans to provide more technical support to digital music stores to make the procedure easier and faster.

“It’s not going to be in the next year,” Munster predicts. “In the near term, over the next several years, it’s still going to be a very difficult business.”
THREE SUCCESS STORIES. ONE THING IN COMMON.

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Galaxy (dance). on division achieves our ($21.8 books division Group U.K. counterfeiting. pressing Welcomes the Department of Culture, Geldof is a 40-year veteran of the live music industry. Geldof is a musician/humanitarian. —Emmanuel Legrand

NAVIN TAKES MPA ROLE

U.K. music industry veteran Stephen Navin has been named CEO of trade body The Music Publishers Assn. Effective in January, Navin will step into the London-based position that Sarah Faulder held until this month. The latter is taking a dual Paris-based and non core board commission to the International Bureau of Mechanical Rights Societies and senior consultant with the International Confederation of Societies of Authors and Composers. Lawyer Navin was most recently the adviser on music and creative industries to the United Kingdom’s Department of Culture, Media and Sport. His entertainment industry experience spans three decades, during which he has held roles as BMG Europe VP of operations and V2 Music Group CEO. —Lars Brandle

IFPI PRAISES EC WARNING

The International Federation of the Phonographic Industry welcomes a European Commission report that contains piracy warnings for Romania and Bulgaria. The two eastern European countries have applied to join the European Union and could be accepted by Jan. 1, 2007. The EC, which is the EU’s executive authority, has issued a monitoring report warning that the two countries have to take "immediate action" in fighting piracy and corruption if they still hope to meet the 2007 schedule. The EC report underlines long-held record industry misgivings about the two countries. “We have long been pressing the commission to ensure that blatant shortcomings in intellectual property enforcement in Bulgaria and Romania are dealt with,” IFPI regional director for Europe Frances Moore says. The report claims that neither country yet possesses sufficient border infrastructure to cope with piracy or counterfeiting. EU governments could delay accession if Romania and Bulgaria fail to make adequate progress. —Leo Cendrowicz

CHRYSALIS SELLS BOOK ARM

U.K.-based independent music/media firm Chrysalis Group is disposing of its loss-making book publishing division through a management buyout. Chrysalis has reached an agreement with startup Anova Books to spin off its non-core books unit for £12.5 million ($21.8 million). Anova Books is led by Chrysalis Books CEO Robin Wood and his senior managers from the division. “This is a logical step and non-core book division achieves our objective of focusing Chrysalis Group on our core radio and music businesses,” Chrysalis CEO Richard Huntingford said in a statement. Chrysalis radio assets include stations Heart (AC) and Galaxy (dance). Its music division encompasses label Echo and publishing unit Chrysalis Music. —Lars Brandle

GLOBAL 

BY LARRY LEBLANC

Community Service

Canadian Company Pegs Acts’ Official Web Sites For Revenue

TORONTO—Canadian Web strategist Kevin Leflar seeks to extend the value of his music clients’ brands by reaching out to their communities. What makes his approach distinctive is that his 6-year-old Toronto-based firm, Official Community, offers a full online package.

Official Community sites include chat and message boards, lyrics, biographies, tour information, media archives, discussion forums and online exclusives. Sites can also offer CDs and other merchandise as well as presale tickets for tour dates.

Leflar says that what distinguishes Official Community sites from those such as myspace.com, which allow fans to interact with each other, is the difference in scope. “We build communities around the official Web sites of established recording artists,” he explains. “People talk about having a community Web site. What they usually have is a discussion board that is poorly moderated or unmoderated. MySpace is a bunch of young people sharing content and buddy lists. To describe that as a community is a stretch.”

Leflar’s company already oversees e-businesses for such Canadian acts as Blue Rodeo, Great Big Sea, Triumph and George Canyon, as well as such international acts as the Cranberries, Ziggy Marley, David Sanborn and the Buddy Holly estate.

For its work, the company—which can also oversee digital distribution rights for acts internationally—

NEW INGREDIENTS SPICE UP MTV Europe Show

LISBON, Portugal—MTV Networks Europe introduced elements to its Nov. 3 Europe Music Awards show here that it hopes will broaden the scope of the annual gala going forward.

In particular, the Pan-European broadcaster ratcheted up the application of wireless technology for delivering branded content from the event. Cell-phone users were given access to backstage images and breaking news from the show.

“The whole point of it is to extend our 360-degree experience,” MTV Europe president Brent Hansen says. “Digital technology presents another opportunity for us to extend our brand and to be credible in the eyes of the audience—who can get music information from so many different sources.”

The event also inaugurated the category of best African act. Nominees for that award performed at a Nov. 2 function in Lisbon for MTV and record label executives, hosted by MTV Networks International president Bill Roedy.

This was the first year that artists were asked to perform at the pre-awards event. The showcasing of African acts, MTV Networks Africa GM/VP Alex Okosi says, “is testament to how much support the organization wants to put forward to make sure its goals are accomplished.” African channel MTV base launched last April (Billboard, March 5).

The African winner was Nigerian R&B artist 2-Face (Idibia). He says the innovation represents “a big opening for the new generation of African artists.”

Label executives in Africa hope the award will boost their business. Johannesburg-based Giant Steps senior label manager Maria Kounlakis says MTV base’s effectiveness as a marketing tool is difficult to judge, as it is still in its early days. “But it exists, and the fact that the link is there helps bring Africa closer,” she says. Giant Steps is a Sony BMG Music Entertainment Africa imprint that develops local artists.

Paradise phone act Coldplay won for best song (“Speed of Sound”) and best U.K. & Ireland act. Green Day was named best rock act, and its Reprise set ‘American Idiot’ was best album. Both acts performed at the show, as did Madonna, Foo Fighters, Black Eyed Peas and others.

The MTV event, now in its 12th year, was broadcast live on MTV feeds in Europe, Asia, Latin America and the United States.

Executives say participation in the event is a boon for artists. However, London-based Warner Music International executive VP of marketing John Reid points out that its Pan-European reach makes immediate impact difficult to measure. “You’re not looking at one chart to see an uptake in sales the following week,” he says.

But, Reid adds, “You get a bang from the show which can last three months.”

This year’s host was British comedian Sacha Baron Cohen (best-known for his Ali G alter...
Canadian artist GEORGE CANYON’s online presence is overseen by Official Community.

Canadian artist George Canyon’s online presence is overseen by Official Community.

Our cost structure (for CDs and T-shirts) is Canadian but we bill in American dollars, euros and pound sterling," Leflar says. "We drop packages every day in the post in Vermont to ship within the U.S. We ship overnight to the U.K. for Europe. We outsource warehousing with (distributors) MyMusic in Ottawa and Entertainment One in Toronto."

While Official Community operates with a staff of 15 full-time employees, much of the work on Web sites is handled by volunteers—different for each client. "We have hundreds of people putting in a regular scheduled effort toward site content," Leflar says. "The work flow comes to people here who make sure it goes online and looks good."

In essence, Leflar says the Web sites are by and about the community’s membership. "We look for fairly committed fans who are using the Web as part of their life, and then we connect them to each other," he says.

"There are companies doing an aspect of what they do but not all of it," says Great Big Sea manager Louis Thomas, president of Sonic Entertainment Group in Halifax, Nova Scotia. "We’d have to hire four people to cover what they do."

With the launch of digital music stores in Argentina before year’s end, the recording industry there is aggressively attacking illegal downloads.

Last month, Argentine record industry trade body Capif launched a series of legal actions against local phone company Telefónica, accusing it of promoting illegal music downloads via its new broadband service, Speedy.

Capif also joined the International Federation of the Phonographic Industry awareness campaign of online messaging to Kanza users about illegal downloading and its repercussions.

"We are only now joining the IFPI initiative because we felt there was no sense in launching a major communications campaign if people couldn’t download music legally," Capif director Gabriel Salcedo says.

By next month, Epsa Digital (a branch of indie label/distributor Epsa Music) and DBN (a distributor affiliated with retail chain Jenny) are expected to launch digital music stores.

The time is ripe for such online retail in Argentina, which is recovering from a three-year economic depression and now has the broadband infrastructure to support legal downloads.

According to a study by market consultancy Quarterly Consumer Research, 286 million tracks were illegally downloaded in Argentina last year. In major cities alone, 3 million homes reported purchasing music.

Of those, 66% had access to the Internet, with 24% of them downloading music.

While this availability has accelerated the development of online music stores, it has also had unintended results. Telefónica’s promotional campaign for Speedy promised quick music downloads. The problem was that there was no music to legally download.

Argentina’s record industry has asked for reimbursement equal to the value of the Speedy campaign, which sources place at more than $500,000. The case is in mediation, as mandated by Argentine law. It could go to court if no agreement is reached.

More than money, Salcedo says, Capif wants Telefónica to design an equally massive campaign promoting legal downloads.

The company did not reply to requests for comment.

"Their message was contrary to what we’re trying to promote in the market," says Iván Talkowski, project leader for Epsa Digital.

Talkowski says Epsa will have content from indie and multi-nationals. Each track will sell for three Argentine pesos ($1). The Epsa system is compatible with Windows Media Player.

For the first year, Talkowski says, he expects modest sales, in the “tens of thousands of tracks.”

"It will take several semesters before the market really reacts," he says. "But we have to be there."

MADONNA opened the 2005 MTV Europe Music Awards show in Lisbon with a performance of current single ‘Hung Up.’

MADONNA opened the 2005 MTV Europe Music Awards show in Lisbon with a performance of current single ‘Hung Up.’

LONDON—EMI Music U.K. is making bold management moves at its Virgin imprint heralded by the appointment of Capitol president Keith Wozencroft to the presidency of Virgin Records U.K.

Tony Wadsworth, chairman/CEO of EMI Music U.K., says the aim of the changes is to grow the business by boosting the roster. "Virgin as a brand is well-respected in the music industry," he says. "Therefore I see no reason why we could not attract and develop creative artists and bring them to commercial success."

Some of the label’s problems, Wadsworth admits, come from an absence of leadership in the past months. Virgin was left without a managing director since Phillippe Ascoli returned to his native France earlier this year to start a joint venture with EMI.

With his promotion, Wozencroft will add day-to-day management of Virgin Records U.K. to a similar role with Capitol imprint EMI Records and Parlophone.

Wadsworth says it is pure coincidence that this appointment comes a few days after Jason Flom was brought in as chairman/CEO of Virgin Records U.S. "These are different situations," he says.

One of Wozencroft’s first tasks will be to find a new managing director for Virgin. Terry Fergale and Miles Leonard, the respective managing directors of EMI Records and Parlophone, will continue to report to Wozencroft.

"With Miles and Terry I have two strong heads and Virgin has a good team in place," Wozencroft says.

Wozencroft and Wadsworth say that the new managing director is more likely to come from outside the company. "It is clear that great MDs don’t grow on trees so we decided to involve Keith by expanding his role," Wadsworth says.

Further, he points out that "Virgin is more or less the same size as EMI Records and we intend to keep it that way. We have no plans to slash and burn."

Virgin’s roster includes Massive Attack, The Chemical Brothers, Placebo, The Thrills and Willy Mason. Despite "a couple of tough years" at Virgin, Wadsworth points to recent successes of the Rolling Stones, KT Tunstall and Joss Stone. The latter two are signed to Relentless, but Virgin provides marketing and promotion.

On the artistic side, Wozencroft says he doesn’t want to corner Virgin in any specific style or genre. "I very much believe in running broad music labels and having quality artists," he says.

Wozencroft joined EMI in August 1990 as a sales representative. Over the years, he has worked with such acts as Radiohead, Supergrass, Coldplay, Kylie Minogue and Gorillaz.
Holiday Releases Making Spirits Bright

MERCHANTS, HOME VIDEO EXECs LOOK FORWARD TO UPCOMING DVDS OF RECENT BOX-OFFICE HITS, CHRISTMAS CLASSICS

LOS ANGELES—In a year of steady but not stellar growth in DVD sales, the holidays will truly be a season of cheer.

Not only are box-office hits like "Star Wars—Episode III: Revenge of the Sith" (Lucasfilm/W20th Century Fox Home Entertainment), "Charlie the Chocolate Factory" (Warner Home Video) and "War of the Worlds" (Nov. 22 DreamWorks Home Entertainment) coming to DVD in the fourth quarter, but the release of Christmas-themed titles is expected to get cash registers ringing.

This year’s two main Christmas releases—"The Polar Express" (Nov. 22, WHV) and "Christmas With the Kranks" (Sony Pictures Home Entertainment)—will share the shelves with a host of new-to-DVD classic programming like "The Legend of Frosty the Snowman" (Classic Media) and a WHV slate including "Boys Town," "A Christmas Carol" (the 1938 version starring Reginald Owen and Gene Lockhart) and "Christmas in Connecticut."

"The sense we’re getting is that people are really looking for these titles this year," Mayo explains. "We will make a huge marketing statement."

Marketing campaigns for the major Christmas releases are certainly going to be big.

For example, two weeks after the release of "The Polar Express," a special float in New York’s Macy’s Thanksgiving Day Parade will feature Brian McKnight singing "Believe," a song performed by Josh Groban on the soundtrack.

In addition, the film—which features Tom Hanks in five roles—will be re-released to IMAX theaters that week. WHV VP of marketing Jim Wuthrich says, and the DVD will be promoted on packages of Land O’Lakes butter and Cap’N Crunch cereal. Inside the DVD package, consumers will find coupons for discounts on Duracell batteries.

"The very thing that we’re trying to do is to make sure people are aware of this campaign," Wuthrich says. "We want to make sure this is a very big campaign.

Classic Media will further enhance its release of "The Legend of Frosty the Snowman," an animated feature narrated by Burt Reynolds— with a TV, radio and print campaign, and partnerships with Frito Lay, LifeSavers, Keebler and Renuzit air fresheners.

Consumers who buy Lay’s products and a copy of the DVD can get a $3 mail-in rebate. Further, 7,000-8,000 stores will feature a special Lay’s display—what Mayo calls "retail theater"—with characters from the DVD.

Classic Media is also working with Columbia Records on a special offer associated with its 35th-anniversary edition of "Santa Claus Is Comin’ to Town." A new rendition of the theme song, recorded by Mariah Carey, will be free with the purchase of the DVD. Columbia is also featuring a video for the song on a new edition of Carey’s "Merry Christmas" album. Where possible, Mayo says, the album and DVD will be cross-promoted in stores.

Umixlt Push Gets Help From Billy Joel, Best Buy

A year into its campaign to establish the Umixlt brand, Webster Hall Records continues to market the so-called easy-to-use mixing technology to labels, merchants and consumers. But this holiday selling season may give the company the best chance to help Umixlt gain traction in the marketplace.

Sean McGarr, president of New York-based Webster Hall Records and Umixlt explains the software. "The consumer gets to have a studio experience with that artist. Up pops the mixing board and you can play and interact with your favorite artist and his songs," he says. "The two-track stereo masters never change [and are] always on the record."

Consumers access Umixlt features by placing the CD or DualDisc with Umixlt content into their computers. Umixlt provides listeners with eight stems, each isolating a different instrument or instrument groupings such as the vocal, the guitar, the drums, whatever is on the record. It also provides another 24 open tracks for consumers to use. Custom mixes can be stored as Windows Media files. In addition to the isolated stems, Umixlt also provides tape loops and beats. Umixlt software provides character icons that lead users through the technology.

A forthcoming Billy Joel boxed set, "My Lives: The Ultimate Career-Spanning Billy Joel Collection" (due Nov. 22), will feature the mixing technology on two songs, with the artist planning to promote Umixlt at live appearances. What is more, Best Buy, the music industry’s strongest marketing machine, has requested an exclusive on the Joel release, with four other tracks on the album to come with the technology.

Best Buy will heavily promote the title and its exclusive features during the holiday selling season, McGarr says.

In addition, Best Buy will have an exclusive holiday CD from Webster Hall, with each track of traditional Christmas music available with the Umixlt technology. That album will be featured three times in the chain’s circular during the holiday selling season and get endcap placement in December and January, McGarr says.

"So far, industry reaction is mixed. "It’s fantastic," says Tommy Boy CEO Tom Silverman, who wants to offer it on all the label’s titles. "It’s like giving a $49 software program with the album."

McGarr counters that actually, it’s like having a $600 mixing board on an $18 CD," he says. However you price it, "If you use it for all the things it can do, like your own mix, or doing a mash-up or using the karaoke functions, the value is ridiculous," Silverman says.

But another label exec sees a different use for Umixlt. "This will allow consumers to make their own ring tones," he says. "That eats into one of our revenue streams."

That assumes the consumer fully comprehends the technology. One executive wonders who besides DJs will want to use it. "So far, it’s under the consumer’s radar."

McGarr responds that Umixlt is just warming up its campaign to educate the consumer. He promises that when Joel tours he plans to give a series of "master class" lectures that will include discussion of Umixlt with demonstration of new mixes of his songs.

Umixlt is a joint venture between Webster Hall Records and Enterprise Goldenhawk. The latter was co-
Margins Shrink As CDs Vie With Other Media

With album sales not only down dramatically but still sliding, music merchants are looking at anything—from remerchandising to repricing—that might help stimulate sales.

As they do so, they wonder how the majors will respond to the slump. Album sales are down 9.6% so far this year, compared with the same period in 2004.

Because of consumer comparison shopping—not for individual CDs, but in terms of music versus other entertainment software—merchants are forced to price CDs so low that they provide even smaller profit margins than before, if that is possible.

Newbury Comics CEO Mike Dreese offers a list: “On Fiona Apple, we are getting an 11% profit margin; on Nickelback, 10 points; Seven Dust, 3.9% margin; Kanye West, 8% margin, and Green Day, 9% margin.

On the new Depeche Mode, we are showing costs of $11.51, making a 6% margin.

“This is not the biggest thing since sliced bread,” he says. “The majors’ titles are coming out at crazy costs. You almost wonder what planet these guys are on.”

“Something has got to be done to stimulate music sales,” another veteran industry executive at a wholesale account says. “And yet the major manufacturers, with the exception of the Universal Music Group, have been silent on the issue.”

The exec says the other majors should have made a move by midsummer, but they did not, so now “it’s important that they look at what they can do going forward.

For a while last month, accounts believed Sony BMG Music Entertainment Sales might come out with a modified version of Universal Music & Video Distribution’s JumpStart program. That is because Sony BMG distribution execs were asking questions similar to the ones UVMD asked before it implemented JumpStart.

However, sources familiar with the situation indicate that Sony BMG has no such plan; it was just taking a reading of the marketplace to see how the competitor’s policies are working, and looking at its own initiatives to see where improvements can be made. Likewise, executives at the other majors say they are gauging the market to see what changes need to be made in the coming year.

Meanwhile, many label execs still seem to think the answer to the industry’s problems lies in, as one sales type puts it, “teaching the consumer the value of the CD. We just haven’t done a good enough job on this.”

Maybe I am slow off the mark, but it seems to me that what is going on in the pricing of other entertainment formats matters more to the consumer than label executives’ justifications for the current CD pricing structure.

BANG FOR THE BUCK:

With the addition of Entertainment Distribution Co., Glenayre Technologies saw its revenue grow to $9.6 million for its fiscal third quarter, ending Sept. 30. That compares with $14.8 million for the previous third quarter, before Glenayre had acquired the music and video manufacturing and fulfillment company.

Universal Music Group sold the operations that are now EDC to Glenayre and remains EDC’s primary customer.

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Indie Resilience
Espy Music, Wixen Music Publishing Adapt To Challenges

Independent publishers can be so resilient. As the music industry shifts its business models, Espy Music and Wixen Music Publishing are shining examples of companies that continue to thrive while adjusting to the challenges of today.

"Over the last 30 years we've reinvented ourselves several times," Ronda Espy says. She and husband Kim Espy were based in Los Angeles for many years, working through Rob-A-Lew Music as well as Espy Music. Their major hits were written by Huey Lewis, Bonnie Raitt and Bruce Hornsby. These writers have since moved on, but some of their songs are still part of the catalog.

Last year Ronda and Kim moved to Austin. "We thought this would be kind of a winding down, but once we got here we found that it was energizing to be in the Austin area. We're working as hard or harder than we ever have, but it's with a different mind set.

When they first started out in the 1970s, Ronda says they spent a lot of face-time with people. Songwriters would come into their office, play new songs and ask their opinions. Then as publishers they traveled around Los Angeles. "You could spend every week at appointments playing music for producers, A&R guys—for people who were in the studio looking for outside material," she says.

For the Texas natives, moving to Austin gave them a momentary pause. "We worried that maybe some of our clients like Tower of Power would say, 'Well, they moved to Timbuktu.' But we didn't get one negative from anybody," Kim says. Today there is much less of a need to meet with people in person, so they can be located just about anywhere.

Although they primarily administer writers' catalogs, the Espys say they also look for other ways to promote music. Kim plans to begin searching next year for young Austin bands to help develop. Although record deals are hard to land, he sees the Internet as a place filled with opportunities.

The Espys already work with some Austin-based writers, including Grammy Award winner Ray Benson with Asleep at the Wheel, world-renowned fiddler Johnny Gimble and singer/pianist Marcia Ball. Other writers include Phil Everly, Eric Burdon and Ria Coolidge.

Ronda has also become more involved in music supervision, working with daughter Mandy Espy (Carmel Enterprises in Los Angeles) on an indie film expected next spring. "Music supervision gives us the first opportunity to look within our catalogs," Ronda says. "It's just more exposure for the catalog and it keeps us in the loop with other writers in the industry."

Randall Wixen with Calabasas, Calif.-based Wixen Music Publishing takes a different approach to administration, focusing primarily on the numbers. With more than a dozen employees, he looks for errors in royalty statements and has his "professional squeaky wheels" collect the differences.

"We go through statements very closely, and the errors pay for themselves," Wixen says. The disparity from what a songwriter has earned and the amount that has been paid is easier to exploit profitably (for a publisher) than generating new activity.

When record labels calculate mechanical royalties, for example, they may be rounding down a portion of a cent when they should be rounding up. "If we find one-tenth of a cent error on 30,000 records, administering for that writer (at a 10% administration fee) won't pay for itself. But on 14 million copies, and each rounded down one-tenth of a cent, [by label], there can be hundreds of thousands of dollars due."

As a result, Wixen says he typically represents songwriter/artist/publisher/copyright owner SARA BUTLER

Financial Firms See Payoff In Aging Stars

First, Bob Dylan signed on to have his music used in an ad campaign for health care and insurance company Kaiser Permanente.

Then, the Rolling Stones made a deal with mortgage company Ameriquest for a multiplatform campaign, including tour sponsorship, advertising and direct mail. Naturally, the band's new album, "A Bigger Bang," receives numerous props in the process.

As if on cue, Paul McCartney entered the spotlight, with a new album in tow ("Chaos and Creation in the Backyard"), and announced his highly integrated partnership with financial firm Fidelity Investments.

It may well be that 2005 goes down as the year that "planning for the future" institutions looked to reach aging baby boomers through age-appropriate rock stars.

"These are interesting choices that are qualitatively working," says Cheryl Swan-son, founder and president of Tonio, a brand strategy firm in New York. The campaigns work because they are "life-affirming, not life-ending," she adds. They deal with aging and financial planning, "two things that baby boomers don't want to deal with," she says.

For Patty Faveau, president of Redscout, a brand consulting company in New York, the campaigns work because they do not "scare the hell out of people." They are appealing and smart and generate a nostalgic response through visuals and music.

Sure, Mick Jagger appearing in a TV spot for Ameriquest or McCartney doing the same for Fidelity does not necessarily create a functional link between the band and brand. But it sure creates an emotional link, which can be a powerful and compelling selling tool.

Though it is too soon to tell how successful such campaigns are, Fidelity executive VP of marketing Claire Huang says that since the McCartney campaign's launch in early Sep-
tember, traffic on the company's Web site (fidelity.com) has sharply increased. "Early results show a high level of interest," she says.

McCartney appears in two TV spots in Fidelity's "This Is Paul" campaign. Both feature the same vintage footage, but each has a different piece of music (the classic "Band on the Run" and "Follow Me" from the new album).

In return, Fidelity is sponsoring McCartney's tour and promoting the artist on its Web site. Last month, they extended their marketing partnership with the formation of the Music Lives Foundation, which hopes to

Mike Martin

The Indies
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Punk Planet Realigns
Amid Money Woes, Influential Magazine Faces Uncertain Future

The indie community almost lost one of its most dedicated supporters this fall. After more than a decade in business, the editors of Chicago-based Punk Planet feared the magazine would be forced to shut its doors.

As most music and pop culture fans have discovered, Punk Planet, which covers social and political issues as well as music, has been forced to look to larger chains for newstand sales. As a result, options for small-press publications are minimal, given the recent closure of such outlets as Fine Print and Desert Moon Periodicals.

Punk Planet was making the switch this year from Sacramento, Calif.-based Mordam Records (now part of Lumberjack Mordam Music Group) to Big Top Newstand Services, part of the San Francisco-based nonprofit Independent Press Assn.

Punk Planet founder Dan Sinker says the magazine still uses Lumberjack Mordam for fulfillment, but with the smaller music retail landscape, sales from indie retailers were no longer enough to support the magazine. (Full disclosure: I used to contribute to Punk Planet.)

With the switch came a new payment schedule. Sinker says. Lumberjack Mordam had paid him 90 days after an issue's on-sale date, while IPA pays 90 days after the off-sale date, forcing Punk Planet to wait longer between payments and rack up $16,000-$20,000 in debt.

In mid-October, Sinker received a letter from the IPA that said payments would be late. "The letter was absolutely worded," Sinker says. "Were they telling me I was never going to get paid, or that I
Six Guys, Six Guitars 'In Harmony' is PALI

Featuring Special Guest Artists on CD 'In Harmony'
Auntie Genoa Keawe, Jay Kaua, John Keawe,
and respecting the great traditions
of Hawaiian music.

Six guys and six guitars is PALI, the soundtrack to your inner peace with a smile and a nod to the legends of Hawaiian music lore.

Look for upcoming dates and performances by musician founder Pali Tuan W. Ka'aihue, brothers Shepherd 'Shep' Paki Kawakami and Mark Kawakami, Dwayne Kanani Keomaka, John William Tanner, and Rory Lono.

New Beach, Different Boys
download tracks from 'In Harmony' at www.pali.net

For info about the band, upcoming venues and dates, contact quendrith@yahoo.com or visit www.pali.net.
Laughing Matters
Comedy Tours Are Big Business In Markets Of All Sizes

LOS ANGELES—Comedians today are laughing all the way to the bank.

Such stand-up artists as Larry the Cable Guy, Ron White and Dave Chappelle are generating millions out on the road, and their touring business is expected to continue booming.

Booking agents, managers, promoters and venue operators all say that comedy treks are one of the healthiest segments of the industry right now because of immense TV and radio support, the number of comedians playing markets of all sizes and the value-packed shows.

"I don't see an end in sight for the success of these shows," says Darrin Lashinsky, VP of Nashville-based Outback Concerts, promoter of Larry the Cable Guy. "People know these guys can pull it off live."

Adam Miller, GM of the Grove Theatre in Anaheim, Calif., says that comics account for about 15%-20% of the venue's overall programming, and he expects that to increase.

"It's a growth area because there is more exposure out there," Miller says. "The comics that really draw the numbers have a TV presence."

This year, 100 Larry the Cable Guy shows generated $17 million and were attended by 425,000, according to Billboard Boxscore.

Meanwhile, White dates have grossed more than $7 million and four Chappelle shows generated more than $838,000.

Lashinsky explains that heightened consumer interest in stand-up took off with the success of the Blue Collar Comedy Tour, featuring Jeff Foxworthy, Bill Engvall, Larry the Cable Guy and White.

Between 2000 and 2003, the Blue Collar Comedy Tour grossed more than $11.1 million and was attended by more than 329,000.

The tours also spawned two successful Warner Home Video DVDs—2003's Blue Collar Comedy Tour: The Movie and 2004's Blue Collar Comedy Tour: Rides Again. Both titles peaked at No. 8 on the Billboard Top DVD Sales chart.

The last few years have been noteworthy for Chappelle, whose Comedy Central sketch program "Chappelle's Show" earned top viewer attention. "Chappelle's Show—Season 1" on DVD has sold more than 3 million units, according to Nielsen SoundScan.

Dane Cook's CD/DVD set "Ratfink" (Comedy Central) made history this year by becoming the highest-selling comedy album ever at No. 4 on The Billboard 200. The set has scanned 354,000 units.

Comedy Central has been key in extending TV, DVD and CD success to the road, as has syndicated morning radio program "The Bob & Tom Show."

"More and more today, we're getting national support for our tours," Lashinsky says. He runs ads touting upcoming stand-up treks on both outlets.

Another tour getting strong TV advertising support is the ICM-booked "Que Locos" comedy package tour, featuring Mike Robbins, Armando Costa, Felipe Esparza, Gabriel Iglesias and Willy Barcena. The outing has been promoted on the TV show of the same name on the Spanish-language Galavision network.

John MacDonald, White's manager with MacDonald-Murray Management in Los Angeles, notes that fewer markets can be considered untapped because of bounteous TV exposure.

"Ron has been everywhere. For the last year and a half, he's been doing three cities a week, three weeks a month," MacDonald says. "Now that the Blue Collar movies are played constantly on Comedy Central, it's expanding a lot of the fan bases."

Comics are also amassing that expansion by buying in secondary or tertiary markets. "We don't have a 10-truck tour, so we can afford to take the show places," Lashinsky says. "Logistically, you can make it work in Wheeling, W.Va. Financially, the major music tours can't do that."

Comedians are also proving that bigger is not necessarily better. Most of the successful acts are performing in theaters in the 1,000- to 3,000-seat range even though they could sell out larger arenas.

"Comics have come up working in tight rooms and they feed into the crowd," MacDonald says, adding that White would rather do two nights in a 2,400-seat theater than one night at a 5,000-seat venue.

Fans are coming to these shows because comics are charging the right price. Lashinsky says most stand-up shows average $39.50, which he says is "at least $10 to $15 less than your average arena country show."

One of the downsides of successful stand-up theater shows today may be a growing lack of interest in small club shows.

"The bigger guys are doing well, but comedy clubs around the country are complaining because there aren't enough people below the theater level," MacDonald says. "Like any industry, there's part of it that is selling and parts that aren't."

As yet another Jägermeister Music tour rambles out of the gate, this metal mainstay solidifies its rare status in the touring industry.

The Jägermeister series—the new outfit features Disturbed, Corrosion of Conformity and Bloodsimple—has developed into a franchise that is enhanced by its talent, not defined by it.

Brand officials "really understand the relationship between music and the drink," says Rick Zeiler, director of marketing and brand development for Sidney Frank Importing, the U.S. distributor of Jäger. "We really don't advertise 'Go drink Jägermeister.' Instead, we tell people to experience a Jägermeister event and see for themselves what it's all about."

The first leg of the 32-date tour began Nov. 4-5 at the First Avenue in Minneapolis, and will wrap Dec. 22 at the Hard Rock Live in Baltimore. A second leg will hit some 20 cities early next year.

This is the tour's fifth year, and its seventh outing overall. The franchise began with Drowning Pool and Coal Chamber in 2000, and continued with tours by Saliva and (hed) PE, Slayer, Slipknot, Slayer again, then Alter Bridge.

Along the way, Jägermeister has become synonymous in many metalheads' minds with a hard rock tonic. Zeiler points out that his company's sponsorship efforts are not limited to hard rock but include more than 240 bands in all.

"It's cool, because the same people who listen to metal would never consider listening to classical music," Zeiler says.

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VEGOOSE LAYS GOLDEN EGG

The inaugural Vegoose festival, produced by Bonnaroo organizers A.C. Entertainment and Superfly Presents, drew about 4,000 people to concerts held Oct. 29-31 at Sam Boyd Stadium, Thomas & Mack Center and other venues in Las Vegas.

The festival wrapped Halloween night with Widespread Panic at Thomas & Mack and Ween at the Joint at the Hard Rock Hotel & Casino. "It went awesome, a great first-year event," Superfly president Jonathan Mayers says. "It was black and the first year is a great first step in creating a new brand."

The logistics of Vegoose—a metropolitan location with more than one venue—proved workable. "The event really ran smoothly, the city was happy, the venue was happy," Mayers says.

Other acts that appeared included Dave Matthews & Friends, Jack Johnson, Phil Lesh & Friends, Ryan Adams, the Meters, Trey Anastasio, the flaming Lips, String Cheese Incident, Blackalicious, Lynx Born and the Magic Numbers.

Mayers says he and the other organizers plan on returning to Las Vegas next year.

Bonnaroo organizers, who previously tried to extend the concept to a tour, that outing, dubbed Zoonia, failed because of poor ticket sales. A planned Bonnaroo Northeast event two years ago also fizzled.

Bonnaroo, on the other hand, has quickly become the top-grossing festival in the world, winning Billboard’s top festival award at the Roadwork ‘05 touring conference Oct. 25 in New York. A.C. Entertainment president Ashley Cappo accepted the award at the reception.

IN THE CLUTCH: Frank LoPresti, former VP of Clear Channel Entertainment/Music Festivals, has resigned from CCE’s Indianapolis based
to some of the other bands that we sponsor," Zeiler says. "These bands range from local cover bands to big-name acts like Slayer and HIM.

Jäger’s band sponsorship program places the Jäger brand behind developing acts and supplies them with customized promotional items like T-shirts, lighters and posters.

“Our budget has certainly grown over the years as our product and bottom line have increased," Zeiler says. “Each tour costs us in the neighborhood of $800,000-$1 million.” While the tours have all finished in the black, no money from ticket sales filters back to the brand or distributors. "We lose money on every tour we do," Zeiler says. "We’re not interested in making money through ticket sales. We’re in the beverage alcohol business, and we use music and these bands to be a marketing element for the brand.”

Promotional partners on the Jäger tours include Schecter Guitars, Peavey Electronics and Coffin Case guitar cases. "We really don’t actively look for sponsors," Zeiler says. "If they come to us and it makes sense for the tour, we try and cut a deal.

As in the past, Clear Channel Entertainment is the promoter-producer for the tour, spearheaded by CCE VP Rich Levy. "He helps negotiate the deals with the bands, chooses the appropriate venues and provides our company with valuable advice in the music field—advice that we couldn’t get from many places," Zeiler says. "He and [CCE account director] Jennifer Knueppel, who handles the touring advertising for us, are a great team. A brand like Jägermeister, we’re very image-conscious, and Rich and Jen know exactly how to protect us."

Record company involvement is minimal. "Labels get involved in whatever capacity they can," Zeiler says. "Usually by the time Jägermeister brings the band on, they know how much exposure their band will get, so they scale back on spending dollars.

Zeiler acknowledges that the labels and Jäger have separate agendas. "We try and work as closely with labels as possible, but it’s tough," he says. "They are primarily interested in promoting their band, while we’re primarily interested in promoting our brand.”

Zeiler says his office receives about 50 submissions a week from bands seeking a Jäger sponsorship. "Sales are up, and the brand overall has never been stronger," he adds. "We really take what we do seriously and love doing it.”

So, why the metal connection? "There’s definitely a unique relationship between hard rock fans and Jägermeister," Zeiler says. "I think the metal fans are hardcore, and they see Jägermeister as being a hardcore drink. Are we looking to branch out? Yes, of course, but only if it makes sense for us and we don’t alienate our target demo.”

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TEAM PLAYER: Jay Marciano, president of Radio City Entertainment, which oversees New York’s Madison Square Garden, has found his first six months on the job educational, particularly when it comes to working with sports tenants. "Most of my background has been with amphitheaters and theaters," says Marciano, whose previous gigs included president of House of Blues Concerts and VP of development at AEG Live. "But the interesting thing specifically to the Garden is that calendar management is a really interesting feature. It takes a lot of cooperation.

And really all the major arena tours consider a Garden date a cornerstone stop. "In many cases we know about shows that want to play the Garden long before the team schedules are announced,” Marciano says. "So it’s a delicate balance of [the team] calling the league offices and saying, ‘Can you release these four dates?’ It’s an interesting matrix trying to figure out where everybody’s going to play."
Mike Curb has a long history in the music business, having built the Quonset Hut and RCA Studio B in the 1950s. The Quonset Hut would be sold to the University of Tennessee in 1990, and it is now a museum dedicated to the history of country music. Curb's partnership with Belmont University has been crucial in the development of the School of Music, which has produced many successful artists and songwriters. Curb has been a fierce advocate for the preservation of Nashville's music history, and he has donated millions of dollars to Belmont University, including the Curb Center for Art, Enterprise and Public Policy. Curb has also been involved in the restoration of historic recording studios, such as RCA's Studio B and the Quonset Hut, which are now museums and cultural landmarks in Nashville.
GET FACE TO FACE WITH... subject to change
Jason Alexander, Music Supervisor, Hit The Ground Running, Inc.
Brittany Ballard, Music Supervisor, Hit The Ground Running, Inc.
PJ Bloom, Music Supervisor/Soundtrack Producer
Jeff Brabec, VP, Business Affairs, Chrysalis Music Group
Todd Brabec, Executive VP, Dir. of Membership, ASCAP
Ron Broitman, VP of Film/TV Music, BMG Music Publishing
Carianne Brown, Dir. of Film & TV Music, Universal Music Publishing Group
Mark Burgoyne, Music Supervisor, Ignition
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Pete Hasty, Music Supervisor, Trailer Park
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Marc Jackson, Director of Music, Composer, Zoo Street Music
Bob Knight, Film & TV Music Supervision, Music Sales Corp.
Robert Kraft, President, Fox Music
Kier Lehman, Music Supervisor, Hit The Ground Running, Inc.
Christopher Lennertz, Composer
Jason Linn, Executive VP of Music Development, New Line Cinema
Chris Marlowe, News Media/Technology Editor, The Hollywood Reporter
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Tony Scudelari, Director, TV Music, Sony Pictures Television
Gregory Sill, President, Music Makers Pictures
Dance Stone, VP of Music, Bunim-Murray Productions
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Laura Wasserman, Founder/CEO, Avenger Entertainment
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Much as Broadway’s “Chicago” razzle dazzled the cinemas in 2003, two new transplants from the Great White Way are hoping to cause a similar sensation among holiday moviegoers. For soundtrack sales, the excitement surrounding sparkling screen versions of the Tony Award-winning musicals “Rent” and “The Producers” could be a shot in the arm for what is now the sector’s poorest showing since 1997, the first year Nielsen SoundScan broke out soundtracks as a separate category.

continued on >>p28
Sony Classical will release the soundtrack to "The Producers" Nov. 22, in time for Thanksgiving weekend sales. The hope is to build buzz on the film prior to its Dec. 21 theatrical release.

"It's a great strategy, because store displays create a visual awareness for consumers before they start seeing it in theaters," says Jerry Suarez, senior music product manager for Virgin Entertainment Group.

Warner Bros. employed the same strategy with "Rent," releasing a double album with eight limited-edition covers of different cast members Sept. 27, almost two months ahead of the film's planned Nov. 23 debut.

"We have people coming in asking for specific covers," Suarez says. "Some are buying all of them because they're true fans and collectors."

First-week sales for the "Rent" soundtrack, which is featured prominently on front-end displays in Virgin stores and major retailers, totaled 11,000 copies, according to Nielsen SoundScan. Suarez is confident that the weekly totals will rise after the film's release. The CD has logged sales of 40,000 to date.

"We have a huge audience for Broadway materials," he says. "There is tremendous excitement around these shows when they're made into films."

Miramax's "Chicago," which made almost $200 million in domestic box office, became the highest-grossing movie musical since 1978's "Grease" when it passed the $100 million mark during the first month of its release. The Epic/Sony Music soundtrack was the best-selling one of 2003 and established an industry benchmark with first-week sales of 83,000 copies. It went on to sell 2.2 million, believed to be the biggest total for a movie musical in the last 25 years.

"That soundtrack was just extraordinary," says Brian Poehner, VP of merchandising for Atlanta-based retail chain Value Music. "In general, we do very well with soundtracks, but 'Chicago' was just over the top."

In 2003, soundtrack sales, driven by "Chicago," accounted for 4.9% of yearly album sales, with 32 million units.

For 2005 to date, soundtrack sales are at 16.5 million, or just 3.6% of the total U.S. albums market. In 2004, soundtrack sales reached 28 million copies, or 4.1% of the market.

**NEW STARS, NEW MATERIAL**

The new film version of "The Producers," which is being released by Universal Pictures/Columbia Pictures, stars original Broadway cast members Nathan Lane and Matthew Broderick, along with Will Ferrell and Uma Thurman.

"With 'Chicago,' you had film actors dancing and singing in a way that was unexpected for them," says Doug Besterman, who served as supervising orchestrator for the play and movie versions of the musical, the latter of which starred Richard Gere, Catherine Zeta-Jones and Renee Zellweger.

Besterman, who is also the supervising orchestrator for the stage and film versions of "The Producers," expects that Ferrell, in the role of neo-Nazi Franz Liebkind, and Thurman, as sexy Swede Ulla, will charm audiences in the same way.

Ferrell's Celine Dion-style power ballad performance of Liebkind's "Der Guten Tag Hop-Clop" is expected to be a "huge selling point," says Sony BMG Music director of marketing Leslie Collman-Smith, who is part of the marketing team behind the movie's soundtrack.

The song is one of the new features setting the album apart from the original 2001 Broadway cast recording.

"Chicago" also hit movie theaters with a new musical highlight, the 1998 Academy Award-nominated duet "I Move On."

"New material means more excitement," Collman-Smith adds. Another addition is the movie's Irving Berlin-style end-credits track, "There's Nothing Like a Show on Broadway," recorded by Lane and Broderick. The song was written by Mel Brooks, who won an Academy Award for the screenplay to the original 1968 version of "The Producers." The soundtrack also served as the music for the Broadway production.

**BUYING INTO 'RENT'**

Much of the original Broadway cast is back for the film version of "Rent," including Taye Diggs in the role of Benny. Rosario Dawson will make her singing debut in the Sony Pictures Entertainment release.

Green Day producer Rob Cavallo came aboard to revitalize the music for the film adaptation, putting a mainstream pop/rock sheen on the arrangements.

"He was the only guy we could think of to give it the edge that it needed," says Revolution Studios head of music Denise Luiso, who oversaw the musical production.

Disc two of "Rent" features the ensemble performance of "Love Heals," a soundtrack exclusive that the musical's creator, Jonathan Larson, wrote for a friend who died from AIDS. Larson himself died in 1996, just before the play's Broadway premiere.

The soundtrack was rerecorded with the play's original cast members along with Dawson—who, in the role of Mimi Marquez, performs the seductive duet "Light My Candle"—and Tracie Thoms, who fronts the popular track "Seasons of Love." That song was released to iTunes Aug. 2, where it reached No. 5 on the most-played list, according to Luuso.

"We have hope that [the soundtrack] will attract a new audience," she says. "The 'Rent' heads will certainly come and see the movie, but do believe that through the power of the music we will get new fans and open a whole other door for those who haven't seen the play."

Collman-Smith also hopes that the soundtrack to "The Producers" will reach a crossover audience that did not see the original film or Broadway show. The label is counting on online marketing as the best approach, also releasing two tracks to iTunes Nov. 8.

"'Rent' is a hit more contemporary musically, so my personal opinion is that it will go further," Poehner says. Suarez, however, is betting on "The Producers" to achieve a broader reach.

"It has a cast that is much more well-known as far as mass markets and the states in the middle are concerned," he says.

The Broadway cast recording of "Rent," released in 1996, opened with 41,000 copies and has a to-date total of 1.1 million. The original "Producers" cast album bowed with 8,000 copies and has sold 285,000 units so far.

How does a soundtrack compare with an original cast recording?

A soundtrack is "more lush and expanded in terms of the richness of color you can get," Besterman says. "Now you have a sound that's associated with a big, Hollywood film."

The next big Broadway hit hit in line for the Hollywood treatment is "Dreamgirls," due from DreamWorks in December 2006. Bill Condon will direct the screen version, with a cast including Jamie Foxx, Beyoncé, Danny Glover and Eddie Murphy.
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“There hadn’t been a lot of truth in R&B and hip-hop. But now artists are talking about things relevant to real life.”
This is the quietest million I've ever sold as a record executive,” Lisa Ellis says. The Sony Urban Music executive VP/GM is referring to one of the label’s most gratifying success stories, “Lyfe 268-192.”

Officially, the debut album by R&B singer/songwriter Lyfe Jennings stands at 763,000 units, according to Nielsen SoundScan. However, Ellis and the rest of the SUM team harbor no doubts the album will shortly achieve the million milestone.

After all, the label’s unflagging “Lyfe” support has brought the project this far 15 months and counting since its August 2004 release. And, SUM contends, there is a lot of life left in the album.

“It’s [odd] that 15 months later we’re just into a second single,” Ellis says. “But it wasn’t until we hit 600,000 units that Lyfe started to slip on people’s radars.”

Lyfe’s commitment to the inmate-turned-artist is paying off. Second single “Hypothetically,” an album track recut to feature J Records R&B artist Fantasia, debuts at No. 58 on Hot R&B/Hip-Hop Songs. It is the latest chapter in the story of an album that has now logged 64 weeks on the Top R&B/Hip-Hop Albums chart. Peaking at No. 7, the album is No. 20 this issue.

Jennings’ popularity expanded his national TV appearance. He will be the featured musical guest on “The Jimmy Kimmel Show” Nov. 22.

“Having made mistakes, this guy said, ‘I’m going to turn this around and make music,’” the show’s music segment producer Scott Igoe says. “It’s an appealing story … And the staff at SUM were like the squeaky wheel, never letting me forget about Lyfe.”

The squeaky wheel adage underscores what urban promotion senior VP CeCe McClendon terms a major oversight in the record industry: a lack of commitment when it comes to projects that fall outside the usual cookie-cutter mold.

TOUGH SELL

From the start, Sony executives held no illusions. This project was not going to garner immediate reaction. It was going to be a tough sell.

Jennings, who spent 10 years in jail for arson (his album title refers to his prison number), writes with raw, yet poetic, honesty about the twists and turns on life’s winding road. Using live instrumentation to weave an R&B/hip-hop/folk backdrop, he wrote and produced an anti-bling album that definitely goes against the contemporary grain: No brand-name producers contributing hot beats, no big-name guest cameos.

“I play the guitar and tell stories about real life,” the 27-year-old Toledo, Ohio, native says. Jennings, soulful, raspy tenor calls to mind Up Kid,” the emotional “Cry” and the infidelity-themed “Hypothetically.” The introspective album encompasses everything from regret and gratitude to love and redemption.

“When people have too much of something, they become desensitized,” he says. “There hadn’t been a lot of truth in R&B and hip-hop. But now there are artists like Keyshia Cole and John Legend with live instruments talking about things relevant to real life.”

It was Jennings’ lyrical prowess that won Sony Music Label Group U.S. president/CEO Don Jenner. After listening to him play three songs in his office, Jenner asked him to sign with the label.

“He just knocked me out with his lyrics,” Jenner says. “I’ve been a bit disappointed lately by all the bling in hip-hop. But Lyfe’s lyrics, like talking about how fathers need to be around to take care of their children, are so honest. They remind me of the socially conscious lyrics that Nas and Public Enemy’s Chuck D wrote in the late ’80s and ’90s.”

CREATIVE RISK

Rather than pair Jennings with a top-name producer, Jenner decided not to tamper with the authenticity with which the artist’s music confronts life. So Jennings was given the rare opportunity to write and produce his debut album.

“We knew it was a creative risk,” Jenner says. “But we wanted him to make a statement in his own beautiful voice and in the way he reads his lyrics. Anything else would not have been authentic.”

Jennings signed with Sony 10 months after his release from prison. During those months, the five-time “Showtime at the Apollo” (formerly “Showtime at the Apollo”) winner had been driving from his then-base in Toledo to perform in Louisville, Ky.; New York; and points in-between, playing and selling his four-song EP for $5 at car washes, beauty shops and even the Apollo.

By then, he had signed with his co-manager Joy Bounds. The two met after Bounds’ brother—and Jennings’ fellow inmate—spent a year persuading her to listen to his music.

“I still have the first letter Lyfe wrote me,” Bounds says.

“She had a complete plan. He was going to play the Apollo, make an EP, be signed to a label within one year of his release and make a living from music.”

During Jennings’ imprisonment, the administration allowed him to videotape various prison-sanctioned performances for the inmates. As his sentence was winding down, he asked the authorities if they could put together a reel of those performances so he could submit it to “Showtime in Harlem.”

Two days before his release, he received word that he had been booked for the show. He went on to win the first of his six, 10-year trophies.

His five wins on the program subsequently led to calls from labels and promoters as well as showcases, open-mike nights and opening gigs for such acts as Nelly. And then came the invite to join the SUM roster.

Bounds describes the support at SUM as a “beautiful thing.” However, the first-time artist manager acknowledges she and Jennings had to contend with another reality.

“You hope for a huge budget and push, but it’s just not a reality these days for a new artist,” she says. “The grass-roots approach, grinding out promo tour after promo tour, gave the label and us the opportunity to feel out where we needed to put the money.”

Leading with the street single “Stick Up Kid,” Sony kept Jennings on radio dates for six months. Next up, he was given the opening slot on the John Legend tour. Then, McClendon adds, “little by little we kept knocking doors down. And word started spreading.”

INDIE RETAIL POWER

Helping to spread the word was a major online presence. Also essential to Sony’s effort was an urban indie retail campaign.

The first step was taken this time last year. The Jennings album was featured as part of Sony’s “most wanted” traffic visibility campaign, which included a big push to independent urban retailers. It was developed by former VP Lynne Poole. An EPK DVD that reeled off Jennings’ story was also a major tool in the label’s arsenal. That added value element targeted lifestyle accounts and was then tied back to independent urban retailers.

The CD itself was, and still is, priced at $12.98. “Obviously, that’s a major factor,” Anthony Ellis says. He succeeded Poole last January as VP of urban music and gospel for Sony BMG Distribution. However, a key quotient in the Jennings factor is the artist himself.

“His is his own best salesman,” Ellis says. “In every market he visited, Lyfe walked in with his guitar and played.”

Jennings is also part of Sony’s current “winter heat” campaign. And he is still making indie retail visits even as the label eyes shifting into the top 40 crossover lane.

The true soldiers in the campaign, Ellis adds, were distribution’s urban artist development coordinators. “They have given us various shots, including a value-added DVD of the new single with Fantasia, exclusive to indie urban retailers, to keep the momentum going.”

“This is a perfect example of how urban indie retailers can break an artist without the big boys behind it,” Ellis says. First single “Must Be Nice,” released to radio last November, peaked at No. 5 on the Hot R&B/Hip-Hop Songs chart and remains in the top 20 after 38 weeks.

In spite of the growing buzz, SUM was still encountering roadblocks. Jennings’ story was a natural for a made-for-TV movie about redemption. But there were no takers.

“Someone came out the other end with the hope and determination to be successful and set a good example,” Ellis says. “But we couldn’t get him on TV or get people to write about him because he hadn’t sold enough CDs.”

Shocked that BET, “Dateline” or “60 Minutes” has not done a profile, Jenner adds, “Forget the incarceration. Lyfe is an incredible role model. He’s saying, ‘Kids, you can follow your muse whether you’re black, white, green or purple.’”

To further fuel momentum, the label issued a DualDisc version of Jennings’ debut in July, priced at $18.98. Features include live footage of the self-taught musician performing as well as a day-in-the-life documentary.

The label plans to follow that up with a new fan pack slated for release Dec. 13, for $21.98. The special-edition fan pack will feature “Hypothetically” with Fantasia, three videos (“Stick Up Kid,” “Must Be Nice” and “Hypothetically”) and footage of Jennings performing at the Los Angeles House of Blues in August.

Meanwhile, having graduated from a minivan to a tour bus, Jennings kicked off his first headlining trek in late October. Teamed with Sony labelmates Vivian Green and Goapele, he is playing clubs and theaters between now and December. A second leg begins in January.

“I’m content with staying on the road and building my base,” Jennings says. Now making his home in New York, he has also created a production company, Jesus Swings.

Looking to work “Hypothetically” at least until March, McClendon says the label may then follow with a third single. Jennings hopes to go back in the studio after his tour.

“This project reminds me of Anthony Hamilton’s first album,” says Carlos Adams, rap and soul product manager for Virgin Mega-store in Los Angeles. Adams notes that word-of-mouth and in-store play were the major factors in that album’s ongoing success.

“It represents getting back to the artistry of a record versus hit singles. That’s definitely something we need to get back to.”

convict turned Trou-Elour
Country music and New York. It seems like an unlikely marriage.

The New York metropolitan area has been without a terrestrial country radio station since 2002 when WYNY changed formats. And major tours often skirt the market or play small venues.

But in 2004, 2.6% of all country music was sold in the New York area, according to Nielsen SoundScan. That made it the No. 2 U.S. market for the genre, claiming 2.1 million of the genre's 82 million discs sold. This year, through the week ending Nov. 6, country music sales in this market account for 2.5% of the genre's national sales, or 1.4 million units. Year-to-date country sales in the United States are 53.8 million.

That in itself was probably enough for the Country Music Assn. to agree to bringing its annual awards show to the Big Apple for the first time. But there is so much more.

When the 39th annual CMA Awards come to Madison Square Garden Nov. 15, they will be illuminated by the bright lights that can shine only in New York. Swimming in that glow will be a long list of stars, CMA sponsors and the live CBS telecast itself.

The city also expects to benefit to the tune of more than $36 million in spending during the 10 days of Country Takes NYC activities.

By bringing the awards to New York, the CMA is "extending the brand of country music to larger demographics," CMA VP of strategic marketing Rick Murray says.

CMA's trip to New York owes much to the efforts of two city departments: NYC Marketing and NYC Big Events. With the CMA, they have plotted a long list of Country Takes NYC events, including promotional initiatives and live performances throughout the five boroughs. (For a complete schedule, visit nyc.gov/countrytakesnyc.)

The effort includes tie-ins with The New York Times, the National Football League, the New York Marathon, Saks Fifth Avenue, the New York Stock Exchange, Macy's and the theater community (under the banner Broadway Meets Country).

In one of the most eagerly awaited events, Carnegie Hall will be home to a special Grand Ole Opry 80th Anniversary Show, Nov. 14 featuring, among others, Vince Gill, Alison Krauss & Union Station, Alan Jackson, Charley Pride and Trisha Yearwood.

As for the big night itself, Lee Ann Womack and Brad Paisley lead the CMA Awards nominations, with six nods apiece. Keith Urban and Toby Keith each netted four nominations, while Rascal Flatts, George Strait, Gretchen Wilson and Sugarland each landed three.

HOWDY, PARTNERS
With New York at its side, the CMA Awards have ratcheted up their branded entertainment initiatives. Naturally, Murray adds, "the partnerships must make sense" for the CMA and City of New York.

The primary partner/sponsor is Chevrolet, which has been involved with the awards for 12 years. Other brand partners include Prilosec OTC, Crème Savors Candy, American Airlines, Kellogg's, Knott, Kodak, XM Satellite Radio, AOL Music, LuLaRoe, Cisco, BMG Special Projects, Gillette and Anheuser-Busch.

Murray calls the Chevrolet partnership "a complex new model in terms of integrated marketing" that involves a "financial commitment" from the automobile manufacturer.

Chevrolet's general director of advertising and sales promotion Kim Kost will not put a dollar amount on the commitment but puts the media-buy value of the multitiered partnership in the "multi-, multimillions."

A major part of Chevrolet's investment in the CMA Awards is its broadcast sponsorship. Chevrolet has the automotive media space in and around the CMA Awards. Additionally, it has the first right of refusal to renew this for next year.

Earlier this year, the auto manufacturer kicked off the Chevy All Access Music Tour. In addition to music memorabilia displays and interactive consumer experiences, the trek showcased live performances from Wilson, Chris Cagle, Blue County, Big & Rich, Cowboy Troy, Julie Roberts and others.

A three-day New York stop—dubbed Chevy Music Festival in Union Square Park—coincided with the Sept. 7 announcement of this year's nominees.

Elsewhere, the trek was aligned with Major League Baseball (Detroit), the Essence Music Festival (New Orleans) and NASCAR (Indianapolis).
Even Chevy's 2006 calendar has a Big Apple twist, with 12 country acts pictured with Chevrolet vehicles in various New York locales. For example, calendar photographer Ron Strong lensed the July shot of Montgomery Gentry and the Silverado 2500HD Crew Cab in Manhattan's Battery Park.

The calendar is distributed in issues of People, Country Music Today, Country Weekly and Progressive Farmer.

Back on the live music front, the second annual Chevy Presents … Gretchen Wilson and Big & Rich, the American Revolution Tour commenced in Houston earlier this month.

Troy, a special guest on the 17-city trek, believes the awards “will change the atmosphere” for country in New York.

According to Kosak, as Chevrolet's portfolio expanded—with new models like the HHR and Cobalt—music became a more integral component of the company's marketing strategy. Two years ago, Chevrolet began buying into more media properties like the CMA Awards and the Grammy Awards.

Kosak calls these ideal properties for Chevrolet because they are “on strategy.” Events like these “reach a multicultural audience,” she adds. In the process of increasing its music-related partnerships, Chevrolet was forced to “let go of other things, like the outdoor category”—figure skating and soccer, for example.

After using it for 14 years, Chevrolet also recently let go of Bob Seger's "Like a Rock" as the theme for its Silverado TV spots. John Mellencamp's 14-year-old track "Now More Than Ever" is the truck's new theme. The Mellencamp spot, created by Chevrolet's ad agency Campbell-Ewald, debuted last month.

For numerous artists, Chevrolet is like a member of the family. "The company is redefining branded relationships," Murray says.

Blue County's Aaron Benward goes one step further. "Chevy was the dealmaker in bringing the CMA Awards to New York City. They were the bow on the wrapper."

NY MAKES ITS PITCH

The seeds for bringing the CMA Awards to New York were planted more than two years ago when NYC Big Events first approached the CMA about hosting the awards ceremony in the city. In September 2003, the NYC Big Events team, helmed by president Maureen Reidy and deputy mayor for economic development and rebuilding Daniel Doctoroff, personally pitched the CMA board.

By April 2004, the CMA approached Chevrolet and Campbell-Ewald with an opportunity to partner for the event. "What we pitched initially has come to fruition, albeit with some added decorations," Murray says.

Having the CMA Awards in New York will generate global media attention for all parties involved. According to the city's Economic Development Corp., they will expose the city and the music to a global audience, while dropping millions into New York's coffers.

To make the effort as seamless as possible, Murray says it was imperative for there to be honest and open relationships among the CMA, the City of New York and the various brand partners.

"Respecting each other has been key," he says. "Building relationships has served us well."

Some of these relationships involve CMA Awards-themed tie-ins between brand partners like Kmart and Prilosec OTC, AOL Music and Chevy, and XM Satellite Radio and Chevy.

In addition to increasing its country music coverage and hosting a CMA radio station, AOL Music has been spotlighting country artists in its in-studio performance program, AOL Music Sessions, which Chevrolet sponsors.

Numerous country stars, including Martina McBride, Kenny Chesney and Big & Rich, have delivered Session performances. And on Nov. 14, Network Live’s Urban concert at Irving Plaza will be broadcast live on AOL Music, as well as XM Satellite Radio.

AOL Music VP of entertainment programming Scott Richman says, "Country music lovers make up a sizable and active segment of our audience." He describes the New York awards show as a "great opportunity for greater involvement and commitment to the genre."

Murray says that, each year, the CMA's goal is to bring partners together as early as possible.

"It is critical that we bring brand partners into next year's event sooner rather than later," Murray says. "And now, with the help of New York, we're on their radar screens."

The 40th annual CMA Awards return to Nashville next year. ...
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Labels Partner To Target Country, Pop Radio With Different Singles

Unlike the winners before her, current "American Idol" champ Carrie Underwood is gunning for success in not only the pop format, but the country arena too.

Thus, Arista Nashville, a division of RCA Label Group, is partnering with 19 Recordings and J Records in New York to work Underwood’s Nov. 15 debut, “Some Hearts.” Underwood has already scored with “Inside Your Heaven,” this year’s best-selling retail single. The song—which has sold 434,000 copies, according to Nielsen SoundScan—topped The Billboard Hot 100 in July because of its strong sales. Now she will try to earn fans at country radio.

“It’s a dual approach,” says RCA Label Group chairman Joe Galante, who says his Nashville office will handle country radio promotion for Underwood’s single “Jesus, Take the Wheel,” as well as other marketing and promotion efforts in the country community.

The J Records staff is working the album’s title track to top 40 and AC radio as well as taking the record to retail. “It’s a split effort between the two of us,” Galante says.

Underwood is depending on both labels to shepherd her efforts. “They know what they’re doing,” she says. “I’m a country singer, but because of my exposure on ‘American idol,’ I might tend to cross over naturally.”

In recording the album with producers Mark Bright and Dann Huff, the Checotah, Okla., native says it was important to “keep things as country as possible.” Her manager, Simon Fuller (who heads the J imprint) suggested she meet with Nashville writers. That turned into a weekend retreat that resulted in one of her co-writes, “I’m Not in Checotah Anymore,” making it onto the record. She is buying a home in Nashville and looks forward to more co-writing opportunities.

“Everybody seems to have their arms wide open to me, so that’s been great,” says Underwood, who admits her first Nashville experience was not so positive. At 15, she was pitched to labels on Music Row and turned down.

THE MEDIA BLITZ

“The easiest place to find the ‘idol’ fan is on television,” Arista/J Records executive VP/GM Tom Corson says of the label’s comprehensive marketing campaign.

Confirmed appearances for Under—continued on »p36

FACT FILE

Label: 19 Recordings / Arista Nashville / J Records
Management: Simon Fuller and Ann Edelblute, 19 Entertainment
Booking: Creative Artists Agency
Publishing: None

ELVIS AND ALLEN

Elvis Costello is slated to head into the studio Thanksgiving week to begin a collaboration with songwriter/pianist Allen Toussaint. Joe Henry will produce the album for Verve Records. Henry likens the project to Costello’s 1998 pairing with Burt Bacharach, “Painted From Memory” (Mercury/Universal). It will feature “Elvis as a singer” doing classic Toussaint material as well as new songs the two are writing, Henry says. —Todd Martens

SO LONG, DESTINY

Destiny’s Child will say farewell to its fans on “The Jimmy Kimmel Show.” The comedian’s entire Nov. 15 broadcast will be devoted to the trio. In addition to reminiscing about their musical journey, the three women will dish up a medley of Destiny’s Child hits. —Gail Mitchell

KIRS BY SOUTHWEST

Kris Kristofferson will speak at the South by Southwest Music Conference in March. Kristofferson will address the music festival, as well the accompanying SXSW Film Conference and the Texas Film Hall of Fame, making him the first artist to participate in all three events. —Melinda Newman

INSPIRED WINNERS

Dennis Agajanian took home the entertainer of the year award at the 11th annual Inspirational Country Music Awards Nov. 10 at Nashville’s Ryman Auditorium. Lisa Ryan and Linda Davis hosted the ICMS (previously known as the Christian Country Music Awards). Randy Gunn was named male vocalist and Melanie Walker the top female vocalist. Perennial favorites the Fox Brothers netted vocal group of the year while the Last Light Band repeated last year’s win in the trio of the year category. Tim McGraw’s “Live Like You Were Dying” was named song of the year; Craig Morgan won mainstream country artist; Clifton Jansky won songwriter of the year; and Marty Raybon received the Pioneer Award. The show was televised live on Great American Country. For a list of winners, see billboard.com/awards. —Deborah Evans Price
The Latin Grammy Awards were handed out Nov. 3 at the Shrine Auditorium in Los Angeles. The awards are just one part of three days of worth of activity overseen by the Latin Recording Academy. What follows is a look at the events’ highs and lows.

THE GOOD: An often repeated phrase following the sixth annual Latin Grammy Awards was, “This is the first real Latin Grammys.” Presented for the first time in Spanish (as part of the move from CBS to Univision), this year’s awards were certainly the best in memory. Short on words and generous in music, they were technically seamless for those of us in the audience. Collaborations were uncontested (Los Tigres Del Norte with Julieta Venegas; a Cuban jam with Bebo Valdes, Cachao, Arturo Sandoval and Ed Calle, among others), and all musical genres were covered.

The program was nothing like Univision’s other awards shows, Premios Lo Nuestro or Premios Juventud, with their soap-opera tinges and forced dialogue. Clearly, Univision understood there was more to this than garnering strong ratings, although those, too, were to be had (see story, page 12).

Another highlight: The Nov. 2 Trustees Awards were understated but tasteful, striking just the right tone in honoring some of the industry’s most notable contributors.

THE BAD: The Nov. 1 person of the year tribute to José José was marked by small technical blemishes. As annoying as these may be, our real boot are reserved for the many artists—top names among them—who forgot the words to songs we have all heard since childhood, even when clumsily clutching at sheets of paper with the lyrics scrawled on them. Really, people, c’mon. Third-graders at a talent show are better prepared than this.

THE UGLY: Don Omar is a dynamic performer, but after hearing him sing live—off key—on several occasions, we must conclude that his intonation needs work. Perhaps rapping is a better option.

SEEN & HEARD: Ivy Queen, in the midst of promoting her new album, “Flashback,” wants to explore aggression’s softer side.

The artist said she is releasing an album of “slower, more romantic reggaeton.” Tentatively titled “Sentimiento,” the disc has a romantically slanted release date of Feb. 14. Ivy Queen also said she is in conversations with Jay-Z to launch her own clothing line.

Singer/songwriter Soraya, who won the 2004 Latin Grammy Award for best singer/songwriter album and was nominated this year in the female pop category, said she is currently exploring her songwriter side. The Colombian artist has recently written songs for Ricky Martin, among others.

PITBULL'S new compilation features several remixes he has appeared on, plus some previously unreleased tracks.

Others may have invented the remix, but TVT Records rapper Pitbull hopes to perfect it Nov. 15 when he releases his remix compilation “Money Is Still a Major Issue (M.I.A.M.I.S.T.I.L.L.).” The CD/DVD combo contains remixes on which the Miami-based rapper has appeared since his 2004 debut, “M.I.A.M.I.,” and several previously unreleased tracks.

“I’ve just been trying to take advantage of every opportunity that’s been handed to me,” he says. Already working on his next studio album, he tells Billboard that it will be a double CD with one disc in Spanish and the other in English. Having appeared on several reggaeton remixes, the Cuban rapper is obviously supportive of the movement. “It’s like the dancehall explosion a few years ago with Sean Paul. It can get saturated unless it reinvents itself,” he says. “But it’s definitely opening a lot of doors, and I’m here to take advantage of it.”

FREEDOM OF SPEECH: It has been more than 15 years since Arrested Development first conquered the charts, but frontman Speech has never been far from the studio. Since the group parted ways in the 1990s, Speech has released several solo albums, including “The Vagabond,” which hit stores Nov. 1 on Blu Hammock Records.

While his previous solo works have been more successful overseas than in the United States, he believes that Americans are ready to embrace his type of music. “There’s a good amount of the population out there that is on a search for music that will inspire and enrich them,” he says. “I think this is great music to do that.”

Reality TV viewers may have caught a reunited Arrested Develop-
Laura Pausini explained why she will not record in English again anytime soon: "I don’t want to compromise," the Italian artist said. Her 2002 English-language debut was worked to the dance charts, which is not who she is. "I love Cher, and I buy her albums, but I’m not Cher," she said with a smile after winning the Latin Grammy for best female pop album. "I don’t want to present an image of myself which I don’t feel comfortable with."

Top-selling norteno band Conjunto Primavera said its next album, set for release in 2006, will carry the group’s trademark romantic sound. "If the fans like and support what we're doing, we see no reason to change the formula," lead singer Tony Meléndez said.

That is quite different from the approach taken by pop group Bacilos, which went eclectic on its album "Sin Verguenza. The project was not a commercial success, but still took home the award for best pop album by a duo/group. Despite the victory, the members of Bacilos confirmed that they are now "taking a break." Although sources say lead singer Jorge Villamizar will soon ink a solo deal, he declined to elaborate.

Surprise album of the year winner Ivan Lins (for "Historias") has begun work on an album of original tracks, of which approximately half will be collaborations. Recording with Carole King in Los Angeles was slated for after the Latin Grammys. Other collaborators include Jamie Cullum, Jorge Dreier and Chucho Valdés, with whom Lins will record in Cuba. The album is set for a 2006 release.

A Helpful Hiatus
Touring Break Inspires New Set By Irish Artist Gemma Hayes

Irish singer/songwriter Gemma Hayes says the title of her sophomore album, "The Roads Don’t Love You" (Virgin), reflects the harrow endless touring wreaks on the mind. "Sometimes when you come off the road, you get the blues," Hayes says. "Your days are no longer planned, and you don't know what’s going to happen to you.”

When Hayes called a halt to the lengthy roadwork that followed her critically lauded, Mercury Prize-nominated, May 2002 debut, “Night Is on My Side” (Source), she retreated to the rural isolation of County Kerry in Ireland before heading to Los Angeles’ Cello Studios to record "Roads” with producer Joe Warner and a number of musicians she admired, including guitarist Josh Klinghoffer (PJ Harvey, John Frusciante) and keyboard player Roger Manning Jr. (Beck).

The album was released Oct. 28 in Ireland and Oct. 31 in the United Kingdom. International release dates are not yet finalized.

Universal Music Publishing Group publishes Hayes in the United Kingdom; concert booking is through Brighton, England-based 13 Artists.

—NICK KELLY

RAKE IT UP: U.K. music press favorites the Rakes are taking their 21st-century Britpop to international audiences.

The punky London quartet has amassed acres of positive coverage since releasing debut single "22 Grand Job" on indie Trash Aesthetics in May 2004.

First album “Capture/Release” was issued internationally by V2 in August and was a top 40 entry on the Aug. 27 Official U.K. Charts Co. listing. V2 Music (U.K.) international manager Mark Bond says the album has shipped 26,000 units domestically and 20,000 overseas. It is set to appear in the United States in January.

Hollywood-based indie Dim Mak released a one-off EP Oct. 11 that features lead track "Rescue" and four non-album cuts. "We licensed the EP to build a U.S. profile and start development," Bond says. "Reviews have been excellent."

In September, the Rakes played New York and Los Angeles, following summer dates in Europe and Japan. "We decided to tour them early internationally to build the platform for development of the album release," Bond says.


—TOM FERGUSON
Why radio awards?

Those who live minute by minute the industry o' popular music, know that the majority of hits are made in radio. With great satisfaction and five year experience obtained organizing the successful "Premios Que Buena" we have invited four of the most influential, program directors within the Mexican music industry to join La Que Buena in Los Angeles and acknowledge those who in the last 12 months have eagerly obtained the acceptance of the public. Those in charge of listening to the public's opinion, will be the program directors of some of the most important, and listened to radio stations in some of the largest markets of the music industry within Mexico and U.S. As of this year (2005) we have chosen to call this prestigious event: "Los Premios de la Radio".

"Los Premios de la Radio" will take place in the city of Los Angeles with all the glamour this occasion deserves. This will be the first time that an independent group of radio programmers choose the most outstanding artist from each city and unite to personally present the winner their award. We hope that year after year more radio programmers unite in this celebration and such event may motivate regional musicians and singers to strive and work harder in this difficult career.

Once again, we would like to thank all record companies and artist's managers who have participated in "Los Premios Que Buena" and we hope that everyone continues to join us year after year to celebrate the best o' Mexican music in "Los Premios de la Radio".

Pape Garza
Artistic Director "Los Premios de la Radio"

Eduardo León
Vice President of Programming
Liberman Broadcasting, Inc.

Eduardo “Eddie” Leon is currently one of the most successful consultants in the USA in Spanish radio and is key element in the organization of "Los Premios de la Radio".
Norteño Group
Conjunto Primavera
Intocable
Tigres del Norte
Tucanes de Tijuana

Norteño Song of the Year
Aire - Intocable
Hoy como ayer - Conjunto Primavera
Quiero que sepas - Cardenales de Nuevo León
La Sorpresa - Tigres del Norte
Ya no llorar - Ramón Ayala
Si me vas a dejar - Lalo Mora
Así como hoy - Alegres de la Sierra
Una limosna - Adolfo Urías

Banda of the Year
Banda El Recodo
Banda La Arrolladora
Banda Jerez

Duranguense Group of the Year
Kpaz de la Sierra
Montez de Durango
Patrulla 81
Horóscopos de Durango

Duranguense Song of the Year
Eres divina - Patrulla 81
Mi credo - Kpaz de la Sierra
Si la quieres - Horóscopos de Durango
Volvere - Kpaz de la Sierra
Adios amor te vas - Montez de Durango
Me quede sin nadie - Autoridad de la Sierra

Best Female Soloist
Jenny Rivera - Amiga si lo vez
Yesenia Flores - Una noche nomas
Diana Reyes - Rosas
Isabela - A manos llenas
Yolanda Páez - Dos amantes

Best Sierra Music or Group of the Year
Los Sierreños de Sinaloa
Dareyes de la Sierra
Diferentes de la Sierra
Alegres de la Sierra

New Upcoming Artist
Beto Terrazas
Güero Sánchez
Los Elegidos
Los Sierreños de Sinaloa
Ginuwine Grows Up
Singer Aims For More Mature Sound On Fifth Studio Album

Ginuwine plans to further stoke the R&B fires with his fifth studio album, “Back II Da Basics.” Epic/Sony Urban Music will release the set Nov. 15.

“I want to bring R&B back up to the place where it needs to be,” the singer says during a stop on his current promotional tour. “I have listened to radio and find it’s missing a lot of that content, the substance that was R&B music.”

Having turned 30 last month, Ginuwine says he wanted to infuse “Back II Da Basics” with a more mature vibe. "With age comes wisdom,” the husband and father says. “I’m not as wild as I used to be. I’m able to express myself in a different way than before.”

That is certainly the case when it comes to the album’s lead single, “When We Make Love” (No. 60 on the Hot R&B/Hip-Hop Songs chart). The crooner—whose repertoire includes crossover hits “Pony,” “So Anxious” and “Differences”—evokes R&B legend Marvin Gaye on the slow and steamy romantic missive, produced by Ced Solomon. Other noteworthy tracks include the Jazz Phe produced “Secret.” Ginuwine also worked with singer/songwriter Johnta Austin, Troy Oliver, the Trackmasters and guest rapper Jadakiss.

Missing in action again is crafty beat-master Timbaland, who was responsible for the singer’s 1996 breakthrough album, “Ginuwine . . . The Bachelor.”

“We talked about two months ago,” Ginuwine says of Timbaland. “But our schedules conflicted. Hopefully, we can get back together on my next album.”

Though Ginuwine’s first priority is to “take care of my music situation,” he says he still resides and has some music roles on the table. He last appeared in the feature film “Honey.” Previous acting stints include the former CBS series “Marital Law” and the movie “Juwanna Mann.”

In the meantime, he is eyeing a tour in early 2006.

Ginuwine’s last album, 2003’s “The Second,” has sold 863,000 copies, according to Nielsen SoundScan.

HIP-HOP ON DEMAND: Simmons Lathan Media Group is launching a subsidiary, the DoD channel. Touted as the first video-on-demand outlet targeting hip-hop fans, it debuts Nov. 11 on Comcast digital cable.

“We believe the majority of people on [video demand] are our audience,” DoD CEO Will Griffin says. “They are 18-34 and have a thirst for media, with an insatiable desire for news about artists and personalities.”

DoD is available in 22 of the 25 major R&B/hip-hop markets, including Atlanta, Chicago, Detroit, Los Angeles and Washington, D.C. The channel has lined up partnerships with all-hip-hop.com, Clear Channel Radio, Coca-Cola, General Motors and Reebok. Programming will change monthly, with up to 30 titles available at any one time.

DoD based its November programming on the theme “Mixtapes, the Lifeblood of Hip-Hop.” Programs include an exclusive biography of 50 Cent and mix-tape sessions with Eminem DJ Clinton Sparks.

Simmons Lathan is pitching DoD to other cable providers and wireless and Internet services.

OF NOTE: If you like your soul hot, bothered and sometimes funky, check out Stax/Concord’s “Ultimate Isaac Hayes: Can You Dig It?” The 32-track compilation, out now, spans from 1968 to 1977 and contains hits, key album tracks, rare singles, B-sides and three never-issued songs. A bonus DVD features Hayes’ performance at the 1972 Wattstax music festival in Los Angeles and his “South Park” alter ego, Chef, doing “Chocolate Salty Balls.”

CLARIFICATION: Eric Croone is GM of Usher’s US Records (Billboard, Oct. 29). Also, Little X directed the RockLove video for “Settle Down”; Moses Edorhorough is the director of One Chance’s “That’s My Word.”

Additional reporting by Jill Kipnis in Los Angeles.

Juelz Blows Back In

Juelz Santana is literally whistling his way to the top of the charts. His new Diplomats/Def Jam single, “There It Go! (The Whistle Song),” bowed on The Billboard Hot 100 at No. 88 in the Oct. 15 issue. It climbs to No. 29 this week.

The single has provided the perfect setup for Santana’s sophomore album, “What the Game’s Been Missing,” due Nov. 22. However, according to the Harlem-bred rapper, his hit song and subsequent album almost did not come to pass.

After spending months recording more than 150 songs in his New Jersey studio, Santana’s Town, he nearly panicked when the 2002 Ga hard drive that contained all the Pro Tools files for his new music crashed.

“I was so scared I was going to lose all of those files. I had left the computer on 24 hours a day for eight months, the entire time I was recording. I didn’t have no backup, Man. I could’ve just cried,” he recalls.

Fortunately for him, it was nothing that two weeks’ worth of repairs and $10,000 could not fix. Santana believes fans should count themselves lucky as well.

“This album is definitely a full-course meal. It’s not an appetizer,” he says.

Although he had so many songs to choose from, he says that the moment he recorded “There It Go!” he knew it was a hit.

“I was looking for someone to bring me that good R&B drum-machine beat from the club that I needed,” he says of the single, produced by frequent Diplomats collaborator Carlisle Young. “I thought I needed to freak it, but not go outside of what I’m good at. It’s just a great song.”

Island Def Jam director of marketing Amber Noble says the label is excited about Santana’s growing potential as an artist.

Although this is only his second solo release, Santana has built a loyal following through his affiliation with the Dipset clique, which includes fellow rappers Cam’ron and Jim Jones.

“Juelz Santana is clearly a star,” Noble says. “The momentum on him seems to be growing daily.”

Noble says it is hard to estimate an initial sales figure when the record is still a few weeks away, but adds, “we’re expecting big things from this project.”

To help ensure that the album lives up to expectations, Island Def Jam has hatched a marketing plan aimed at two groups.

“Our primary marketing strategy has been to supervise Juelz’s core fan base, that die-hard Dipset hip-hop fan who bought Juelz’s first album and all of his subsequent mix tapes,” Noble says.

At the same time, we’ve been nurturing the growth he’s experiencing within the crossover audience from “There It Go!”

To further that growth, Def Jam has set up a 24-hour, toll-free Santana hotline. When fans dial it, they are greeted by a message from the rapper announcing the album’s release date. Fans are also informed about a $10,000 giveaway being held in conjunction with the album’s release.

Nominate Your Rhythm & Blues Concert of the Year

Nominate your favorite Rhythm & Blues concert of the year, and you might win tickets to the show of your choice. Log on to radiohistory.com/RhythmBlues and vote by Nov. 20.

The Beat

Melinda Newman mnewman@billboard.com

Grammy Pleas Pick Up Pace

Vote Solicitations Raise Questions About Lobbying Process

Carole King and Jesse McCartney are two artists whose names one would not instantly connect, but on Nov. 7, we received a card in the mail from King urging us to “recog[ize] Jesse for his musical achievement by making your Grammy ballot” for him in eight listed categories.

While King may be the most famous person we have received such mail from, she is not the only one (we are urging us to consider “visionary up-and-coming performers like Breaking Benjamin, Hilary Duff, Jack Johnson and Jesse McCartney” (McCartney’s folks are clearly aware of the gravy time) as well as a number of other artists who have arrived in our e-mail.

While lobbying for Grammy Award votes is certainly nothing new (ballots are due Nov. 14), some voting members expressed their dismay, adding that never before have the requests for votes been so blatant or voluminous.

Additionally, voters are questioning how solicitors know they are voting members when that information is supposed to be confidential. (Clearly, some of this is just guesswork since I am not a voting member and I am getting them.)

While the folks at the Recording Academy who put on the Grammys do not outright forbid such politicking, the day after we inquired about the high number of solicitations this year, they sent out an e-mail to their 18,000 members that read, in part, “Please know that the academy does not authorize or condone any kind of direct vote solicitation. The ballot process is confidential. Any member giving out specific ballot information (selection numbers, etc.) is in direct violation of academy policy . . . The academy has not and will not release any member contact information to any outside source. Unfortunately, we have no control over the mailing lists of outside sources.”

We cannot imagine this notice would stop anyone from sending out such messages. And, in some ways, the low cost of sending out e-mail
blasts is probably one way the indie labels can compete against any majors that may be spreading the word as well.

Quite frankly, if you are marking your ballot based upon a request for consideration—even if it is from someone as legendary as King—do us a favor and do not vote. King, by the way, declined to comment.

One last note about selection numbers and how fine a line it is between what is OK, according to the academy, and what is not: While none of the messages we received gave selection numbers, some of them did go so far as to say what page on the nomination booklet the categories they were hoping to get nominated in were listed, as well as provide the number of that category.

TRINK’S TRAVELS: Although there is rampant speculation that former Cloud Nine Records President Jason Florio is considering a move to Virgin, sources tell us not to fast. Trink is weighing at least two other major-label offers, but an announcement on his decision could come as early as Dec. 1.

SPRINGSCREEN: Close to 60 theaters nationwide will air “Bruce Springsteen Big Screen Concerts” Nov. 14 to herald the Nov. 15 release of the 30th anniversary edition of his classic “Born to Run” album. The 90-minute documentary, culled from the DVD packaged with the “Born to Run” reissue, will include footage from a 1975 Hammersmith Odeon performance by Springsteen and behind-the-scenes footage of the making of the album. Tickets to the screenings are $10 in advance and $12.50 the day of show.

MUCKING ABOUT: Fans of the BoDeans and Jayhawks will love “Front of the Parade” from Louisville rock band the Muckrakers. Out on Madacy-distributed Toucan Cove, the group’s label debut is charming in its unpretentious, straight-forward delivery.

CONDOLENCES: To Capitol Records saxophonist Dave Koz, whose mother died Nov. 4. Although Audrey Koz was not in the music industry, she was no stranger to staffers at Capitol or at the radio stations visited by her son, as she often accompanied him or sent along her famous chocolate chip cookies.

“If you buy the album, you are eligible to win $10,000 of Juelz Santana’s money,” Noble says. “We’ve really connected the dots with this contest by including it on all of our marketing materials like posters, stickers, fliers, promotional trucks, online ads, TV and radio commercials.”

The rapper is also embarking on a 20-city promotional tour that the label hopes will expose those unfamiliar with Santana to his charisma.

“We’d like tastemakers and consumers to become more familiar with the Juelz Santana movement,” Noble says. With Def Jam pulling out all the stops and the single continuing to gain popularity, retail is anticipating a successful sales run.

Brandon Hardaway of Tower Records’ South Street location in Philadelphia tells Billboard: “I think the album’s going to do pretty well. A lot of people have been coming in and asking about it already.”

Santana hopes the album will push his Dipset crew to the forefront. The collective has dominated the underground mix-tape circuit by churning out new sets on a nearly weekly basis. While he estimates that each mix tape sells upwards of 20,000 copies, he believes there is still much work to be done.

“To be honest, we haven’t reached our peak yet,” Santana says. “We’re still growing.... I’m just happy that my talent is getting recognized. What I do comes from the heart. It’s a beautiful thing.”...
When budding carpenter Will Ackerman formed Windham Hill Records in 1975, it was simply as a means to release his debut solo guitar album, "In Search of the Turtle's Navel." Thirty years later, Windham Hill is a wholly owned subsidiary of Sony BMG. But it remains synonymous with the independent spirit of so-called "new age" music, due in large part to its discovery of such artists as George Winston and Liz Story, Alex De Grassi and Ackerman himself. This heritage is celebrated on the aptly named "A Quiet Revolution," a four-disc set which came out Nov. 8 via Legacy.

Q: Was there a moment when you knew Windham Hill was here to stay?
A: The four-star review in Rolling Stone by Chuck Young (of George) Winston's "Autumn" was probably when everything went really national. That was 1980 and we'd been around for five or six years. We'd been growing instantly. Truly, the wildest dream I had in 1975 was selling the 300 records I had in the closet.

Q: There seemed to be such a persuasive spirit of collaboration in the early days of the label. Was it truly like that?
A: The innocence of it was so stunning. Really, there was no pressure. You didn't have to sit around and wonder about the ramifications about any one decision. It was so instinctual and easy. We all liked and admired each other across the board and took each other under our wings.

Q: It just seemed like an "anything goes" spirit was in play. It boded well of you together?
A: A lot of us were surprised to find we weren't playing in a vacuum. There was a family to draw on and the circumstances were that independently, we all gravitated to instrumental, intimate acoustic music. To find there was a community of people doing it was surprising. But this zeitgeist also created Kitaro in Japan and Andreas Vollenweider in Europe. It was cool to find people that wanted to do what you were doing.

Q: In 1992, you sold Windham Hill to BMG. But well before that, your role changed.
A: In 1984, I went into a massive depression. I thought I was dying but I was in perfect health. Finally, someone said, this is not a physical problem. It was a dis-associative thing, which was very frightening. Being in the presence of other people was nearly impossible. I didn't know how to explain it, so I just disappeared. Vermont is what saved my life. In physical work, I found some refuge.

I resigned as CEO of the company and went back as the head of A&R, which was a purely musical capacity. That lasted for quite awhile, from about 1986 to 1990 or so.

Q: By then, the company was much more corporate. How did that affect you?
A: I was just overwhelmed by how you can't go home again. It was a corporation and was working like one. It just wasn't that much fun for me anymore. There's a whole chapter in my book [that I'm writing] about it, loving cottage industry and wanting to sign artists and guide their careers. But when you have 25 artists signed, suddenly you're releasing more product than you've ever imagined. You lose control. That's when I decided I had to get out.

Q: On the compilation, for every iconic song like Michael Hedges' "Aerial Boundaries" or Liz Story's "Wedding Rain," there is an obscure track. How were those decisions made?
A: The label, such as it is, made decisions in some part on the basis of marketing and name recognition, but there are a lot of tracks that would have been great to include. I wish they'd given me a fifth disc of Will's hidden hits. There's a piece called "To the Well" by Allaudin Matthews with Bobby McFerrin. Bobby came in, listened to the thing and just started singing. It was just beautiful.

Q: What was the name of the group that performs "Kiss of Life," the label.
A: Rios played an aspiring young opera singer, Kiesewalter, composed the score. The director, Derek Diario, asked the two to collaborate. "He said, 'Let me hear Italian opera in a way that hasn't been done before.'" Ross recalls. "Although Peter has a degree in clarinet performance, neither of us really came from an opera background, so we weren't shackled by any traditions that we felt we had to adhere to."

"We had so much fun with it, we kept toasting around with the material for a couple of years," Ross continues, and we thought we'd record some of the songs, print a thousand or so copies on Peter's own label, play one or two shows and then move on to other projects. I assumed we'd have a concert for 10 people who really got it, and that would be the end of that.

That is not quite what transpired. Quickly, the group found itself doing regular gigs at New York's taste-making nightclub Joe's Pub, and soon the EVOC buzz was building. Before long, Decca, renowned for its roster of opera and vocal superstars, past and present, signed the band. Its self-titled major-label debut streamed Sept. 27; since then, the record has found a comfortable niche near the top of the Billboard Classical Cross-over chart.

"The audience has really formed who we are," Kiesewalter says. "When we first went out, we didn't know quite who we were. But the audience really instructed us in what they expected. I had anticipated them to sit politely, turn off their cell phones and not talk during the show. What we got instead was people dancing on the tables and punching the air with devil fingers."

NOTES FROM ALL OVER: Opera News, the magazine published by the Metropolitan Opera, will hold its first-ever awards ceremony Nov. 20 at New York's Pierre Hotel. Hosted by actor Sam Waterston and rising soprano Isabel Bayrakdarian, the event will honor conductor James Conlon, soprano Regine Crespin, tenor Placido Domingo and mezzo-soprano Susan Graham and Dolora Zajick. Presenters include Broadway singer Patti LuPone, playwright Terrence McNally, sopranos Renata Tebaldi and Martina Arroyo, baritone Nathan Gunn and tenor Marcello Giordani.

Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

N.Y. Band Attracts Attention

Diamond Nights' Debut Single Gets Big 'Smallville' Exposure

Channeling the arena rock heyday with a bit of glam thrown in, New York act Diamond Nights are catching the attention of music supervisors and radio programmers alike. Since the Sept. 13 release of "Popsicle"—the band's Kezado Records full-length debut—lead single "The Girl's Attractive" has become a most-played track at KOLD (Indie 103) Los Angeles. The song also opened a party scene on a Halloween episode of the WB's "Smallville."

"How can you not have fun with that song?" asks Madonna Wade-Reed, a music supervisor with Whoopee Daisy who works with "Smallville."

"The whole episode was pretty sexy," she says, adding that the song was used against a shot of the backside of a girl dressed as a Playboy Bunny. "The Girl's Attractive is..."
Mass., childhood buddies Morgan Phalen (vocals/guitar) and Tim Traynor (drums). The two ended up in Queens, N.Y., where they solidified a lineup with lead guitarist Rob Laakso and bassist S.D. Rumsey by 2003. The band is on the road alternating dates with Hot Hot Heat and the Vacation. The last stop is New York's Bowery Ballroom Dec. 13.

VIVA LA ROCK: "Jackass" alum Bam Margera is bringing his favorite bands to the stage with the first Viva La Bands tour. Inspired by the skateboarding prankster's "Viva La Bam" MTV show, the four-city jaunt kicks off Nov. 19 in Atlantic City, N.J.

Headlined by Finnish act HIM, the tour also includes Margera picks Fireball Ministry, Finch and Skindred.

The Northeast tour, presented by Saturn, was inspired by the June release of "Viva La Bands" on Carson Daly's 456 Entertainment. The CD/DVD set features 21 Margera favorites including Clutch, Kill Hannah, Turbonegro and the 69 Eyes; it has sold 41,000 copies in the United States, according to Nielsen SoundScan.

GREAT GOBS OF FIRE: In the first of the "Harry Potter" movie soundtracks to feature artist songs, Warner Sunset's highly anticipated companion album to "Harry Potter and the Goblet of Fire" will hit stores Nov. 15.

As billboard.com previously reported, the set features three exclusive original tracks from a supergroup that includes Pulp vocalist Jarvis Cocker and Radiohead guitarist Jonny Greenwood and drummer Phil Selway. The combo appears in the film as a band that plays at the Hogwarts School. Originally called the Wyrd Sisters, the final cut of the film leaves the band unnamed after a real-life folk trio of the same name filed a $40 million lawsuit for trademark infringement. Warner Bros. would not comment on the suit, which is ongoing.

Music for the fourth installment of the film series was composed by Patrick Doyle, who took the reins from "Harry Potter" composing veteran John Williams. The movie opens Nov. 18.
It has been three years since Collin Raye has had a new song on country radio, but you might have recently heard his voice dramatically singing “You Can’t Over Love (Your Underwear)” in a hilarious series of TV spots for Fruit of the Loom.

Raye, a top country hitmaker in the ’90s, admits he was hesitant about being the voice of an underwear company, but the campaign’s goofy humor won him over. “The first couple of times we had to stop the tape because I couldn’t do it without laughing,” he says.

The campaign has been so successful that he is hoping to turn the relationship with the manufacturer of tightly whitelys into tour support. The artist, who still plays 65-70 dates a year, says, “I’d be so happy to get a tour sponsorship right now I’d wear a pair on my head if they wanted me to.”

Raye expects to increase his touring schedule to about 100 dates next year to promote his new album, “Twenty Years and Change,” released Oct. 25 on Nashville startup Aspiration Records. The project’s first single, “I Know That’s Right,” is just getting started at country radio with spins detected on eight monitored stations to date.

Raye spent 11 years recording for Epic Records, where he scored 21 top 10 hits, including No. 1 singles “Love, Me,” “In This Life,” “My Kind of Girl” and “I Can Still Feel You.” Country radio still plays his old hits.

He “ran out of enthusiasm” for Epic after he says he felt label executives “pull back like I was done” after one failed single. He asked for a release, which he now calls a “bad decision” from a business standpoint, but a good one in terms of “staying true to myself.”

Because he still had one album left on his contract, he says that after five platinum and one gold album he walked away actually owing Epic money, and tied to a standard non-compete clause that left him unable to record elsewhere.

By the time that period was up, he says, “things had changed in Nashville. They were only looking for baby acts to break. Nobody wanted us (veterans).”

So he started recording this project on his own and did not get signed. He calls it “the first album I’ve done where no one looked over my shoulder. I was involved and driving the boat on every note of music that went down.”

Last year, he hooked up with veteran label executive George Collier, who announced that he was starting a new label, Infini-ty Records, with Raye as the flagship artist. A month later, that deal fell apart. But Raye was still eager to work with Collier. So he waited another year until the label exec could get financing together to start over with Aspiration. Raye’s album is the Navarre-distributed imprint’s first release.

Raye calls the Aspiration deal “a bit of an experiment. If it works, we’ll continue to work together. If not, no hard feelings.”

In the album’s liner notes, Raye thanks “a God of second chances,” and he believes that is what is being offered to him now. “He’s certainly given me chance after chance to keep trying to get it right,” Raye says. “Maybe I didn’t do it the way he wanted me to do it the first time. I got very competitive. I didn’t start out that way, but this business makes you competitive. The God I know [doesn’t] want me to act that way. Sometimes he has a way of humbling us.”

Now, Raye says, “I feel like I’m at a better place mentally, spiritually and in my career than I’ve ever been before.”

His expectations for this project are “realistic. I’m not going to feel like a failure if it doesn’t sell a million copies like I used to,” he says. “I’m just proud to be back.”

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Houghton Returns To Africa For Live Set

When it comes to worship, there are no geographical boundaries and cultural lines easily become blurred. There is proof of that in the new Integrity Gospel release “Alive in South Africa” from Israel & New Breed. Recorded in Cape Town at the His People Center, the two-disc collection debuted at No. 2 on the Billboard Top Gospel Albums chart in the Nov. 12 issue. “Alive in South Africa” also bowed at No. 3 on the Top Christian Albums chart in the same issue.

“I got the idea 11 years ago when I first went” to South Africa, Israel Houghton says of recording there. His first trip in the summer of 1994 was “one of those defining moments in my life. It was one of those places where I felt I belonged. I felt like home, and I’ve been back once a year since. I just fell in love with the people there and the culture, and the feeling you get when you are in Cape Town.”

Houghton says one of the goals for the project was to find a neutral venue to hold the event because “it tends to be a little territorial church-wise there.” Once a location was found, his crew took care of everything, including advertising and ticketing.

“We did two free shows, but we [printed] tickets for crowd control,” he says. “We did all the security, sound, lights, recording, video, everything on our own. It was an undertaking, to say the least, but I’m very pleased with the result.”

In addition to the two-disc set, which is distributed worldwide through Provident-Integrity Distribution and Epic/Sony BMG, there will be a live DVD, due in January, and an accompanying soundtrack.

Houghton produced the project with New Breed co-founder Aaron Lindsay. The group debuted in 2001 with “New Season.” The following year, “Real” peaked at No. 13 on the Top Gospel Albums chart. Then in 2004, the group’s career exploded with the release of “Live From Another Level,” which debuted at No. 1 and held the top spot for three weeks.

Earlier this year, the group picked up album of the year honors at the Stellar Awards and Houghton was named top male vocalist. New Breed also took home a “Soul Train” award for best gospel album and netted two Gospel Music Asn. Dove Awards in the contemporary gospel album and song categories.

Houghton has been tapped to co-host the Stellar Awards with CeCe Winans and Vickie Winans in January.

On “Alive in South Africa,” Israel & New Breed are joined by South African singer/guitarist Jonathan Butler (who also wrote a song for the album, “Come and Let Us Sing”) and other local musicians.

“We used a percussionist from there because taking a percussionist to South Africa would be kind of like taking sand to the beach,” Houghton says. “We also used a horn section from there.”

Houghton is looking forward to a two-week tour of South Africa in March. “They worship there like he’s all they’ve got,” Houghton says of South Africans and their faith in God.

“It is very inspiring and very challenging to me. I consider myself as a passionate worshipper of God . . . but I want to be more like that. I want to have a reckless abandon when it comes to worshiping the Lord.”

Houghton just finished working with gospel legend Karen Clark-Sheard on her new Word album, due in January. He plans to record a New Breed Christmas set next year and has several other projects on the horizon.

“A new dream of mine is to do something in Israel,” he says. “To do ‘Israel Live in Israel’”
MADONNA
Confessions on a Dance Floor
Producers: various
Release Date: Nov. 15
The diva has returned to the disco. The swirling, throbbing and altogether great "Confessions on a Dance Floor" is Madonna's nonstop ecstatic cabaret. The 12-song set takes some of its musical cues from the likes of Giorgio Moroder and Richard X, though it remains thoroughly and uniquely a work of Madonna, who never gets lost in the dizzying beats and dense production. The tunes focus on self-discovery ("How High"), enlightenment ("Future Lovers," "Get Together"), empowerment ("Jump") and love ("Push"). There are also fluffier cuts: a rock-dancing anthem in "Love New York," the ABBA-sampling lead single "Hung Up," and the springly "Sorry." In the wake of 2003's dead-on-arrival "American Life." "Confessions" is a welcome return to form for the Queen of Pop. —KC

BRUCE SPRINGSTEEN
Born to Run 30th Anniversary Edition
Producers: various
Columbia
Release Date: Nov. 15
Wild "Born to Run" remains one of rock's finest moments. Springsteen's first masterpiece at once announced his arrival on an international stage and secured his climb to the top. For this 30th-anniversary release, Bruce has sought to preserve his work as one of the pantheon of the genre's best songwriters. This edition celebrates the man as much as the music, balancing a 90-minute making-of documentary with an explosive, previously unreleased 1975 concert with the E. Street Band. Via vintage and newly shot footage, the documentary captures Springsteen during a critical moment, as he discovers the rock star he would become to exist. The live show is Bruce and band in their youthful prime, powering through favorites like "Rosalyta." "She's the One," and "Quarter to Three." Thom Zimny deserves a special nod for his painstaking work on both films, which beautifully complement the cinematic grandeur of the original product. —BF

WILCO
Kicking Television: Live in Chicago
Producer: Wilco
Nonesuch
Release Date: Nov. 15
Wilco's live shows have often failed to capture the intricacies of its studio recordings, but on "Kicking Television," recorded earlier this year in Chicago, the group's six-piece incarnation smashes any such doubts into pieces. Bolstered by experimental guitarist Neil Young and multi-instrumentalist Pat Sansone, Wilco can now move effortlessly from soaring rock anthems like "Shot in the Arm" to dynamic dazzlers like "Hummimgbird" and "Muzzle of Bees." Cellist Cline is mesmerizing, slathering on sheets of feedback at one moment ("Handshake Drugs") and unleashing ominous snort to the next, as on an 11-minute "Spiders (Kidsmoke)." There is a welcome delicacy that adds beauty to Jeff Tweedy's songs, especially on "Poor Places" and the late-night ballad "Wishful Thinking." One of America's greatest bands has never sounded better. —JC

KANYE WEST FEATURING ADAM LEVINE
Heard 'Em Say (3:27)
Producers: Kanye West, Jon Brion
Writers: K. West, A. Levine, M. Masser, G. Goffin
Publisher: not listed
Roc-a-Fella (CD promo)
Some may question Kanye West's choice of this midtempo groove to follow his uptempo No. 1 "Gold Digger," but he should not worry about it slowing his climb to the top. For this introspective tune, he borrowsthe talents of Maroon 5's Adam Levine. Melancholy piano backings Levine's understated crooning as West rambles on about the intricacies of life. Though he fails to impress lyrically, as usual, West's production proves that he is at his best when behind the boards. Although Bush supporters likely will not rush to buy this message-laden single, West's talent is clearly undeniable. —IMJ

FALL OUT BOY
Dance, Dance (3:00)
Producer: Neal Avron
Writers: P. Stump, Fall Out Boy
Publisher: Chicago X Software, BMI
Fueled by Ramen/ Island (CD promo)
Fall Out Boy is pop-punk in the truest sense of the phrase. "Sugar, We're Going Down" managed to become a top 10 hit at top 40 while simultaneously hovering near the top of the modern rock chart. The sophomore single from the band's platinum major-label debut is destined for success as well. "Dance, Dance" is more uptempo than its predecessor, so it will be interesting to see if top 40 embraces the song. It should: A sing-songy bridge and soaring chorus put the track on par with "Sugar," and it is already starting to make noise at modern rock, where it should do just as well as the last single. —BT

BIG & RICH
Cowgen Your City
Release Date: Nov. 15
Keeping in mind the 2.5 million people who bought their first album, Big & Rich waste no time ploving the same gressy dirt here on the title cut and "Soul Shaker," where they hoot and holler about very little. The guys make it clear they are here for the beer on barn-burners like "Caught Up in the Moment," "Jalapeno," and "Blow My Mind," a psychedelic affair that is the best of a similar lot. "20 Margaritas" is reasonably funny, but B&R are not just as cute as they think they are on space-wasters like "Freak Parade" and "Filthy Rich." More substantial are the smooth R&B of "Never Mind Me," the laid-back "Leap of Faith," and mighty midtempo ballads "Slow Motion" and "I Pray for You." Although there is not much substance under all this bombast, "City" has its fun moments. —RW

GINUWINE
Back II Da Basics
Producers: various
Epic
Release Date: Nov. 29
Whether sweet-talking the ladies or worshiping his main woman, Ginuwine's silky vocals and magnetic sex appeal remain his key assets. "Back II Da Basics" nicely upgrades from sexually laced anthems to grown-up ballads, but fails when attempting to break the party-boy mold. Examples of the latter are "Oh Girl!" and "The Club," where the singer unconvincingly urges clubgoers to "get it crunkin' and jumpin'." Lead single "When We Make Love" is one of Ginuwine's sultry slow-burners without melody. Timbaland's production to support his syrupy tenor, tracks like "She's Like," and "Secret" fall flat. Well-crafted songs like "Far Away" and "Better Half" find a more authentic, falsetto-rafting Ginuwine singing today than ever. While it still does not put him on par with R. Kelly or Usher, "Basics" is a worthwhile listen. —CH

VICENTE FERNÁNDEZ
Y Dueto Mis Amigos
Producer: Patricio Rodríguez
Sony BMG
Release Date: Nov. 22
While Vicente Fernández's first all-duets album is destined to become a collector's item, it is not the only great Norteño pairing this year. "Duetos" sports a blend of previously released ("Aunque Mal Pase" with Roberto Carlos) and brand-new ("Que Dios Te Bendiga") tracks. A true headliner, plus such live takes as "Pérdon" with Juan Fernando. For the most part, typical ranchera bravado is softened with touches of romance via slower arrangements and mellow vocals. It is also safe to bet this disc has been often overshadowed by Fernández (even Carlos is hard to discern on his track). The notable exception is the Celia Cruz/ángel Muñoz collaboration, "Tu Voz," set to a tropical bolero beat. —LC

BOB MARLEY & THE WAILERS
Africa Unite: The Singles Collection
Producers: various
Tuff Gong/Universal
Release Date: Nov. 6
The main draw on this 20-track retrospective is the previously unreleased "Singtang," brought to life by Ziggy and Stephen Marley from a demo their father recorded in the mid-'70s. For a piece in music and message with "Get Up, Stand Up," the song reigns against empty political gestures over a grooving musical bed with guitar overdubs from Eric Clapton. Aside from two remixes and a riveting live take on "No Woman, No Cry," the rest of the album rounds up familiar but potent Marley staples like "Buffalo Soldier," "Exodus," "Trenchtown Rock," and "Could You Be Loved?" —PYY
from >>p5

highlights are “I Wish You” and “The Family of God,” penned with his wife Gloria. The album has many personal moments, including a poem recited by Gloria about their lifelong love affair, and “Some Things I Must Tell the Children,” a poignant recitation teeming with parental wisdom.

Listening to this album is like sitting in front of a roaring fire with a rich bowl of stew, tasty, warm and totally satisfying—DEP

ROCK

VARIOUS ARTISTS

Rainbow Six: Lockdown Soundtrack

Producers: various

Calvin Records

Release Date: Nov. 15

The soundtrack for the franchise's first videogame was overseen by Fear Factory drummer Raymond Herrera and Lardi Ervin, with a videogame voice-over, music and sound effects company 3Volution Productions. Those thinking that would make for a metal-centric collection are only half right. Fear Factory contributes a new song and a version of the game’s title theme, and there is some decent previously released material from Soilwork, Chimaira and Trivium. But there is also tepid metal from Killing Zone and Kush, and a pair of unremarkable mainstream rock tracks from Not Forgotten. Mainly geared toward videogame and/or Fear Factory enthusiasts, “Lockdown” is a reminder that not every game needs its own soundtrack.—BT

DANCE

NICK FANCIUlli

Renaissance Presents

Producer: Nick Fanciulli

Thrive

Release Date: Nov. 1

MARKETABLE, young DJs frequently file themselves neatly into subgenres. Not Nick Fanciulli, the 24-year-old Brit behind the latest installment in the Renaissance series, which is also his debut mix compilation. Fanciulli’s mature set ranges from the languid, lyrical house of Sandy Rivera’s “Changes” to the Morse code bleeps of his own electro nugget “Squirrel,” showing a real handle on dance music past and present. The DJ closes disc one with a vigorous treatment of the decade-old Basement Jaxx classic “Flylife,” working the EQ, and on an all-time favorite, a Cornia Joseph a cappella, like an old-school pro. A DJ who gives it up for house heroes while championing fresh new acts like Buck Project and Soul Mekanik, Fanciulli could be the jock we have all been waiting for.—KH

DVD

GREEN DAY

Bullet in a Bible

Director: Samuel Bayer

Release Date: Nov. 15

Returning to global superstardom thanks to “American Idiot,” Green Day was captured during the summer in front of 65,000 London fans for the DVD “Bullet in a Bible,” which also includes an audio CD drawn from the show. Billie Joe Armstrong has always been a commanding presence in a club or arena, but to witness him conducting a stadium full of fans is another thing entirely. Even as Green Day aims to project an anti-authority, stick-it-to-the-man image, the enormity of its sentiments seems lost on these masses, who sway when they are told to sway, scream when they are told to scream and “freak out” on cue. Luckily, “Bullet” finds the barely balancing its serious political side (“Jesus of Suburba”), its cartoonishness (a spirited cover of “Shout”) and everything in between (“St. Jimmy,” “Boulevard of Broken Dreams”).—KH

GUIDED BY VOICES

The Electrifying Conclusion

After Max Ponti/Matson Pixfill

Release Date: Nov. 15

After 21 years, the little indie rock band that could could say goodbye in appropriately drunken, fake-English-accent-weilding, small-club-of-the-80s days “Electrifying Conclusion,” taped on New Year’s Eve in Chicago. It is not a good GBV show until a fan screams favorite “Poster Girl” might have been better choices, but let’s hope programmers have the good sense to focus properly on “Crawling.” There are plenty of hits left on current disc “Never Gone,” but GBV’s slow glory has little room for error, amidst the novelty acts continually hogging the airwaves. This song has been on the radio and feeling 17 again. Penned by hitmakers Bob DiPiero, Rivers Rutherford and Tom Shapiro, it has a gorgeous melody and uplifting lyric. It provides a perfect vehicle for Raye’s re-entry at country radio. Though GBV fans might bite on a smaller label this time around, their talent looms just as large.—DEP

POP

BACKSTREET BOYS

Crawling Back To You

(3:44)

Product: John Fields

Writers: C. Farren, B. Daly

Producer: various

Jive (CD promo)

Backstreet Boys made a stunning (global) return earlier this year with the lush and melodic ballad that should meet favor with the group’s maturing base, as well as fans of well-crafted songs at adult top 40. Perhaps midtempo pop stunner “Crawling” is their most well-loved single from their most popular album. In 2001, Raye debuted the Adult Top 40 singles chart in 1991 and went on to place 32 titles on the list during his tenure with Epic Records, Abient. Absent from the chart since 2001, he returns with this fine single on Nashville-based indie Aspirine Records. Raye’s clear, strong voice has lost none of its emotional punch. He shines on this uptempo number about life’s perfect moments, from lying next to the person you love to hearing it from the radio and feeling 17 again. Penned by hitmakers Bob DiPiero, Rivers Rutherford and Tom Shapiro, it has a gorgeous melody and uplifting lyric. It provides a perfect vehicle for Raye’s re-entry at country radio. Though GBV fans might bite on a smaller label this time around, their talent looms just as large.—DEP

COUNTRY

COLLIN RAYE

I Know That’s Right

(3:28)

Producers: Fred Mallin, Gene LeSage, Collin Raye

R. Rutherford, T. Shapiro

However, a mid-tempo song like “Crawling” was a stunner to the Adult Top 40 and Adult Contemporary charts for a number one hit in 1991. So, what are the Backstreet Boys up to now? Backstreet Boys’ songs have missed...
The chart for the week ending January 11, 2006, shows a significant spike in sales with Mariah Carey's album "A Christmas Melody" topping the charts. The album, featuring hit tracks like "All I Want for Christmas Is You," has generated over 787,000 sold in one week, marking it as the latest No.1 on the Billboard 200. Carey's album is also the highest debut for any current artist, just four weeks after the release of the film "The District" starring Forest Whitaker.

Rihanna's album "Now" debuts at No.2 on the chart, selling 370,000 copies, making it the lowest debut for a top two entry since 2003. It is also the first album to debut at No.2 since 1999. "A Christmas Melody," "We Belong," and "Change" are the top three albums of the Christmas season, with a combined 374,000 sold.

Kenny Chesney's "Here and Now" album debuts at No.3 on the chart, with 146,000 sold. "30 Days in the Headlights," "Country Road" by Paul Simon, and "Kiss Me Goodnight" by Chesney are also top performers this week.

The album sales chart for the week ending January 11, 2006, shows a significant spike in sales with Mariah Carey's album "A Christmas Melody" topping the charts. The album, featuring hit tracks like "All I Want for Christmas Is You," has generated over 787,000 sold in one week, marking it as the latest No.1 on the Billboard 200. Carey's album is also the highest debut for any current artist, just four weeks after the release of the film "The District" starring Forest Whitaker.

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### THE BILLBOARD 200

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<thead>
<tr>
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<th>Title</th>
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<td>The Christmas Collection</td>
<td>The Christmas Collection</td>
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<tr>
<td>Hilary Duff</td>
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<td>Paul Wall</td>
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<td>Chris Botti</td>
<td>To Love Again</td>
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<td>5 Cent</td>
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<td>City Of Evil</td>
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<td>Casting Crowns</td>
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<td>Here For The Party</td>
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<td>The All-American Rejects</td>
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<td>Nothing Is Sound</td>
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<td>Ua And Them</td>
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<td>BIG &amp; RICH</td>
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<td>Those Were The Days</td>
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### THE BILLBOARD 200 ARTIST INDEX

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<td>Martin McBride</td>
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<td>Eddy Arnold</td>
<td>I Am Me</td>
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<td>John Fogerty</td>
<td>The Emancipation Of Mimi</td>
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<td>Fall Out Boy</td>
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<td>Mariah Carey</td>
<td>Unplugged</td>
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<td>Feelings Today</td>
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<td>Keith Urban</td>
<td>The Trinity</td>
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<td>Trace Adkins</td>
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<td>Jason Aldean</td>
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### The Billboard Top 200 Sales

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<tr>
<td>songs about me</td>
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<td>Love</td>
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<tr>
<td>Songs About Me</td>
<td>Gwen Stefani</td>
<td>#17</td>
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</tbody>
</table>

For chart data, go to [www.billboard.com](http://www.billboard.com)
THE NEW ALBUM BY LOU

featuring:
"The Roll", "Dream 3", "Only You" and "I Want To Be Loved" featuring Lita Ford.

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### HOT 100 Airplay

**Title** | **Artist (PM / P.O.)** | **Label**
--- | --- | ---
1 | AIR SUPPLY / COLUMBIA | 2 | GORDON RAMSEY / SONY BMG | 3 | Moby / SONY BMG | 4 | BON JOVI / SONY BMG | 5 | TAYLOR SWIFT / SONY BMG | 6 | VAN MORRISON / SONY BMG | 7 | JAMES BLUNT / SONY BMG | 8 | THE BLACK KEYS / SONY BMG | 9 | MARIAH CAREY / SONY BMG | 10 | NICK Jonas / SONY BMG

### Adult Contemporary

**Title** | **Artist (PM / P.O.)** | **Label**
--- | --- | ---
1 | LONELY NO MORE | KENNY G / SONY BMG | 2 | HOME | JAMES TAYLOR / SONY BMG | 3 | HOW YOU DO | JOHN LEGEND / SONY BMG | 4 | YOU AND ME | SHINEDOWN / SONY BMG | 5 | THIS IS HOW A HEART BREAKS | LORDE / SONY BMG | 6 | BECAUSE OF YOU | TAYLOR SWIFT / SONY BMG | 7 | GOOD IS GOOD | SELENA GOMEZ / SONY BMG | 8 | BETTER DAYS | 3DOO DOO DOO (33 1/3) | SONY BMG | 9 | YOU'LL STILL BE HERE | BRAD PAISLEY / SONY BMG | 10 | BEHIND THESE HAZEL EYES | VIOLETT BEAVER / SONY BMG

### Adult Top 40

**Title** | **Artist (PM / P.O.)** | **Label**
--- | --- | ---
1 | WAKE ME UP WHEN SEPTEMBER ENDS | GREEN DAY / SONY BMG | 2 | BEVERLY HILLS | DIANA KRALL / SONY BMG | 3 | PLAY | VANESSA WILLIAMS / SONY BMG | 4 | THERE IT GO (THE WHISTLE SONG) | YUMI ZOUK / SONY BMG | 5 | BEHIND THESE HAZEL EYES | VIOLETT BEAVER / SONY BMG | 6 | LISTEN TO YOUR HEART | MARIAH CAREY / SONY BMG | 7 | FEEL GOOD INC | GORILLAZ (PARLOPHONE) | 8 | COME A LITTLE CLOSER | TIKAH TASHA / SONY BMG | 9 | I'M FEELING YOU | SOUVENIR CUTICLE (SEQUOIA) | 10 | BEHIND THESE HAZEL EYES | VIOLETT BEAVER / SONY BMG

### Modern Rock

**Title** | **Artist (PM / P.O.)** | **Label**
--- | --- | ---
1 | DON'T TREAD ON ME | TOAD THE Eddy / SONY BMG | 2 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 3 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 4 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 5 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 6 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 7 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 8 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 9 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG | 10 | DONT TREAD ON ME | TOAD THE Eddy / SONY BMG

### Hot 100 Digital Songs

**Title** | **Artist (PM / P.O.)** | **Label**
--- | --- | ---
1 | DOPE | EMINEM / SONY BMG | 2 | BAD | LIL WAYNE / SONY BMG | 3 | I WANT TO LOVE YOU | RITA ORA / SONY BMG | 4 | GIVE IT TO ME | BRUNO MARS / SONY BMG | 5 | I WANT TO LOVE YOU | RITA ORA / SONY BMG | 6 | IT STARTED WITH A KISS | BLACK HEARTS / SONY BMG | 7 | I WANT TO LOVE YOU | RITA ORA / SONY BMG | 8 | GIVE IT TO ME | BRUNO MARS / SONY BMG | 9 | I WANT TO LOVE YOU | RITA ORA / SONY BMG | 10 | GIVE IT TO ME | BRUNO MARS / SONY BMG

### Airplay监测

**Title** | **Artist (PM / P.O.)** | **Label**
--- | --- | ---
1 | LONELY NO MORE | KENNY G / SONY BMG | 2 | HOME | JAMES TAYLOR / SONY BMG | 3 | HOW YOU DO | JOHN LEGEND / SONY BMG | 4 | YOU AND ME | SHINEDOWN / SONY BMG | 5 | THIS IS HOW A HEART BREAKS | LORDE / SONY BMG | 6 | BECAUSE OF YOU | TAYLOR SWIFT / SONY BMG | 7 | GOOD IS GOOD | SELENA GOMEZ / SONY BMG | 8 | BETTER DAYS | 3DOO DOO DOO (33 1/3) | SONY BMG | 9 | YOU'LL STILL BE HERE | BRAD PAISLEY / SONY BMG | 10 | BEHIND THESE HAZEL EYES | VIOLETT BEAVER / SONY BMG

### Charts Legend

- **Hot 100 Airplay**: Lists the top 100 songs based on airplay in the United States.
- **Adult Contemporary**: Lists the top 40 songs in the Adult Contemporary genre.
- **Adult Top 40**: Lists the top 40 songs in the Adult Top 40 genre.
- **Modern Rock**: Lists the top 40 songs in the Modern Rock genre.
- **Hot 100 Digital Songs**: Lists the top songs based on digital sales.

**Data for week of November 19, 2005**

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When registering, please use Code ATTPA1114
## POP 100 Airplay 

<table>
<thead>
<tr>
<th>Title</th>
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<th>Sales</th>
<th>Chart Rank</th>
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<tbody>
<tr>
<td><strong>1.</strong></td>
<td>BLACK EYED PEAS (ATM)</td>
<td>4,717,683</td>
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<td><strong>2.</strong></td>
<td>互 (RCA/RMG)</td>
<td>4,589,842</td>
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<td><strong>3.</strong></td>
<td>互 (COLUMBIA)</td>
<td>4,167,180</td>
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<td><strong>4.</strong></td>
<td>互 (แกนเทน)</td>
<td>4,086,869</td>
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<td><strong>5.</strong></td>
<td>互 (ใน)</td>
<td>4,040,493</td>
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<td>互 (เวียดนาม)</td>
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<td><strong>7.</strong></td>
<td>互 (อินเดีย)</td>
<td>3,924,289</td>
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<td><strong>8.</strong></td>
<td>互 (อริเลีย)</td>
<td>3,871,273</td>
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<td><strong>9.</strong></td>
<td>互 (ไทยแลนด์)</td>
<td>3,816,756</td>
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<td><strong>10.</strong></td>
<td>互 (จีน)</td>
<td>3,764,129</td>
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**Notes:**
- Billboard Pop Chart sales data is updated weekly. For the latest sales information, please visit [www.billboard.com](http://www.billboard.com).
- Billboard Pop Chart ranks are based on sales data from Nielsen Broadcast Data Systems and are compiled by Nielsen SoundScan.
- For complete details on how sales data is compiled, please visit the Billboard website.

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**Additional Information:**
- Nielsen Broadcast Data Systems is the leading provider of media measurement services in the U.S.
- SoundScan is a leading provider of music sales data and analysis.
- For the latest news and updates on Billboard charts, please visit [www.billboard.com](http://www.billboard.com).

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**Contact:**
- For sales information, please contact Billboard at sales@billboard.com.
- For chart data, please contact Billboard at chartdata@billboard.com.

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**Last Updated:** November 19, 2005

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**Related Links:**
- Billboard Hot 100: [www.billboard.com/charts/hot-100](http://www.billboard.com/charts/hot-100)

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**About Billboard:**
Billboard is the go-to source for music sales, radio airplay, and streaming data. The magazine is published weekly and covers the latest in music news and industry trends.

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**Disclaimer:**
Information provided is for educational purposes only. Actual sales figures may vary. Please consult Billboard for the latest and most accurate data.
### R&B/HIP-HOP Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>10</td>
<td>Black Rob</td>
<td>The Black Rap Report</td>
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<tr>
<td>11</td>
<td>Bone Thugs-N-Harmony</td>
<td>Best Of Blaxx 94-95</td>
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<td>12</td>
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<td>Fabolous 4 da Reign</td>
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<td>13</td>
<td>Jadakiss</td>
<td>Heartbreak Killah</td>
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<tr>
<td>14</td>
<td>Lil Romeo</td>
<td>Love &amp; War</td>
</tr>
<tr>
<td>15</td>
<td>Missy Elliott</td>
<td>Missy Elliott</td>
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<td>17</td>
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<td>Usher</td>
<td>Confessions</td>
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<td>The Diary Of Alicia Keys</td>
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<td>20</td>
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### Top Blues Albums

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<td>Live From Austin, TX</td>
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<td>Leon Redbone</td>
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<td>John Lee Hooker</td>
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<tr>
<td>15</td>
<td>T-Bone Burnett</td>
<td>Alligator Blues, Vol. 3</td>
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### People Still Dig Hayes

Isaac Hayes enters Top R&B/Hip-Hop Albums for the first time in 10 years with the aptly titled "Ultimate Isaac Hayes: Can You Dig It?" starting at No. 53. The set also opens at No. 171 on the billboard 200, marking his first appearance there since 1980's "And Once Again..." This two-CD hits collection contains rare singles, previously unreleased live songs and his signature "Theme From Shaft," which topped The Billboard Hot 100 in 1971.

The album also contains a DVD featuring concert footage and behind-the-scenes clips from Comedy Central's animated series "South Park," on which Hayes supplies the voice of Chef. —Raphael George
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>BETTER LIFE</td>
<td>Kenny Chesney</td>
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<td>SOMETHING TO PROUD OF</td>
<td>Montgomery Gentry</td>
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<td>LIKE YOU'VE NEVER BEEN</td>
<td>Faith Hill</td>
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<td>6</td>
<td>NEVER PROMISED YOU A ROSE GARDEN</td>
<td>Chris Young</td>
<td>Republic</td>
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<td>7</td>
<td>COMING TO YOUR CITY</td>
<td>Keith Urban</td>
<td>Arista Nashville</td>
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<tr>
<td>8</td>
<td>WHO YOU'RE DANCING WITH</td>
<td>Trace Adkins</td>
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<td>9</td>
<td>WE'RE MAKIN' UP</td>
<td>Brad Paisley</td>
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<td>10</td>
<td>LIVING IN FAST FORWARD</td>
<td>Toby Keith</td>
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**POP SONGS**

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<td>YOUR MAN</td>
<td>Luke Bryan</td>
<td>Capitol</td>
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<td>TRYING TO LOVE YOU</td>
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<td>Capitol</td>
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<td>Keith Urban</td>
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<td>BIG RICH</td>
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<td>7</td>
<td>WHERE I'M GONNA BE WAITIN'</td>
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<td>GET YOUR SHIT TOGETHER</td>
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**HIT PREDICTOR**

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<tr>
<td>Alan Jackson</td>
<td>Miss Me B Allison</td>
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<td>Alan Jackson</td>
<td>Miss Me B Allison</td>
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**BETTER'COULD'TIE URBAN'S CAREER BEST**

If Keith Urban’s “Better Life” squeaks another week at No. 1 next issue, he will tie the longest No. 1 run to date.

In the meantime, Urban’s single becomes his third to lead the chart for at least five weeks. “Better Life” collected 38.8 million audience impressions during the tracking week. Earlier this year, Urban topped the chart for five weeks with “Making Memories Of Us.” His “Somebody Like You” held for six straight weeks in fall 2002.

He leads the No. 2 title by 3.6 million impressions, but do not be surprised if Kenny Chesney’s “Who You’d Be Today” makes up the difference in short order. It improves 1.9 million impressions and holds 48.

Radio received Chesney’s new “The Road and the Radio” set during the tracking week, pushing three tracks on the chart’s lower end. (Nos. 54, 59 and 60). The album starts a week early on Top Country Albums (at No. 58) because of street-date violations. — Wade Johnson

**HOT COUNTRY SONGS**


**COUNTRY MUSIC UPDATE**


**HOT COUNTRY SONGS**

### Billboard Dance Airplay Chart - November 19, 2005

#### Latin Airplay

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<thead>
<tr>
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<th>Artist</th>
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<tbody>
<tr>
<td>No Te Preocupes Por Mi</td>
<td>Chayanne</td>
</tr>
<tr>
<td>Si Fue Que Estar en Silencio</td>
<td>Banda Sergio</td>
</tr>
<tr>
<td>Rara Tu Amor</td>
<td>James</td>
</tr>
<tr>
<td>Santa Fe</td>
<td>ALEJANDRO FERNANDEZ</td>
</tr>
<tr>
<td>Algo Más</td>
<td>Marco Antonio Solís</td>
</tr>
<tr>
<td>Noviembre Sin Ti</td>
<td>Aventura Featuring Don Omar</td>
</tr>
<tr>
<td>Estoy Perdido</td>
<td>Christian Castro</td>
</tr>
<tr>
<td>Anda Sentenciada</td>
<td>Alexander Cardinale</td>
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<tr>
<td>Siempre Tu a Mi Lado</td>
<td>Marco Antonio Solís</td>
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<tr>
<td>Cuando a Mi Lado Estas</td>
<td>Alejandro Fernandez</td>
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<tr>
<td>Moviendo Imán</td>
<td>Enrique Iglesias</td>
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<td><strong>Artists</strong></td>
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<td>La La Yo</td>
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<td>Yo Voy</td>
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<td>Rum Reggaetano</td>
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<td>Viaje Pa La Vida</td>
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<td><strong>Title</strong></td>
<td><strong>Artist</strong></td>
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<td>Various Artists</td>
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<tr>
<td>Angel &amp; Khriz</td>
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</tr>
<tr>
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<td><strong>Regional Mexican</strong></td>
<td><strong>Title</strong></td>
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<tr>
<td>No Puedo Olvidarte</td>
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<tr>
<td>La Guapa De Ti</td>
<td>Grupo Brindis</td>
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<td>Mi Credito</td>
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<td>Nada Contigo</td>
<td>Los Caminantes</td>
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<td>A Chillar A Otra Parte</td>
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<td>Fruta Prohibida</td>
<td>Los Sukis/Los Yonic's</td>
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<td>Es Mejor Decir Adios</td>
<td>El Teatro</td>
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<tr>
<td>Dueno De Ti</td>
<td>Groupo Pnumis</td>
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<tr>
<td>La Tierra De La Casa</td>
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<td>Recostada En La Casa</td>
<td>El Sueño</td>
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<tr>
<td>Oiga</td>
<td>Don Omar</td>
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#### Latin Albums

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>No Te Preocupes Por Mi</td>
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<td>Alejandro Fernandez</td>
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<td>Enrique Iglesias</td>
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#### Rhythm

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<td>Angel &amp; Khriz</td>
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#### Regional Mexican

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#### Latin Singles Sales

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#### Hot Dance Club Play

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#### Hot Dance Club Singles Sales

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**Note:** The chart also includes a chart legend for Hot Dance Club Play and Hot Dance Singles Sales chart, with artist names and track titles, and a section for Dance Club Play and Dance Singles Sales, with artist names and track titles. Keywords like "Hanging Up," "Don't Cha," and "Love Will Take Over" are also highlighted.
### Japan Singles

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<th>Title</th>
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<td>2</td>
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<td>CALMA APPARENTE</td>
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<td>3</td>
<td>SUGABABES</td>
<td>ISLAND</td>
<td>SINGLES</td>
</tr>
<tr>
<td>4</td>
<td>PETIT JUMPER (EP)</td>
<td>DEPECHE MODE</td>
<td>SIRE</td>
</tr>
<tr>
<td>5</td>
<td>602</td>
<td>Hits</td>
<td>EMI</td>
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<td>6</td>
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<td>AMERICAN IDIOT</td>
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<td>GUTTEN</td>
<td>COLUMBIA</td>
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<td>SUGABABES</td>
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<td>SINGLES</td>
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<tr>
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<td>Hits</td>
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<td>JAMIE O'NEAL</td>
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### Germany Singles

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<tbody>
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<td>1</td>
<td>BUKU NO KIMOKI (LTD EDITION CD+DVD)</td>
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<td>7</td>
<td>ROBBIE WILLIAMS</td>
<td>Re-Issue</td>
<td>CHRYSALIS</td>
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<td>8</td>
<td>RAMMSTEIN</td>
<td>GUTTEN</td>
<td>COLUMBIA</td>
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<tr>
<td>9</td>
<td>ROBBIE WILLIAMS</td>
<td>BENT (THE PROMISE)</td>
<td>MARIMBA ORCHESTER</td>
</tr>
<tr>
<td>10</td>
<td>ROBBIE WILLIAMS</td>
<td>GUTTEN</td>
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### France Singles

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>POPCORN</td>
<td>CRAYON MES</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>MA RELIGION DANS SON REGARD</td>
<td>MA RELIGION DANS SON REGARD</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>3</td>
<td>SONG OF CHAO</td>
<td>SONG OF CHAO</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>JE NE VOUS OUBLIE PAS</td>
<td>LA SOUTERRAINE</td>
<td>A&amp;M</td>
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<tr>
<td>5</td>
<td>NE RETIENS PAS LES LARMES</td>
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<td>TANT QUE LE REPÈRE ENCORE</td>
<td>TANT QUE LE REPÈRE ENCORE</td>
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<tr>
<td>7</td>
<td>DANS MA FUSEE</td>
<td>DANS MA FUSEE</td>
<td>EMI</td>
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<tr>
<td>8</td>
<td>JE NE SUIS PAS UN HÉROS</td>
<td>JE NE SUIS PAS UN HÉROS</td>
<td>COLUMBIA</td>
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<tr>
<td>9</td>
<td>DON'T CHA</td>
<td>DON'T CHA</td>
<td>COLUMBIA</td>
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<tr>
<td>10</td>
<td>ALL BECAUSE OF YOU</td>
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### Italy Singles

<table>
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<tbody>
<tr>
<td>1</td>
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<td>EMI</td>
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<tr>
<td>3</td>
<td>TRIPPPING</td>
<td>TRIPPPING</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>MARIA CORR</td>
<td>MARIA CORR</td>
<td>EMI</td>
</tr>
<tr>
<td>5</td>
<td>LA NOSTRA VITA</td>
<td>LA NOSTRA VITA</td>
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</tr>
<tr>
<td>6</td>
<td>EVERYTHING BURNS</td>
<td>EVERYTHING BURNS</td>
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<tr>
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<td>DON'T CHA</td>
<td>DON'T CHA</td>
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<td>8</td>
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<td>THE TROOPER</td>
<td>ARMSTRONG</td>
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<td>5</td>
<td>HENRY WILLIS</td>
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<td>EMI</td>
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<td>BERNINI</td>
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<td>EMI</td>
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<tr>
<td>7</td>
<td>LOVE GENERATION</td>
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<tr>
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### Mexico Albums

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<td>YURI DAIDA</td>
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<td>KO NO APARATO DE MI HUMOR</td>
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<td>3</td>
<td>DEPECHE MODE</td>
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<td>MARIMBA</td>
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<td>JANY HALLYDAY</td>
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<td>DON'T CHA</td>
<td>DON'T CHA</td>
<td>EMI</td>
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<td>BOB SINCLAR</td>
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<td>EROS RAMAZZOTTI</td>
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<td>DON'T CHA</td>
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<td>3</td>
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<td>WAKE UP</td>
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<td>RAMMSTEIN</td>
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<td>UNIKLUBI</td>
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<tr>
<td>4</td>
<td>NIGHTWISH</td>
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### Hungary Albums

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<td>PRECIOUS</td>
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<td>HELLO! (GOOD TO BE BACK)</td>
<td>HELLO! (GOOD TO BE BACK)</td>
<td>EMI</td>
</tr>
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<td>3</td>
<td>ANNE</td>
<td>ANNE</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>KELL MEGY SZO</td>
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<td>EMI</td>
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<tr>
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<td>EROS RAMAZZOTTI</td>
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<td>EMI</td>
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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail chart is compiled by Nielsen SoundScan from a national subset of store stores that specializes in those genres.

- Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's largest percentage growth.

Indicates album entered top 10 of The Billboard 200 and has been removed from Heatseaker charts.

SINGLES SALES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by gross amount of audience impressions, computed by cross-referencing various times to Airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the past week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 40. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Pop100 for more than 8 weeks and rank below 40. The Hot Country Songs chart is updated every 15 weeks. If they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to be eligible. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail, mass merchant, and internet stores reports collected, compiled, and provided by Nielsen SoundScan. For R&B/hip-hop Singles Sales, sales data is compiled from a national subset panel of core R&B/hip-hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

- CD single available.
- Digital Download available.
- DVD single available.
- Vinyl Maxi-Single available.
- Vinyl Single available. 
- CD Maxi-Single available. Configurations are not included on all singles charts.

PREDICTOR STATUS

Indicates first named HitPredictor status in that particular format based on research data provided by Promusiq. Songs are blindly tested online by Promusiq using multiple listeners to provide sample of profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted averages. Songs with a score of 65 or more (75 for R&B or country) are judged to have Hit Potential, although that benchmark number can change per format based on the strength of available music. For a complete and updated list of current songs with Hit Prediction scores, commentary, and polls, more please visit www.HitPredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase from the previous week.

AWARD CEREMONIES

ALBUM CHARTS

- Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 units (Gold). 
- RIAA certification for net shipment of 1 million units (Platinum). 
- RIAA certification for net shipment of 10 million units (Diamond). 

SINGLES CHARTS

- RIAA certification for 100,000 paid downloads (Gold). 
- RIAA certification for 200,000 paid downloads (Platinum). 

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles. 
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. 
- RIAA platinum certification for net shipment of 100,000 units for videos. 
- RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES

- RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. 
- RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. 
- RIAA gold certification for a minimum sale of 125,000 units or a dollar value of $2 million in retail for theatrically released programs, or at least 25,000 units and $1 million in suggested retail for non-theatrical titles. 
- RIAA platinum certification for a minimum sale of 250,000 units or a dollar value of $18 million in retail for theatrically released programs. 

DVD SALES VIDEOS

- RIAA certification for retail sale of 5,000 units or $1 million in sales at suggested retail price. 
- RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. 
- RIAA gold certification for a minimum sale of 125,000 units or a dollar value of $2 million in retail for theatrically released programs, or at least 25,000 units and $1 million in suggested retail for non-theatrical titles. 
- RIAA platinum certification for a minimum sale of 250,000 units or a dollar value of $18 million in retail for theatrically released programs.

TODAY'S INDEPENDENT ALBUMS

Independent Albums are current titles that are outside independent's distribution, including those that are fulfilled by Major label branch distribution. World sales are included. These are not eligible for ratings and contemporaries. From BILLBOARD.COM. A weekly spotlight of one of the charts that are updated weekly on billboard.biz, including those that are executed on Billboard's own site. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.
**MUSIC VIDEOS**

<table>
<thead>
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<tr>
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<tr>
<td>1. THE CONCERT FOR BANGLADESH</td>
<td>George Harrison And Friends</td>
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<td>2. STAR WARS EPISODE II - REVENGE OF THE SITH</td>
<td>T. Vernon Symphony Orchestra</td>
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<tr>
<td>3. BLINK-182: GREATEST HITS</td>
<td>Musiq Soulchild</td>
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<tr>
<td>4. CARNIVAL OF SINS</td>
<td>Nat King Cole</td>
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<tr>
<td>5. ROYAL ALBERT HALL: LONDON</td>
<td>Cream</td>
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<tr>
<td>6. THE MASSACRE: SPECIAL EDITION CD/DVD</td>
<td>50 Cent</td>
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<tr>
<td>7. DURAN DURAN: LIVING IN CUBA</td>
<td>Duran Duran</td>
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<td>8. THE SILENCE IN BLACK AND WHITE</td>
<td>Heartbeats</td>
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<td>9. LIVE IN ANDY</td>
<td>Rob Zombie</td>
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<td>10. PAST, PRESENT &amp; FUTURE</td>
<td>Black Sabbath</td>
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<td>11. LIVIN' RIGHT NOW</td>
<td>Keith Urban</td>
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<td>12. LIVE IN TOKYO</td>
<td>The Rolling Stones</td>
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<td>13. CHOSEN FEW: EL DOCUMENTAL</td>
<td>Chosen Few</td>
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<td>14. FAMILY JEWELS</td>
<td>The Supernaturals</td>
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<td>15. LIVE AT DONINGTON</td>
<td>The Temperance Movement</td>
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<td>16. NUMBER ONES</td>
<td>Michael Jackson</td>
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<td>17. LIVE AT WOODSTOCK (SPECIAL EDITION)</td>
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**VIDEO CLIPS & VIDEOCLIPS**

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<td>T-Pain</td>
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<td>6. THE BLACK EYED PEAS, RE-IKU YELLOW</td>
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<td>7. MADONNA</td>
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<td>8. HANG UP</td>
<td>The Black Eyed Peas</td>
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<td>10. WAKE ME UP WHEN SEPTEMBER ENDS</td>
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<td>11. DON'T FORGET ABOUT US</td>
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<td>15. I THINK THEY LIKE ME</td>
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<td>16. FIREMAN</td>
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<td>17. STAY</td>
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<td>18. RUN IT</td>
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<td>20. SPRING</td>
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**SALES DATA**

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<td>4. IMAGINE HEAT</td>
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Go to www.billboard.biz for complete chart data.
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<td>BACK THEN, ASCAP/EMI April 100</td>
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<td>CALON, ASCAP, July 1250, BMG 1875</td>
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<td>TAKE IT EASY, BMG 1875</td>
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**Chart Codes:** CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Songs) and RBH (Hot R&B/Pop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.
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**3458 Primera Ave**

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**2605 Effie St**

$699,000


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**2314 Effie St**

$699,000


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**2314 Effie St**

$699,000


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**Open 1-4 11/13/05**

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**Open 1-4 11/13/05**

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**Open 1-4 11/13/05**

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**Open 1-4 11/13/05**

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**Open 1-4 11/13/05**

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Scarsdale Office
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NOTICE OF PUBLIC SALE OF ASSETS
OF
THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, intends to sell at public sale, in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral").

A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidney Austin Brown & Wood LLP at 787 Seventh Avenue, New York, New York 10019, on Wednesday, December 14, 2005 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting the one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvey the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Collateral will only be sold in its entirety.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and reoffer to the purchaser submitting the highest bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and conditions relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidney Austin Brown & Wood LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidney Austin Brown & Wood LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

November 11, 2005
BIRTHS
GIRL: Presley Sky, to Erica and Evan Balmer, Oct. 27 in Holoken, N.J. Father is a manager with KAB America.

BOY: Lincoln William Holiday, to Christie and Kenny Alphin, Nov. 2 in Nashville. Father is part of country duo Big & Rich.

GIRL: Isabella Christine, to Christine and Louis Messina, Oct. 29 in Houston. Father is president of the Messina Group.

GIRL: Aria Hope, to Kirsten and John David Webster, July 20 in Indianapolis. Father is a BHT recording artist.

MARRIAGES
Melissa Stefanik to Ken Cooper, Oct. 16 in Las Vegas. Groom is president of Universal Music Group imprint Rust Records.

DEATHS
Viahn Joseph, 66, of Parkinson's disease, Aug. 30 in London. In 1961, as a 21-year-old Cambridge graduate, Joseph founded British indie label Transatlantic Records. There he discovered and marketed acts like Ralph McTell, Bert Jansch, John Renbourn, the Dubliners and Pentangle. Guerrilla marketing techniques used to promote controversial recordings from Transatlantic's Malcolm X. Allen Ginsberg, Frank Zappa and Lenny Bruce became a template for the British indie record companies that followed. Joseph also took a gamble on Scottish folk singer Billy Connolly, releasing his between-song banter as a comedy album to much success. Joseph sold the company to Sidney Bernstein's Granada Group in the mid-1970s and left the business to produce plays, presenting the British touring revivals of "Godspell," among many others. Joseph spent the rest of his career immersed in the theater, serving as a member of the Society of London Theatre for 20 years, a council member of the Theatrical Management Assn. in the 1990s and chairman of the Theatre Design Trust. He is survived by his wife and two sons.

Skitch Henderson, 87, of natural causes, Oct. 31 in New Milford, Conn. The Grammy Award-winning conductor worked with such luminaries as Frank Sinatra and Bing Crosby before founding the New York Pops and becoming the first host/leader for "The Tonight Show." Born Lyle Russell Cedric Henderson, he worked in vaudeville before his big break in 1937, when he filled in for an ailing pianist touring with Judy Garland and Mickey Rooney. He then made it to Hollywood, where he joined the music department at MGM and played piano for Bob Hope's "The Pepsodent Show." Henderson hosted a nine-part radio series, "The New York Pops Live at Carnegie Hall," which aired on public radio stations this year. He is survived by his wife, New York Pops president Ruth Henderson, their two children and four grandchildren.

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INDUSTRY EVENTS


JAN. 5-8 International Consumer Electronics Show, various locations, Las Vegas. 866-233-7968.


FEB. 6 MusicCares Person of the Year Tribute Honoring James Taylor, Los Angeles. 310-392-3777.

FEB. 8 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777.

FEB. 15-17 Country Radio Seminar, Nashville Convention Center. 615-327-4487.

MARCH 1-4 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.


MARCH 10-19 South by Southwest Music and Media Conference 2006, Austin Convention Center. 512-467-7979.

MARCH 24-28 Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444.

APRIL 2 Juno Awards, Halifax, Nova Scotia. junoawards.ca.

APRIL 4 Billboard MECCA, Los Angeles Convention Center. 646-654-4660.

APRIL 5 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-599-7746.


FOR THE RECORD
Because of a chart error, several songs released by Virgin acts that have landed in the top 40 of The Billboard Hot 100 were omitted in stories in the Oct. 29 and Nov. 5 issues. Among those scoring top 40 hits during the past three years are Beanie Man with Janet Jackson, Stacie Orrico, Thalia with Fat Joe, Brooke Valentine, Gorillaz and Dem Franchize Boyz.
ECITED BY SARAH HAN

WHAT TEENS WANT—WEST

Billboard and other leading VNU brands hosted What Teens Want—West, a daylong conference on marketing to teens, Nov. 1 at the Hyatt Regency Century Plaza in Los Angeles. The day was filled with networking opportunites and the sharing of innovative marketing concepts. Speakers included executives from Boost Mobile, myspace.com, Xbox Live, Viacom’s The N and Teen Vogue. It all wrapped up with an evening reception.

Conference attendees took the opportunity to network while listening to three acoustic performances during a reception at the hotel’s Beverly Hills Room. Performers included Nikki Flores of the group Teddy Geiger (Columbia Records), and Kawi Brown (Interscope Records).

Boost Mobile VP of marketing Darryl Cobbin and Boost Mobile R&B singer Stephanie Greer described how the brand is encouraging teen volunteerism through music during their keynote session. Shown from left are: [], [Billboard co-executive editor Ken Schlager and Grae].

THE NEXT BIG IDEA—EAST


It was a meeting of minds at the “How to Make the Deal” panel, with in-depth discussion moderated by Billboard’s marketing editor Michael Paolotta, far left, moderated a session titled “Where Do Great Ideas Come From?” Panelists sharing their views were, from left, Sony Corp. VP of event marketing and PR Patrick Jurevics, Armani Exchange VP/director of marketing Alison Langes, 1st Approach executive VP Jeff Greenfield, Mobile Entertainment Forum Americas chairman Ralph Simon and Markit Philips & Philips partner Fred Bernstein.

MOVING ON UP?
As executive VP/GM of Sony Urban Music, Lisa Ellis has certainly proved herself with artists like John Legend, Lyle Jennings, Boz Wow and Omarron. Her stamp of approval will also be felt on upcoming discs from the Farmer, Maxwell, Guy and Lil Flip. Ellis is on one serious roll. Track would not be surprised if she soon finds herself sitting in the president’s seat at SUM.

AND THE AWARD GOES TO...
The who’s who of the biz gathered Nov. 7 at London’s Grosvenor House to celebrate the 2005 Music Industry Trusts Award winner. British broadcaster Michael Parkinson. Rod Stewart presented the award to Parkinson before a packed room where such artists as George Michael and rising new sensation Katie Melua rubbed shoulders with EMI Group chairman Eric Nicoli and BBC chairman Michael Grade. The MIs are a fund-raiser for Nordoff Robbins Music Therapy and the BRIT Trust. It is chaired by EMI Music vice chairman David Munns, who, saw, with relief, that the evening had been the most successful so far in terms of raising money.

TAKE IT OR LEAVE IT
The hype may have faded around New York rock quartet the Strokes, but the band is sure to create buzz during the promo tour for its third album, “First Impressions of Earth,” due Jan. 3 via RCA. Guitarist Alberi Hammond Jr. tells Track the trek will consist of a series of secret worldwide club shows in the coming weeks, beginning Nov. 14 in Tokyo and proceeding to London, Paris, Madrid, Berlin, Milan, Stockholm, Amsterdam, Sydney and Melbourne, Australia.

“We’ll do eight new songs and leave, just like how it was with the first record, with no one knowing any of our music,” Hammond says. “We thought it would build some excitement.”

The club blitz will continue in North America the week the new album arrives, with shows being eyed for New York, Chicago, Seattle and Los Angeles. The Strokes’ “proper” North American tour will then launch in February and run until the end of April.

ON THE MOVE
Nielsen SoundScan manager Ben Cooper is exiting the Nashville-based Christian Music Trade Assn. for a new gig at EMI Christian Music Group. His last day at CMTA will be Nov. 18. At EMI CMG, Cooper’s new title is digital and consumer sales operations manager. His role at CMTA will be filled by the organization’s coordinator Michelle Nipp, whose new title will be systems manager.

HEY, MONSIEUR TAX MAN
French indie boy UFFI has been urging the government to accept a new tax-break plan for indie labels. This would provide labels with less of a financial burden and the possibility to invest. The body’s executives threatened to withdraw from the French awards ceremony Victoires De La Musique if nothing happened. Within days, a newspaper leaked the news that the government had endorsed the plan and that it would make an announcement soon. However, sources say that no official notification has been sent to the UFFI.

HOT STUFF
During a Nov. 9 performance at New York’s City Winery, Scottish singer-songwriter KT Tunstall previewed songs from her forthcoming Virgin album, “Eye to the Telescope,” due in March. A one-woman band—at least for this show—Tunstall wowed the Lower East Side crowd with such songs as “Miniature Disasters” and “Black Horse and the Cherry Tree,” which she described as her reaction to Scottish dance music. Her new boss, Virgin chairman/CEO Jason Fiom, was on-hand and beaming. Also seen were Norah Jones, VH1’s GM Tom Calderone and EMI Music North America COO Ivan Gavin.

DEF SOUNDS
New York-based hip-hop label Definitive Jux has acquired the masters of Company Flow’s 1997 album “Funcrusher Plus,” originally released on Rawkus. With its minimalist sonics and left-wing politics, the group—founded by producer El-P, Bigg Jus and D’Mr. Len—is considered one of the defining acts for underground hip-hop.

Def Jux is reading a 10th anniversary retrospective, complete with a bonus DVD of Company Flow’s final show. If all goes as planned, the album should be out by the end of 2006, but Def Jux COO Amnesic Uziqowe says the act may record some new material for the release, making early 2007 a more likely target date.

RICHARD’S ROAST
Industry veteran Richard Palmezi will be in the hot seat Dec. 6 at the Spirit of Life Award Roast to raise funds for the City of Hope. The RCA Music Group executive VP of promotion—and 20-year executive board member of the City of Hope—will be targeted by such speakers as artist manager Irving Azoff and MTV Networks Music/Logo Group president Van Toffler. For more about the event, which will be held at New York’s Capitole, visit cityofhope.org
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