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The Billboard magazine covers a variety of music charts and articles. Here are some highlights:

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- Global
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**ABOVE**
Lee Ann Womack takes home three trophies at the 39th annual Country Music Assn. Awards. See page 14. Photo: Jamie McCarthy/Wireimage.com

**COVER**
The Darkness photo by Simon Songhurst
College Music Subscriptions Serve A Vital Purpose

BY DAVID MOSER

Barry Sosnick’s commentary in the Nov. 12 issue of Billboard criticizes the major record labels for supporting low-priced college music subscriptions through such online companies as Napster and Rhapsody.

Although it is true that profit margins are very thin, college subscription services are serving a more important purpose than boosting short-term profits. They are acclimating college students to the idea of paying for music online, a practice that is by no means second nature to today’s young people.

Absent low-priced music offerings, the majority of students will likely resort to obtaining music illegally through file-sharing services, rather than purchasing CDs from retailers or even purchasing full-priced subscription plans or individual 99-cent downloads.

While Sosnick believes that low-priced online music offerings “are eroding music’s value and jeopardizing the industry’s revenue stream,” I would suggest that this has already happened—because of illegal downloading.

The proliferation of illegal file sharing has created a mentality that music should be free. The music industry now faces the daunting task of re-educating consumers.

College students are an important demographic group for the record industry, as they tend to be avid consumers of music. However, today’s college students have been able, throughout their teens, to obtain almost any recording they wanted for free (albeit illegally).

Although lawsuits and the ensuing media attention have made it clear that unauthorized file sharing of copyrighted works is illegal, that has not deterred a large number of people from continuing to obtain music illegally.

The record industry’s legal campaign against file sharing will have little practical benefit if it is not supported by aggressive efforts to turn file sharers into purchasers. Offering discount-priced subscriptions to students is one way to stimulate that conversion.

Even though this may not be highly profitable for labels, getting people to pay even a relatively low price is better than having them not pay at all. Furthermore, successful low-priced offerings have the potential to lead to higher-priced offerings as students graduate and enter the job market.

Universities, record labels and online music companies should be commended for making music available to college students at low prices. If anything, I would like to see an expansion of these efforts. Record labels can benefit by creatively using online music offerings to brand themselves, market artists and develop new business models.

It may even be worthwhile to incorporate some type of educational component to help college students gain an appreciation for the difference between legally and illegally obtaining music online. Such a message would be better received if the music industry provides relatively low-priced, legal opportunities to obtain music.

Like it or not, the music industry has changed, and relying on past business models is not likely to help it out of its slump.

Instead, innovative business models and educational efforts may ultimately lead to a culture where music is once again valued.

David Moser is an entertainment attorney and professor at the Curb College of Entertainment and Music Business at Belmont University.
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LOVE, LL COOL J
Sanctuary Group Fires Three Urban Managers

The Sanctuary Group terminated the contracts of three managers on Nov. 11, raising the possibility that the company may be ending its ties to urban music.

Tony Davis, Troy Carter and Julius Erving III, son of basketball great Julius "Dr. J" Erving, were fired "for cause" and have hired noted litigator Stanton "Larry" Stein, who is considering a lawsuit against the company.

The managers represent marquee names in the urban/pop industry, including Nelly, Mario, Eve, Fat Joe, Kells and others.

A source close to the three managers tells Billboard that Sanctuary's "for cause" claim is unfounded and that under the terms of the trio's five-year contracts, Sanctuary was required to give notice, specify the cause and give the managers the right to cure any breach of contract. But the source says no reason for cause was specified in the notices.

Sony BMG Recalls CDs

Major Pulls Product In Wake Of XCP Copy-Protection Challenges

Sony BMG is pulling millions of copy-protected CDs from U.S. store shelves in response to a mounting controversy over software contained on the discs that behaves like spyware.

At least one virus that attacks computers installed with XCP software is already in circulation.

The recall, which comprises 52 titles in all and 24 front-line releases, will cost Sony BMG roughly $6.5 million in return fees and added manufacturing costs, industry sources estimate.

Sony BMG sources say that between 4.7 million units featuring XCP software shipped to retail, and roughly half of them (2.1 million) have been sold so far. A complete list of titles can be found at p12.sonybmg.com/xcp/english/titles.html.

In connection with the recall the label is offering an exchange on all XCP-protected CDs that consumers have purchased. They will have the chance to swap their existing CDs for ones that do not have the digital rights management software on them. The new versions of the CDs are expected to ship Nov. 25, retail sources say.

Sony BMG announced the recall less than a week after a Nov. 11 declaration that it was temporarily suspending its use of the XCP technology, citing the virus issue. The label also placed its entire content-protection program under review. It continues to distribute copy-protected titles from technology partner Suncomm.

A Sony BMG statement said the company "deeply regrets any possible inconvenience this may cause."

continued on >>p12
service called MobiRadio, the first music delivered from partner MobITV. MobiRadio includes 40 music channels programmed by Music Choice. Circular is charging $6.99 per month for the service, which is not exclusive to the carrier. Users without a flat-rate data plan will need to pay additional airtime charges for the minutes used while streaming music.

>> VIRGIN DIGITAL REDUX

Virgin Digital has relaunched an expanded and updated Red Pass, its music subscription service. Red Pass costs $7.99 per month for fixed and portable devices. Red Pass also includes updated search, navigation and music recommendation features.

>> PULLING THE 12HUB PLUG

The 12Hub college-based file-trading network shut down suddenly Nov. 14, apparently the result of ongoing legal challenges in the wake of the Grokster Supreme Court ruling. Founder Wayne Chang has not made any public comments about the closure.

>> CANADIAN BROADCASTERS FIGHT TARIFFS

In a Nov. 14 filing to the Federal Court of Canada in Toronto, the Canadian Assn. of Broadcasters requested a judicial review of the Copyright Board of Canada's Oct. 13 decision on commercial radio tariffs for the years of 2003-2007. The board's decision on two tariffs boosting the amount of radio stations pay SOCAN and NRCC for the rights to play music are expected to generate more than $55 million Canadian ($46.1 million). The old rates would have generated about $44 million Canadian ($36.9 million).

>> UNIVISION'S Q3 GAINS

Univision Communications continued on >>p14

SONY BMG (cont.)

A major target is stepping up its efforts to distribute a patch that its claims help remedy the vulnerabilities the XCP technology created, offering links to content protection sites on all Sony BMG label and corporate sites. But computer security experts charge that the patch, as well as a much modified uninstalled solution provided for XCP, create their own security holes and stability problems. Right now they are the only remedies available to consumers with XCP software. As the major scrambling to address the situation, litigators are quickly lining up against the company. One class action has already been filed against Sony BMG, and others may be pending. Despite the uproar over XCP, retailers say there have been almost no returns of the copy-protected titles so far. Many XCP discs have been on the market for months. And Sony BMG says it stands by its strategy to use content-protection technology to safeguard its titles. Sony BMG stresses that XCP-protected discs play in traditional CD and DVD players without any side effects. “These are just safety measures to make sure the artist is getting compensated for their work, and I'm all for that,” says Ross Schilling, a lawyer for Van Zant. The Columbus Southern rock act, which has been at the center of much of the press coverage surrounding the XCP issue, has seen its sales rise during the last two weeks, Schilling says.

The Recording Industry Assn. of America also continues to advocate copy-protection solutions. “The digital marketplace is one that by definition relies on DRM,” RIAA chairman, CEO Mitch Bainwol says. “What we had in this case was an application of copy-control technology that didn’t pan out very well.”

According to NPD Group research, consumers acquired almost 30% of their music last year through ripping and burning of CDs. However, retailers are convinced that copy protection is the answer to the industry’s piracy woes. “It’s too late to put one back in the bag,” says Joe Nardone, VP of Wilkes-Barre, Pa.-based Gallery of Sound. “Copy protection is like putting a band-aid on a knife wound.” Other retailers are concerned that the issue could negatively impact sales.

Don Van Cleave, president of the Coalition of Independent Music Stores, says, “Right here before the mud and brick time of the year the custodian house is given a huge reason to be paranoid and choose another gift for their cousin.”

Additional reporting by Ed Christman in New York.
"Carlos Santana continues his collaborative magic. With Mary J. Blige, Steven Tyler, reggae star Sean Paul and Los Lonely Boys, the guitar god covers the full spectrum. Fresh and funky is 'My Man' on which Blige and Outkast's Big Boi bring out the fly guy in Santana and 'Twisted' with Anthony Hamilton, his soulful side. On four tracks Santana fires up his trademark spicy Latin-rock jams. Very Good." People Magazine

"All That I Am’ enlives the original Supernatural mold by featuring compositions worthy of its contributors. From OutKast’s Big Boi to Aerosmith’s Steven Tyler, the songs themselves co-star including ‘I'm Feeling You’, fronted by Michelle Branch. ‘My Man’ (Mary J. Blige) has melodic heft and ‘Just Feel Better’ gives Tyler his most fluid pop song since ‘Don’t Wanna Miss a Thing.’ N.Y. Daily News

"Santana's brilliant guitar style is very much present. He and Los Lonely Boys are absolutely perfect for each other. ‘My Man’ sets off urban thunder. Very Good Album.” Newhouse News Service

"The Santana band astounds. The 'All That I Am’ album is full of catchy hits and great musicianship. ”Roger Friedman, Fox News

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Country Goes Urban
Keith Urban, Lee Ann Womack Top Winners At NYC CMA Awards

NEW YORK—What a difference a year makes. Just ask Lee Ann Womack.

Last year I watched the CMAs on my couch in my pajamas and this year I’m in Alexander McQueen in the front row,” Womack said after winning three trophies at the 39th annual Country Music Assn. Awards.

The No. 15 show was telecast live on CBS from Madison Square Garden here. It was the first time the show was held outside Nashville.

Womack won single of the year for the traditional ballad “I May Hate Myself in the Morning,” album of the year for “There’s More Where That Came From” and vocal event of the year with George Strait for “Good News, Bad News.”

The evening’s other big winner was Australian Keith Urban, who nabbed the male vocalist and entertainer of the year trophies. “I thought it was going to be Kenny [Chesney],” Urban said, referring to last year’s entertainer of the year winner.

Jon Randall and veteran singer/songwriter Bill Anderson won song of the year honors for: “Whiskey Lullaby,” recorded by Brad Paisley and Alison Krauss.

Gretchen Wilson was named female vocalist of the year. Rascal Flatts picked up its third consecutive vocal group of the year accolade.

Brooks & Dunn earned an unprecedented 13th trophy in the vocal duo category. “It’s a dream come true,” Ronnie Dunn told Billboard.

Dunn and partner Kix Brooks hosted the show, which concluded a flurry of CMA-sponsored concerts and events around the New York metropolitan area.

Famed dobro player Jerry Douglas won the musician of the year award, and Dierks Bentley got the Horizon Award for best developing artist. The music video of the year was Toby Keith’s “As Good As I Once Was,” directed by Michael Salomon.

Alabama, Deford Bailey and Glen Campbell were inducted into the Country Music Hall of Fame. “I remember standing in a cotton field with a pair of paints on that my mama made from a fertilizer sack, looking up in the sky, seeing airplanes overhead,” Alabama’s Randy Owen told Billboard. “And to think because of country music that I flew up here in a private jet.”

Campbell honored the memory of Johnny Cash by dressing as “The Man in Black” and entertainer Dolly Parton revealed that Keith had approached him about collaborating with songwriter Jimmy Webb on a project for Keith’s new label, Show Dog Nashville.

Backstage, the artists praised the CMA for taking the show to New York. “It was great for country music to come to New York City to try to widen the scope of what we do as a genre and kind of dispel some misconceptions people may have about country music in general,” Rascal Flatts member Jay DeMarcus said.

Along with top country talent, Paul Simon, Norah Jones, James Gandolfini, Bon Jovi and Billy Joel—all of whom are closely associated with the New York area—made appearances.

Even New York Mayor Michael Bloomberg took part, introducing Garth Brooks, who performed his new single, “Good Ride Cowboy,” in Times Square. The song is a tribute to late rodeo champion/country artist Chris LeDoux, who was honored with the Chairman’s Award. “A lot of us like to wear hats, but Chris LeDoux was a real cowboy,” Kix Brooks said backstage as he presented the award to LeDoux’s sons Ned and Will.

In the 2006, the CMA Awards will return to the Gaylord Entertainment Center in Nashville.

Biz To Congress: Make Radio Pay Up

WASHINGTON, D.C.—The record industry and artists groups are asking Congress to secure a performance right for sound recordings broadcast over radio.

The shot across the bow came at a recent House subcommittee on Courts, the Internet and Intellectual Property panel hearing on broadcast and audio-legal issues (Billboard, Nov. 12).

Recording Industry Assn., of America chairman/CEO Mitch Bainwol, anticipating the arrival of high-definition radios that will allow consumers to copy songs directly from a digital broadcast, said such technology would cost his industry sales. “Creators must be adequately compensated for the value of their works,” said Rep. Howard Berman, D-Calif., the ranking Democrat on the panel, in his opening statement.

“Clearly doing compensation would probably involve providing a full performance right for sound recordings,” Bainwol says Berman’s comment “provided a foundation for an argument for a performance right at the appropriate time,” which, he hinted, “is not that far from the corner.”

The RIAA, SoundExchange, the Recording Academy, the Recording Artists’ Coalition and the music unions are also to win the songwriting and music publishing community over to their cause.

These organizations admit that their legislative strategy is in its first stages and might take several sessions of Congress to reach their goal.

A performance right would mean that radio stations would pay new royalties to labels and artists for the performance of their recordings. These would be in addition to the fees they have long paid to songwriters and music publishers for the underlying music.

The groups say traditional over-the-air analog stations and those that switch to digital broadcasting would be subject to the royalty.

SoundExchange, the American Federation of Musicians and the American Federation of Television and Radio Artists say they are planning legislative education meetings as the first step of the campaign.

The mantra for supporters is “parity over platforms.” The argument goes that since webcasters, web simulcasters, satellite broadcasters and cable now pay royalties to labels and artists for music value, radio should too.

During the 1970s, the broadcast industry convinced Congress that the recording industry was adequately compensated for airplay by the publicity and sales that airplay generated.

Clear Channel Communications executive VP/chief legal officer Andy Levin calls talk of a performance right “counterintuitive. . . . What they’d be ultimately doing is keeping their songs from consumers, because we certainly couldn’t embrace HD radio like we’re committed to now.”

The CMA Awards named KEITH URBAN entertainer of the year and best male vocalist.
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'Jersey Boys' Light Up B'Bway
Musical Bucks Trend; Can Johnny Cash Show Follow?

Undeterred by recent casualties, shows featuring the music of the Four Seasons and Johnny Cash are the latest catalog-based musicals vying for the Broadway spotlight.

"Jersey Boys," based on the songs of Frankie Valli & the Four Seasons, opened Nov. 6 at Broadway's August Wilson Theater. The Cash-inspired "Ring of Fire" is set for a February bow at the Ethel Barrymore Theater.

The shows arrive on the heels of a bleak year for the genre. In the past 12 months, Broadway has chewed up and spit out shows inspired by the Beach Boys ("Good Vibrations"), Elvis Presley ("All Shook Up") and John Lennon ("Lennon"). "All Shook Up" had the best run of the three, with 213 regular performances.

"There's something very cynical about the 'jukebox musical,'" says Leonard Jacobs, national theater editor for Billboard sister publication Backstage. "It's based on the idea that if you take a pre-existing catalog of very familiar popular songs and sort of ladle over it a thin veneer of a story line, audiences will eat it up." Clearly, that has not been the case of late.

"Jersey Boys," directed by Tony Award winner Des McAnuff, is bucking the trend. The show was greeted with rave reviews, and advance sales since the opening have reached $1 million per week, according to a representative of the production. "I can't think of very many jukebox musicals that have gotten this kind of reception," Jacobs says.

Authenticity seems to help. Bob Gaudio, who co-founded the '60s vocal group, is credited with the "Jersey Boys" score; his original Four Seasons co-producer/writer/arranger Bob Crewe is credited with the lyrics.

Meredith Blair, president of the Booking Group, also sees an upside for "Jersey Boys." "The story is cleverly told and compelling, and not completely reliant on people being familiar with the songs," she says.

In a bad season for 'jukebox musicals,' the Four Seasons' songs fuel a hit.

Of course, there are other success stories. Blair's company books the ABBA-inspired Broadway hit "Mamma Mia," widely considered the pioneer of the jukebox musical. The show made its Broadway debut in 2001 at the Cadillac Winter Garden Theatre and, through Oct. 23, has grossed $196 million from 1,684 performances, according to playbill.com.

The Billy Joel-inspired "Movin' Out," another successful jukebox musical, has grossed $94 million from 1,247 performances.

"It explores a subject of great emotional importance to the baby boom generation—the Vietnam War—so the Billy Joel songs are almost secondary," Jacobs says. "That means less is freighted on the score's shoulders." Of course, another draw is that "Movin' Out" was conceived, directed and choreographed by Twyla Tharp.

In comparison, "All Shook Up" grossed $14 million; "Good Vibrations," $5.5 million; and "Lennon," $3 million.

Jed Bernstein, president of the League of American Theatres and Producers, says the success of such shows "depends on the same thing that makes any show attractive and successful—great music, compelling storylines and characters that people are rooting for."

Although he hesitates to predict how "Ring of Fire" will do on Broadway, Bernstein says that those who caught the premiere of the show at Studio Arena Theatre in Buffalo, N.Y., were "very positive and excited."

Tony Award winner Richard Maltby Jr. directed the musical, which features 38 songs from Cash's catalog, including "I Walk the Line," "Country Boy" and "I've Been Everywhere."

Also currently running is the off-Broadway "Almost Heaven: The Songs of John Denver," which opened Nov. 9. Directed by Tony Award nominee Randal Myler, the story is of the political and social unrest of the late 1960s and early 1970s is told through Denver hits like "Rocky Mountain High," "Sunshine on My Shoulders" and "Leaving on a Jet Plane." The tracks were reinvented by musical supervisor Jeff Waxman.

Pictured, from left, are CHRISTIAN HOFF, JOHN LLOYD YOUNG, DANIEL REICHARD and ROBERT SPENCER in a scene from "Jersey Boys."
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Grokster Shackled
Settlement Gives Former File-Sharing Network Little Wiggle Room

Grokster seems securely bound and gagged by the structure of the settlement reached with the motion picture studios, record labels, publishers and songwriters (Billboard, Nov. 19). While the terms of the settlement agreement are confidential, the related consent judgment makes it clear that the owners of the peer-to-peer system will be tied to a short leash for the foreseeable future.

Judge Stephen Wilson with the U.S. District Court for the Central District of California signed the Nov. 7 order. The case reached its courtroom after the U.S. Supreme Court unanimously held in June that the company could be held liable if the District Court found that Grokster "induced" users to infringe copyrighted movies and music. Rather than risking a huge judgment, Grokster settled.

The judgment and injunction bind Grokster, Swapto and the brothers Rung—Daniel, Matthew and Michael. Since they settled rather than letting the court decide the outcome, the entertainment-industry plaintiffs did not have to limit the injunction they wrote to activities that may have fallen under the Supreme Court's definition of inducement. And they didn't. There is a broad range of do's and don'ts, with the court retaining jurisdiction to enforce them.

On the "do" side of the list, the Grokster parties must pay $50 million. This amount is expected to be shared equally among the three groups: motion picture studios, record labels and publishers/songwriters. The last group was certified as a class, so they must go through certain procedures to determine who among them will share in any money collected.

The Grokster parties must immediately shut down any servers—and stop assisting in the distribution of any software—that enable users to connect to the Grokster system or any other file-trading network. They must also stop operating, or assisting in the operation of, grokster.com, swapto.com and any computer server, Web site or software that in any way relates to any such file-sharing network.

Finally, they are enjoined from nearly every act that could even remotely relate to rights under copyright, such as linking to a copyrighted work or assisting other file-trading networks to reproduce, distribute or link to the plaintiffs' works.

MORE PODDER: Copyright and iPods continue to attract legal questions. In the last installment of Legal Matters, experts noted that copying music from a CD to iTunes is probably a fair use. It is therefore a "lawful" use under the first-sale doctrine, which permits someone who lawfully obtained a copy to dispose of that individual copy. As a result, a copy as an MP3 file may be kept on iTunes while another copy is sold with the iPod. The CD may also be sold (Billboard, Nov. 12).

Other copyright experts responded, but asked that their names not be used.

They argue that fair use provides a "safe harbor," protecting someone from being liable for copyright infringement. The Audio Home Recording Act does the same thing. No law gives someone a "right" to copy someone else's copyrighted work.

Being insulated from an infringement action does not mean that the copy was lawfully made, the lawyers argue. So copies protected by fair use may not be sold without the copyright holder's permission. They add that making a copy from a CD so that one can then sell the CD does not fall under fair use. That copy doesn't qualify under the definition of fair use—especially since it displaces a sale. When the CD is sold, the copy must go, too.

The related consent judgment makes it clear that Grokster's owners are tied to a short leash.

Central District of California signed the Nov. 7 order. The case reached its courtroom after the U.S. Supreme Court unanimously held in June that the company could be held liable if the District Court found that Grokster "induced" users to infringe copyrighted movies and music. Rather than risking a huge judgment, Grokster settled.

The judgment and injunction bind Grokster, Swapto and the brothers Rung—Daniel, Matthew and Michael. Since they settled rather than letting the court decide the outcome, the entertainment-industry plaintiffs did not have to limit the injunction they wrote to activities that may have fallen under the Supreme Court's definition of inducement. And they didn't. There is a broad range of do's and don'ts, with the court retaining jurisdiction to enforce them.

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With the recent signing of Warner Music Group, Snocap now has all major labels and many independents on board with its vision of providing a digital music copyright management and distribution system. More challenging was proving the system worked. "Part of our obligation is that the technology must work as advertised," Aydar says. "The audio fingerprinting is not the challenging part. That works fine. The challenging part is determining who owns what, what should be filtered and what shouldn't be filtered."

When a song is traded in a Snocap-powered service, the system must first identify the song and then match it against the appropriate entry in the registry. Labels are responsible for maintaining that registry and setting the rules for each track. If three versions of the same song exist, but the label has information for only one in the registry, there's nothing the system can do to stop the other two versions from being traded freely.

DEALING WITHLeaks

This is something that the newly relaunched iMesh is learning firsthand. To date, iMesh is the only formerly open P2P service to reemerge with the backing of the music industry. Its beta service went live in late October, and since then close to 500,000 people have downloaded it.

The company uses audio fingerprinting technology from Snocap competitor Audible Magic, which only handles the identification of the song, iMesh built and manages its own database/registry.

Many of these early users have successfully downloaded copyrighted music that otherwise should have been blocked and charged for, illustrating the concept's difficulty. "The challenge is having the content present in the database," iMesh president Talmon Marco says. "It's not always as straightforward as one may think. We discovered it's pretty complicated."

Once a copyrighted song does slip through the net, however, labels are able to set rules for the newly identified tracks to prevent future abuses. Marco says iMesh has identified "tens of thousands" of previously unclaimed tracks since the service went live.

Snocap, meanwhile, combines the fingerprinting and the database with its service. But any service implementing Snocap must still work with labels individually for access to their digital music catalogs.

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TV Series Stay Hot On DVD, But Careful Marketing Is Required

LOS ANGELES—Preserving consumer interest in the hugely popular TV DVD category will take creative marketing, a keen focus on product release dates and better organization at retail, according to participants at the TV DVD 3 conference Nov. 7-8 at the Marina del Rey Marriott here.

“It was easier in the past to just release product,” said Jeff Brown, senior VP/GM of Warner Home Video’s nontheatrical division. “Going forward, we need to come up with more value-added content for these [TV series] sets and work with the TV side to promote these DVDs.”

Though TV DVDs have taken off significantly in the last four years, today’s big concern is marketing to the consumer and helping them navigate through the sheer volume of releases.

Sales of TV DVDs will generate between $2.8 billion and $3.3 billion by year’s end, according to conference presenter Home Media Distribution. Back in 2001, the category accounted for $400 million. In 2002, revenue was $880 million. It grew to $1.46 billion in 2003, and last year it topped $2.3 billion.

Additionally, TV DVDs’ percentage of total DVD sales has been rising. For this year through Oct. 23, TV DVDs comprised 16.6% of all DVD sales, up from 14.9% last year. In 2003, the category accounted for 14.1% of sales for the format.

The big question, according to MTV executive VP of programming enters Jeff Yapp, is, “Are we killing things by releasing too much?”

Industry executives said that determining the best time to market a new TV DVD release and how to stand out from the clutter on retail shelves will sustain growth.

“There is a problem of discovery for consumers, because the shelf is crowded,” HBO Video senior VP/GM Cynthia Rhea said. “We have to gain insight on how consumers shop.”

Studios said they will increasingly market a TV DVD package in conjunction with a series’ season launch and will include extra features that extend the show’s brand power.

Sony Pictures Home Entertainment VP of catalog and television marketing Marc Rashba noted that for the season-one DVD of FX series “Rescue Me” (released June 7), a special feature teased the storylines of the second season, which debuted soon after the DVD’s release.

Executives said that it is difficult for consumers to find all of a show’s seasons at one retailer because of shelf space.

“We will make space for what customers are looking for,” Hastings Entertainment senior director of video software Victor Fuentes said. “But as you release more seasons, it’s harder to carry the older ones. We’ll keep the key ones that you have to have, but will flow a lot of product to rental.”

Fuentes places new TV DVD releases on new-release walls next to theatrical new releases, a strategy that studios wish more retailers would adopt.

People go to the new-release wall for new TV product,” Rhea said, “not the TV DVD section. We can give in and let chaos reign, but there are consumers who want to find this product.”

Brown agreed. He also noted: “Lack of organization is an issue at retail. This period of time is critical for merchandising TV DVD. TV DVD needs to be sorted by branded lines and by genre in stores.”

Retailers and studios are endorsing smaller packages to alleviate space concerns. As Rashba noted, “Thin is in, for the most part.”

The industry is also looking ahead, expecting that TV programming will be a hit on the PlayStation Portable format UMD and on mobile or other digital services like the video iPod.

“What will work . . . who knows?” Yapp asked. “Technology will definitely expand the market.”

The conference was produced in cooperation with the Digital Entertainment Group and The Hollywood Reporter.

The Indies

TODD MARTENS tmartens@billboard.com

‘Criminal’ Plan Brewing In Atlanta

Music Retailer Eric Levin Diversifies With Local Coffee Chain

As the founder of the Alliance of Independent Media Stores and Atlanta’s Criminal Records, Eric Levin is tuned into the challenges facing the independent music retailer. He believes he has found a solution to keep his store thriving well into the future: coffee.

Levin recently closed the purchase of Atlanta’s two-store Aurora Coffee chain. One store is next door to Criminal Records, and the other is in the Virginia Highlands area, near the former location of indie Corner CD, which closed this year.

Levin has already brought in a listening and video post to the latter store.

“There’s a question mark for every music retailer,” Levin says. “For me, this replaces the question mark at the end of my business with an exclamation point. This seems like a combination that is going to withstand any of the software issues we face may, as in how people are going to ingest their media.”

A number of indie retailers have expanded their inventory beyond music in recent years, and the idea of bringing a coffee-shop atmosphere to a music outlet has long been discussed. (See New York’s Cake Shop as an example of a music store/coffee shop/live venue.) With the purchase of Aurora, Levin not only has two additional locations to stock CDs and hold in-stores, but he can also sell higher-margin items like apple pie.

Levin says his thoughts on music retail have changed drastically. Originally, he says, he envisioned Criminal Records as a destination outlet and resisted expansion. Today, Levin points to Brighton, Mass.-based chain Newbury Comics as an example for indie store owners to follow.

“The future is multiple, agile, smaller units,” Levin says. “That’s the Newbury Comics model, plus coffee. People want a return of neighborhood stores, and it’s a community experience, with coffee and in-stores and free WiFi. I think that’s replicable.”

Levin says each Aurora outlet gets about 350 customers per day, and Aurora sells about $2 million annually between the two locations. He resisted the temptation to tear down the wall between Criminal and Aurora, which once had four stores in the area.

Additionally, Aurora has a wholesale business that services local restaurants, which would allow Levin to help other indie store owners set up mini-coffee shops, should he decide to go that route.

“We’re not ordering as much [inventory], and I think that’s indicative of the way people are buying,” Levin adds. “Things just don’t have as long a shelf life. Labels are complaining that big boys are shringk their catalog, but so are we. The stuff isn’t turning, and I’m paying real estate on it. So, at this point, I’m putting in a table and chair and hoping people will join me for coffee.”

Criminal isn’t the only AIMS store expanding. In San Diego, M Theory just opened a third location in the Mission Hills neighborhood.

NEW AT KOCH: Port Washington, N.Y.-based Koch Entertainment Distribution has added Legit Ballin Records, Real Talk Entertainment and Blank Stare Films to its exclusive North American distribution roster.

Chicago’s Legit Ballin, previously distributed by IDN, is the label Twista helped launch.

Hip-hop imprint Real Talk Entertainment is based in Sacramento, Calif. This is its first national distribution deal. Upcoming releases feature Brotha Lynch Hung and Layzie Bone.

Blank Stare Films is the Bloomington, Ind.-based DVD imprint operated by Secretly Canadian, whose music releases are handled by Alternative Distribution Alliance.
Building Momentum
one artist at a time
distribution by...
NAVARRE
Power Returns To U.K. Live Biz

When Jefferson Airplane’s “Volunteers” peaked at No. 65 on The Billboard Hot 100 in 1969, I was but a kid. I recall my older sister and brothers playing the song and embodying it as if it were a call to arms. And though I was too young to realize it, that’s precisely what it was.

Penned by bandmates Marty Balin and Paul Kantner, “Volunteers” perfectly captured the mood of America’s anti-war youth.

Fast-forward to today: The powerful song has been covered by Tommy Hilfiger for its latest ad campaign. Conceived and created by Todd Brand Imaging in Concord, Mass., the TV spot is pure fun—with nary an iota of political angst or rebellion. Rebel kids are we? Not for this ad! Confused? You’re not alone.

“The first time I saw the ad I was scratching my head,” says Saatchi & Saatchi VP/music director Eric Korte says. But the creative at Ad Age at Toth say the rationale for the song was straightforward.

“It’s a great song and works well in our spot,” says Tyrone Sayers, a management supervisor on the Hilfiger account. “The song is used as a soundtrack behind the imagery. There’s no greater message intended.”

Korte, who is “old enough to be a child of the ’60s,” acknowledges that the idea originated in someone in his age bracket, but “affluent to 25-35-year-olds” who are likely to be familiar with the song’s origins. And while the lyrics remain relevant, we are sure that those watching the ad—particularly the target demo—are not connecting the dots between then and now. In fact, the way the song has been edited, much is lost in translation.

But this is nothing new in advertising. A few years ago, a Wrangler spot—also crafted by Toth—featured the sounds of another Vietnam War-era song, “Fortunate Son” by Creedence Clearwater Revival.

“It’s just a shame that they are trivialized in this manner,” Sayers see differently. The benefit of using a 36-year-old classic rock song is that it classifies time and circumstances, he says.

For Tina Wells, CEO of Buzz Marketing Group, which specializes in the youth market, this is not lost on today’s kids. She does not think there is a disconnect between the Hilfiger brand and the music. And she credits this to “designs which she says exposes teens and tweens to music not heard on the radio.

“Brands are definitely thinking of ways to market music to the ’60s and ’70s,” Wells says. “She predicts such retro songs will become more popular in TV ads next year.”

Pausing for a moment, she adds, “Even war movies are hot right now. Look at Jake Gyllenhaal and ‘Jarhead.’ But if there’s a disconnect, Wells says it’s with the overall Hilfiger brand. She believes the company needs to re-identify itself with the youth market, with which it has lost through the years.

“Tommy Hilfiger is missing what American Eagle and Ralph Lauren picked up on: urban prep,” Wells says.

If so, if Hilfiger wants to re-connect with teens and young adults, Wells’ advice is simple: Go with Kanye West.

Jefferson Airplane Screed Becomes Preppy Lure

Power also recently acquired Italian restaurant Spiga, which features the new Camouflage nightlife.

Despite his profit from selling MFMG to Hamsard Ltd., which is jointly owned by CCE and Irish promoter MCD Productions, Power says he could not stay away from the live-music business.

“At a time when the record companies are having a bit of a tough time, we’ve never had it so good in live music,” he tells Billboard.

“Also, there was the fear of retiring and being lost; that’s why returned so quickly, I don’t want to be a ‘whatever happened to him?’-type of person. I need to get up for something to do each morning. Otherwise, Power quips, “I’ll be an alcoholic in six months.”

He also says he is enjoying his new independence. “I am now my own boss again. And while emotionally I’ll always be attached to the Mean Fiddler, it was a public, limited company in its last five years.”

Power’s status in the international live-music sector was established as Mean Fiddler grew from a small northwest London country music venue in 1982 to 30 venues and events, including the London Astoria, Jazz Cafe, the Leeds and Reading festivals, and an interest in Europe’s biggest festival, Glastonbury in the United Kingdom.

The determination with which Power’s MFMG helped Glastonbury retain its license in 2002—following a crowd-control dispute with the local Mendip Council—before taking over the festival’s operations, has been repeated at Pignale, which was bought by the group.

Located near Piccadilly Circus, Pignale is one of London’s rare licenses to stay open until 4 a.m.

“We had a bit of a battle and had to go to court, because the [London] council complained,” Power explains about Pignale. “But the judge came down on our side, because I’ve got a good track record and there are no residents nearby.”

MFVG also plans to invest in festivals on continental Europe with local partners, starting next year. “There will be huge openings in the former Eastern European countries, such as Romania and Bulgaria, where there is currently no infrastructure for festivals,” he says.

Power is also involved in an emerging art management for the first time. “At Mean Fiddler, we’ve always been involved in promotions. But I am talking to a few small management companies which could do with coming under an umbrella group like ours,” he says.

Meanwhile, an MFMG spokesperson denies its new owners plan to restructure the group with the possible sale of its venues. “It is owned by a joint venture and is a separate entity from Clear Channel,” she says. “The Mean Fiddler brand will continue to have a separate identity.”

Making The Brand

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Retail Track

ED CHRISTMAN echristman@billboard.com

Trans World’s Q3 Sets Off Biz Concern

Trans World Entertainment reported its third-quarter numbers last week, showing a surprisingly big loss compared with the corresponding period last year. As expected, the results are causing industry concern about not just Trans World, but traditional record stores in general.

The Albany, N.Y.-based chain reported a loss of $11.5 million, or 36 cents per diluted share, on sales of $241.4 million, for the three-month period ending Oct. 29. For the year to date, the chain reported a loss of $19.4 million, or 60 cents per diluted share, on sales of $779.9 million. That compares with net income of $7.2 million, or 11 cents per diluted share, on sales of $851.7 million for the same period last year.

“I have a high level of confidence in (Trans World chairman/CEO Bob) Higgins and his ability to manage ahead of any critical moment in the industry’s development,” one label’s senior financial executive says. “Those results bring forth all sorts of concern and questions about where traditional music retail is going.”

Musicland Group in particular is being measured against Trans World’s results. But the label exec says, “depending on how far you look ahead, you can question any brick-and-mortar format over time.” While he does demand for physical product continuing for quite some time—may always—he wonders when the industry will begin to question how many retailers can support the sale of CDs.

As it was, Trans World saw a 7% decline in comparable-store sales for the third quarter, with music down by 8%. That loss reflects the U.S. marketplace as a whole, Higgins said in a conference call with Wall Street analysts. The top 50 titles at the chain suffered a 15% comparable-store drop, while the top five were down 26%.

Music represented 58% of the chain’s overall third-quarter business, executive VP/CFO John Sullivan said. Albums by Green Day, Kanye West, Disturbed and Black Eyed Peas were among its best-selling releases during that period. As potential big sellers for the year, Higgins cited 50 Cent’s “Get Rich or Die Tryin’” soundtrack and upcoming “Bulletproof” videogame. Other acts whose releases he expects will help the chain in the fourth quarter are System of a Down, Ludacris, OutKast, The Notorious B.I.G. and Eminem.

Higgins added that while this December’s music releases will be stronger than last December’s, the
The use of Jefferson Airplane's "Volunteers" in a Tommy Hilfiger campaign has created some confusion.

Another problem this month was in spite having some confusion.

Videogames were down 13% on a comparable store basis. That category represents 6% of the chain's volume for the quarter. Despite the drop, videogames are expected to perform well in the fourth quarter, with the Nov. 22 release of the Xbox 360. Even though the hardware and software are being allocated, Higgins said, "We will have ample supply and will maximize the sell-through of hardware, software and accessories with an impactful promotional plan."

Another problem Trans World faces is ebbing profits, with gross margin slipping from 37% for third quarter 2004 to 34.5% this time around. That represents a drop of 260 basis points, which Sullivan chalked up to too much more competitive environment. Within that, music sales were down 90 basis points. Also, distribution and freight, which Trans World includes in its cost of goods, increased 70 basis points because of the lower sales volume for the quarter.

The chain also lost 80 basis points to reduced discounts and vendor allowances, but it expects to recoup some of that as it sells inventory.

Deanna L. Broach, Trustee

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Dated: November 1, 2005
William H. Broach, Trustee
DoCoMo On The Line
Japanese Biz Assesses Telecom’s Tower Records Deal

TOKYO—Industry observers in Japan are weighing the implications of an unprecedented deal that will see the country’s leading mobile phone operator take a 42% stake in the nation’s second-biggest music merchant.

Telecom giant NTT DoCoMo is paying 12.8 billion yen ($108.2 million) to become the largest shareholder in Tower Records Japan, which operates 109 stores nationally. The purchase should close late this month.

DoCoMo and TRJ executives are tight-lipped about the deal’s mutual advantages. “Our corporate vision is to evolve from being the best retailer to being the best music ‘complex,’ providing music information to our customers,” TRJ CEO Hiroyuki Fushitani says.

The two companies agree, however, that they have no plans to offer mobile-based music downloads. “We want to look at the music business from a more comprehensive perspective,” DoCoMo senior VP of multimedia services Takeshi Natsuno says.

One initial plan to link the firms involves extending DoCoMo’s “mobile wallet” service, which currently claims 7 million users. Technology allowing customers to buy goods using the debit card-style feature on their phones will be installed at all TRJ stores. In addition, Tower will provide music news and information for 45 million subscribers to DoCoMo’s mobile-based internet access service.

Finance company Nikko Principal Investments acquired TRJ three years ago from California-based MTS, Inc. After the DoCoMo deal, Nikko will hold 16.5% of TRJ. General trading company Itochu Corp. and mobile content provider Dwango each retain 8.1% and the remaining equity is held by private investors.

Confirmation of the DoCoMo deal came soon after TRJ and Napster established joint venture Napster Japan (billboard.biz, Oct. 25), set to launch by spring 2006.

Industry sources here expressed surprise at the Tower—DoCoMo deal but also see the logic behind it. “It makes sense for DoCoMo to have high-profile retail partners for the ‘mobile wallet,’” says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. “But they probably don’t need to buy a $100 million piece of Tower for that. They must have something in mind involving Napster and mobile distribution.”

“DoCoMo has been falling behind [revenue] telecom KDDI in terms of music services,” one industry source adds. “And TRJ must have thought that it should do something to compete with iTunes and other download services.”

Fushitani and Natsuno were noncommittal on a possible future public offering of TRJ shares. One industry insider suggests the DoCoMo deal may have been drawn up because Nikko was unsure of the prospects for an initial public offering of TRJ shares, given concerns about the retailer’s profitability.

“It’s hard to see institutional investors wanting to take a risk if they’d launched an IPO in the near future,” he says. “For DoCoMo, [this deal] is small change. It gives them a credible brand to promote music products and an edge over their rivals. It gives Tower an advantage with DoCoMo customers but probably locks them out of other telecoms’ services.”

TRJ’s current management structure will remain intact, although Natsuno says DoCoMo may add “non-full-time directors” to the TRJ board.

The International Federation of the Phonographic Industry estimates that Japan’s music market was worth $5.2 billion at retail in 2004. Official market-share figures are not available, but industry estimates place the Truaya chain in the lead with 11%, ahead of TRJ’s 9.6%. They are followed by Amazon Japan (8.6%), the Shiseido chain (8.3%) and HMV (6.6%).

“So far, HMV and Amazon have been ahead of Tower on line,” one source says. “But suddenly Tower [could be] streaking ahead on the mobile phone front, and some people think that is the key channel for Japan.”

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$108M
The sum paid by mobile phone firm NTT DoCoMo to acquire 42% of Tower Records Japan

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JAPAN DEFERS IPod TAX
A Japanese government committee has recommended that any decision on a so-called iPod tax on portable digital music players be postponed for more than a year.

Music industry bodies are lobbying to extend a levy on sales of MiniDisc, DAT and DVD player/recorders to include portable digital players (Billboard, Oct. 29). Such public interest groups as the Consumers Union of Japan oppose the plan.

In delaying the proposed tax, the Cultural Affairs Agency’s subcommittee said more time is needed to examine it in the light of users’ convenience, price structure and international trends.—Steve McClure

CHRYSLER PROFITS FALL
Chrysler Group is upbeat on its prospects, despite reporting on Nov. 14 a 72% decline in annual pretax profit.

The British music and media company is still optimistic about its prospects, despite reporting an 81% drop in pretax profit.

Music industry estimates that Japan’s music market is worth $5.2 billion at retail in 2004. Effective immediately, platinum disc shipments of 80,000 units, down from 100,000 in 2004, will be issued for shipments of 40,000 instead of 50,000. Levels for singles certification have been reduced from 50,000 to 20,000 for platinum discs and from 25,000 to 10,000 for gold.

Promusicae cites declining sales resulting from high piracy levels.

LEADING EC ROLE FOR QUINTIN
Oddi Quintin has been named the top civil servant in charge of music issues within the European Commission, the EU’s executive body.

Quentin was director general for the EC’s employment and social affairs department, where she served for 23 years.

She was promoted to director general for the EC’s culture and education department, which deals with most audiovisual issues.

Quintin replaces Germany’s Nikolaus von der Pas. In her new role, she will work closely with culture and education commissioner Jan Figel from Slovakia and information society and media commissioner Viviane Reding, from Luxembourg.

NEVRKA

SPAIN LOWERS CERTIFICATIONS
Spanish labels body Promusicae has reduced the number of shipments necessary for gold or platinum certification.

Effective immediately, platinum album awards require shipments of 80,000 units, down from 100,000. Gold discs will be issued for shipments of 40,000 instead of 50,000. Levels for singles certification have been reduced from 50,000 to 20,000 for platinum discs and from 25,000 to 10,000 for gold.

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NEVRKA

SPANISH LOLLIES CERTIFICATIONS
Spanish labels body Promusicae has reduced the number of shipments necessary for gold or platinum certifications.

Effective immediately, platinum album awards require shipments of 80,000 units, down from 100,000. Gold discs will be issued for shipments of 40,000 instead of 50,000. Levels for singles certification have been reduced from 50,000 to 20,000 for platinum discs and from 25,000 to 10,000 for gold.

Promusicae cites declining sales resulting from high piracy levels.

LEADING EC ROLE FOR QUINTIN
Oddi Quintin has been named the top civil servant in charge of music issues within the European Commission, the EU’s executive body.

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Best Christian Album

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Cantando historias
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www.sgae.es
CANADIAN ACTS GAINING FROM GOV’T PROMOTION

TORONTO—Canada’s government is increasingly using its embassies and consulates worldwide to gain greater exposure for the country’s music.

Most recently, the Canadian Consulate in Los Angeles organized a two-day trade mission to raise awareness of Canadian music in Hollywood during the Hollywood Reporter/Billboard Film & TV Music Conference, held Nov. 15-16.

A delegation of 15 Canadian label and publishing representatives travelled to Los Angeles to meet film/TV music supervisors and attend the conference.

“The Canadian music industry is really interested in film placement,” says Jennifer Price, consultant/trade commissioner at the Canadian Consulate in Los Angeles. “It provides an alternative cash flow and exposure.”

Companies participating included Toronto-based Marquis Records, whose president Earl Rosen agrees that the mission was a useful introduction to new revenue sources. “As music sales shrink,” he says, “we need to find alternative uses for our catalog.”

The November mission was in line with a business development strategy launched three years ago by Canada’s government and the Canadian Independent Record Production Assn., funded by federal and provincial sources.

That strategy initially led to a CIRPA-organized, government-funded 2003 visit to Los Angeles by 14 Canadian companies to meet film studio and TV network executives. Since then, government funding has seen the Canadian Consulate in Los Angeles bring film and TV execs to Canada to attend several film and music-related events.

Canadian embassies and trade missions now provide significant support for domestic artists, particularly in Europe, Japan and the United States. That includes coordinating showcases with artists’ labels or management and providing introductions to local trading partners.

Funding for such events regularly comes from federal department Heritage Canada, which promotes the country through visual arts, music, literature, film and TV. Other state funding comes from Department of Foreign Affairs & International Trade programs centered on the development of trade in the cultural industries.

For the past three years the Canadian Consulate General in New York has organized a series of shows at Joe’s Pub, featuring such Canadian acts as Natalie MacMaster, Buck 65 and Martha Wainwright.

“The series has led to further bookings of Canadian acts the Dubliners, Kathleen Edwards and Jorane at the club,” says Jeff Breithaupt, cultural affairs officer at the Consulate General. “It’s become a home away from home for Canadian acts.”

“Canadian consulates in London and Dublin have also been very helpful,” adds Toronto-based Patrick Sambrook, president of Eggplant Entertainment, which manages Edwards and Sarah Harmer. “There were hundreds of people in London for our [March] showcase with Kathleen.

Food, production and drinks were all covered.”

Meanwhile, Michel Côté, first secretary of cultural industries at the Canadian High Commission in London, says he is planning a one-day pre-MIDEM event in January to introduce Canadian and British contacts to Canadian talent ahead of the annual trade show in Cannes. set for Jan. 22-26, following previous year’s events in London, Paris and Berlin.

“There is a desire from Canadian and British parties to have a closer relationship,” Côté says, “so this is timely.”

KATHLEEN EDWARDS played a Canadian government-organized showcase in March in London.

Downtown Music Lift

New York Concert Series Out To Boost Interest In Lower Manhattan

With the inaugural Music Downtown concert series in full swing, its coordinator is already expecting the New York event to become a lower Manhattan tradition.

“We have gotten overwhelming responses,” says Noah Pfefferblit, president of Wall Street Rising, the nonprofit organization running the series. “An annual event may be ambitious, but we would love to do this again maybe in two years.”

Music Downtown is a weeklong group of free concerts aimed at revitalizing and fostering a sense of community in areas of New York affected by the events of Sept. 11, 2001.

Shows are taking place at the 915-seat Tribeca Performing Arts Center, and most feature a double-bill.

Already concluded are performances by the Blind Boys of Alabama and Cat Power (Nov. 14), Shemekia Copeland and Buddy Guy (Nov. 15), Nels Cline and Jeff Tweedy (Nov. 16) and Glenn Kotche and Tweedy (Nov. 17).

Ryan Adams & the Cardinals will perform Nov. 18, Vic Chensnutt and Rickie Lee Jones are slated for Nov. 19 and Keren Ann and Aimee Mann are on the bill for Nov. 20.

“One of the things we did fairly early on was a survey determining what people want and need in downtown Manhattan,” Pfefferblit says of Wall Street Rising. “Some of the things that kept coming up was that people felt there wasn’t enough cultural entertainment.”

To fill that need, Wall Street Rising first created Art Downtown, a series of free, museum-quality art displays that debuted in 2002 and was again produced last year.

“People love to see art, but they are very passionate about music, and we wanted to tap into that,” Pfefferblit explains.

Working with Michael Dorf, founder of the Knitting Factory venues in New York and Los Angeles, Wall Street Rising started assembling a bill of acts earlier this year.

Though Pfefferblit would not reveal the talent budget, he says that the goal of recruiting a diverse group of musicians was easily fulfilled.

“We had a dream list, and we ended up with many of them, though there were some we couldn’t afford,” Pfefferblit says.

“We picked artists that would attract the broadest range of people to lower Manhattan, including young adults, graduate students, people who haven’t determined where they want to live and settle,”

The cost of producing the series was covered by the event’s sponsors, which include Citigroup, AT&T and New York state Assembly speaker Sheldon Silver.

Additionally, Cipriani Wall Street donated proceeds from seven high-profile concerts it hosted this year to Wall Street Rising and Music Downtown. Participants in that series included Rod Stewart, Sheryl Crow and Beyonce.

Music Downtown show tickets were handed out at an information booth across from the New York Stock Exchange and distributed four hours after they became available Oct. 17, says Linda Herring, executive director of the Tribeca PAC.

“Music Downtown will help people find out about other events that take place here beyond the Tribeca Film Festival,” Herring says. “I might not see the return immediately, but once they see an ad someplace or hear something on the radio, it will trigger something.”

Ticket holders also receive discounts at more than 40 lower Manhattan restaurants the week of the concerts if they present their ticket stub.

Artist representatives say that booking their acts for a show benefiting a good cause helps build the act’s following in the New York market.

Bruce Solar, booking agent for Jones at the Agency Group in Los Angeles, says, “It’s not cheap to see any of these artists elsewhere. This gives people a chance to see artists they might not normally see.”

For some of the artists participating, it is mainly about supporting the community.

Metro Blue artist Keren Ann says that for her, “It’s not about expanding my audience, it’s just about a beautiful week of music. It will be so gratifying. New York is also so much about mixing everything together, art and music and day-to-day life.”

Wall Street Rising has not created Music Downtown-branded merchandise for the series, though some artists will sell their own goods at the Tribeca PAC.
Spanish Publishers Body Gives Labels Online Assistance

MADRID—Experts from Spanish authors society SGAE are teaching digital technology to record labels in an unusual collaboration aimed at helping turn around the domestic industry'sailing fortunes. SGAE's digital arm, sDae, is offering to set up online stores for individual labels to sell their own repertoire. Like all services sDae provides to the Spanish industry, the work is free.

The SGAE-owned non-profit label Sello Autor has its own site, sellogoautor.com; Barcelona-based indie label Ventilador Music will be the first outside company to take advantage of sDae's expertise when it opens ventiladormusic.com by year's end.

The goal is to revitalize catalogs from labels in Spain and Latin America that currently have no window to the online world.

"Our ultimate aim is to strengthen online Latin repertoire by getting these dormant catalogs in Spain, Cuba, Brazil — wherever they are — all online," sDae marketing director Mario Rigote says. "And we'll do it free."

Rigote says sDae executives were alarmed to discover at a recent "open door" week of events the society organized in Madrid that many music business professionals with online responsibilities were in the dark about how to exploit digital technology.

As a result, sDae is organizing a series of workshops and new-product presentations for labels and publishers.

sDae already operates a technology services platform, La Central Digital, which aims to digitize independent Latin product. It offers downloadable content from 300 Spanish and Latin indie labels.

And, if the labels are interested, sDae will set up their own online stores for them.

"We don't produce or sell anything," sDae CEO José Neri says. "We offer digital content via La Central Digital, and our technology guarantees protection and distribution."

Initially, sDae will concentrate its educational efforts on indie labels and publishers, with the hope that their interest will seep through to the majors.

"The indie sector is more dynamic and has fewer barriers," Neri says. "Apecat provides a regional offshoot Apecat have welcomed the sDae initiative. Apecat has provisionally arranged for sDae to hold a series of one-day workshops in Barcelona. The trade body Apecat manager Eva Faustino says. "We support any move to ease adoption to new technologies — we want to know more about promotion technologies on the Internet."

Rigote calls 2005 "a year of change" for sDae. "Last year," he says, "we had 60,000 titles in La Central Digital for streaming promotion only. We now have 27,000 titles actually on sale, and these include 8,000 songs from Cuban labels" (Billboard, June 25, 2005).

Neri says sDae's 150-person staff is striving to "put the music of our cultural environment online, empowering it with systems of protection, distribution and promotion."

"Our message about business possibilities opened up by new technology is tremendously optimistic," he adds, "despite the catastrophic image of the traditional marketplace."
Warren Haynes may be touring iron's man, but he gets a soft heart every holiday season. This year will be his 17th annual Warren Haynes Christmas Jam in his hometown of Asheville, N.C., a December throwdown set once again for the Asheville Civic Center.

The jam started at a small club in Asheville as a way for local musicians to play together for a cause. "This was the one time of year that it seemed like everyone was in town," says Haynes, a member of such outfits as the Allman Brothers Band, Phil Lesh & Friends and his own Gov't Mule. "We would just give whatever small amount of money we raised to some sort of charity."

The event outgrew a succession of venues before landing at the 7,674-capacity Asheville Civic Center several years ago. Habitat for Humanity has become the primary beneficiary.

In addition to Haynes and Gov't Mule, this year's lineup includes Trey Anastasio, Electric Hot Tuna, Audley Freed, Kevn Kinney, Ray LaMontagne, Edwyn McCoy, John Medeski, Ivan Neville, John Scofield, Ralph Stanley, Marty Stuart, and Paterson Hood and Jason Isbell from Drive-By Truckers. More artists are expected.

The common link between the performers is musicianship and a knack for improvisation. "I've found that people who are genuine music lovers listen to all types of music and don't limit themselves by genre," Haynes says. "So for those people, myself included, it's just great to see such a diverse lineup."

And a diverse lineup keeps things interesting during the course of a lengthy show that sometimes runs until 3:30 a.m. Such after-hours jamming would normally lead to a stout stagehand bill.

"Yeah, but you know, everybody involved is wonderful to work with and has the charity in mind, and bends over backwards to make it work," Haynes says. "We've had those kinds of obstacles in the past, and in the long run people always say, 'Hey, it's charity, let's just do what we got to do.'"

The loose structure of the event does not allow for much rehearsal. "We have a little bit of rehearsal time the night before for the people that come in a day early, and then that day of the show people that request a sound check get a short amount of time to work on things," Haynes says. "But for most of it, everybody kind of needs to be ready at show time without a lot of preparation."

The artists are generally used to creating onstage alchemy. "So much of the wonderful music that gets created is due to happenstance and people rising to the occasion in a situation where not everybody knows what the hell is going on," Haynes says. "There's people playing onstage together that in some cases have just met for the first time."

Groups have designated time slots to perform, but a band's lineup seems to grow as the set progresses. "After a few songs, you'll see people coming on to play with them," Haynes says. "There's bands and there's individuals, and every now and then a band kind of gets created on the fly."

Not surprisingly, Haynes generally spends more time onstage playing than anyone. "I wind up onstage quite a bit throughout the night," he says. "I'm usually the first person onstage and last person onstage and jam on intermittently throughout the show. It's a long night, but it's such a beautiful experience that when it's over you feel like you've run a marathon."
John Rudolph specializes in bridging the gap between the financial world and music companies. The founder and president of Music Analytics, an Aspen, Colo.-based boutique firm providing advisory services to buyers and sellers of music publishing and recorded-music assets, Rudolph has been involved in many of the major music catalog sales of the last three years.

Since 2003, he has advised Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings; the Edgar Bronman Jr.-led investor group on its acquisition of Warner Music Group; DreamWorks Music Publishing on its sale to Dimensional Associates; and Compendia Music on its sale to Sheridan Square/Artemis.

Rudolph first made a name for himself as CFO of Windswept Pacific, where he helped engineer the 1995 sale of Windswept to EMI Music Publishing for a reported $200 million. That deal set the stage for Music Analytics, which he formed in 2001 to help clients prepare, negotiate and close a sale or purchase.

"Our goal is helping the two sides understand each other," Rudolph explains. "It is an extremely fragmented market. The channels ... for making a property available are pretty limited."

Music Analytics also is expanding its business development services, helping companies in areas like peer-to-peer technology get off the ground.

**Q:** How has the demand for music assets evolved in recent years?

**A:** It has really grown with the enlightenment of the publishing business. Demand has increased in parallel with the mergers and acquisitions activity in publishing over the last three years, and also with the entry of private-equity money into the music business.

**Q:** How did Time Warner’s sale of Warner Music Group affect private equity’s interest in the music business?

**A:** The Warner Music Group deal turned a lot of private-equity investors’ attention to music. Prior to the WMG deal, if you were shopping a decent-sized music company, there was a list of 15 people you could go to between industry and money people. Now, that list is about 50 — and it’s domestic and foreign. Today, if you are shopping a deal, you are dealing with investors in the U.K. as well as Australia and, in some cases, Germany too.

**Q:** What do you expect for the pace of deal flow?

**A:** At the end of this year, early next year, you are going to see a flurry of announcements.

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**HIGHLIGHTS**

**JOHN RUDOLPH**

- **1995:** Joins business management firm Johnson Management Group, serving L.A. Reid, LaFace Records, Tony Rich, Damon Simmons, Collective Soul and others and managing Self Shift Music Publishing for Reid
- **1996:** Asst. in the creation of Hip-Hop Music Publishing, joint venture between Windswept Pacific and Reid
- **1996:** Joins Windswept Pacific as CFO
- **1997:** Leads negotiations with Windswept CEO Evan Morrow and attorney John Frankenbergon the sale of Windswept to EMI Music Publishing for a reported $200 million
- **2001:** Forms Music Analytics
- **2003:** Advises Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings
- **2004:** Advises on the private equity-led purchase of the Warner Music Group and the sale of DreamWorks Music Publishing to Compendia Music

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MUSIC BUSINESS SEEKS ITS OWN WINDFALL AMID SATELLITE RADIO'S SPENDING SPREE

BY BILL WERDE, WITH REPORTING BY SUSAN BUTLER AND TONY SANDERS

In October 2004, Sirius Satellite Radio convinced shock jock Howard Stern to leave terrestrial radio, luring him away with promises of glorious freedom of speech and ungodly amounts of money: half a billion dollars for five years.

The world took notice. Sirius and its larger competitor XM Satellite Radio, still well in the red roughly four years after their respective launches, clearly had the capital to steal terrestrial radio's top talent.

Perhaps no one took a greater interest, however, than the music industry. No doubt, many executives scratched their heads while doing some quick math. Stern got $100 million per year for five years from one satellite company. Sirius and XM, it has been widely reported, have paid labels and artists a lump sum of only $80 million. As in both companies, combined. As in, total, for a period that stretches from launch to the end of 2006.

By the music industry's timetable, that means negotiations are just around the corner.

"We have seen what Sirius has paid for Howard Stern and what both services have paid for baseball, football and other content," SoundExchange executive director John Simson says. "And we know that the music, the single most important reason people subscribe, is even more valuable."

Most record industry executives surveyed by Billboard echoed the sentiment, and they probably have a point—and an opportunity. The labels and satellite companies are already turning their thoughts toward negotiations; moving forward, a recording royalty rate will be established to pay labels and artists.

Terrestrial radio does not pay a sound-recording performance royalty, but the Digital Performance Right...
in Sound Recordings Act and the Digital Millennium Copyright Act in the mid-1990s, the Copyright Act of September for digital transmissions. In 2000, the Recording Industry Assn. of America created SoundExchange to collect and negotiate those royalties; it spun off from the RIAA in 2003. SoundExchange will also align the table from satellite-industry executives when negotiations begin, likely some time in January.

“XM and Sirius pay what are presumably marketplace rates for content that is not subject to statutory licensing, such as Howard Stern,” SoundExchange general counsel Gary Greenstein notes. “And while the statute doesn’t require a marketplace rate [for music], there is nothing that prohibits one.”

The majors gave away the music store, so to speak, in 2002, negotiating a flat rate to give then-fledging satellite companies some fiscal room to breathe. Now, record executives and collecting societies are marveling at satellite’s cardiovascular health.

Publicly, Wall Street analysts expect XM and Sirius to start generating positive cash flow around 2007 and for subscribership to keep growing at a fast clip. Long-range estimates for the combined subscribership in North America center on 40 million individuals some time between 2010 and 2015. Currently, XM boasts more than 5 million subscribers; Sirius, 2.2 million. Laraine Mancini, chief broadcast securities analyst for Merrill Lynch, says she expects combined subscribership for XM and Sirius to exceed 40 million, with the two satellite broadcasters roughly at parity on numbers, some time around 2010.

“Now that their business is becoming more established and more secure, they can pay fairer compensation than they have,” one major-label executive says. “They’re underpaying the creators of the music that is one of the primary attractions for their service.”

It is pretty clear that satellite radio is not compensating the music industry in line with music’s presence on the broadcasts. XM, for example, offers 154 channels, 44% of which are music. Sirius breaks down even more favorably to music: More than half of its 120 channels are dedicated to it. One satellite radio executive, speaking on condition of anonymity, acknowledged that, excluding broadcasts of major news or such sporting events as the Super Bowl or World Series, music channels tend to generate the most listenership.

Several record industry executives pointed to an interview USA Today conducted with XM CEO Hugh Panero at the end of September. Referring to XM’s sports programming, he said that “what people really love is music”—words that Panero will likely hear again, come negotiation time.

Yet satellite’s cash outlay does not follow suit, industry executives say. Satellite radio executives provide Wall Street with guidance that the two companies each pay about 7% of their revenue to the music industry.

Sirius’ third-quarter report, released Nov. 1, revealed year-to-date revenue that slightly exceeded $160 million. That would mean a music industry payday of about $11 million. Assuming that payments account for about 1.5% of satellite revenue—not much of a leap, as terrestrial radio and webcasters pay about this amount—that means labels and artists would divvy up a little more than $5 million.

That pales in comparison to some satellite’s most recent splashy deals. Sirius paid $220 million for five years of the NFL, and will pay NASCAR $107.5 million for five years beginning in 2007. XM shelled out $630 million for 11 years of baseball.

“I disagree with the premise of your question,” Panero told a Billboard reporter when asked about the music industry’s grumblings that satellite seemed less willing to pay for music than for sports and talk programming.

“XM has created one of the most important new revenue streams for the record industry as well as an important promotional platform,” Panero says. “In fact, satellite radio is the single largest contributor of performance royalties to artists and record labels. . . . Obviously music is at the core of our offering to consumers. What we’ve been seeing lately is the usual saber rattling that precedes any renegotiation.”

If recent negotiations between SoundExchange and other digital music services are any indication, Panero’s assessment may prove a bit optimistic.

A rate dispute between SoundExchange and webcasters over royalty rates has now gone to the Copyright Royalty Board (see story, this page), and the music industry has never seemed more serious—some would say crazed—about getting new digital music services to replenish lost revenue from falling album sales. The Nov. 3 SoundExchange filing with the CRB seeks a minimum of 30% of webcasters’ revenue—this company with the 5.5% the Digital Media Assn. proposed in its filings and the current rate of 10.9%.

In Europe, terrestrial radio pays sound-recording royalties, typically between 4% and 5% of gross revenue, says Laurie Rechardt, deputy general counsel for the International Federation of the Phonographic Industry. Satellite radio would be akin to multichannel music services, so he expects what rates should be substantially higher, since they offer 100% music without commercials.

Wall Street analysts who cover the satellite radio industry say it is difficult to pin down a relative value of music versus talk and celebrity programming for satellite radio. In part, this is because satellite radio does not publically reveal or monitor—a terrestrial radio’s Arbitron measurements—what customers are listening to.

One analyst says, “In terms of listenership, music is probably getting the majority of the audience.” Another says that music is worth a similar value to satellite as to terrestrial. “The only difference is that satellite companies are paying a lot more for talk and celebrity content.”

“We certainly hope that an agreement can be negotiated in the marketplace between the satellite services and SoundExchange,” Greenstein says. “But in the absence of a settlement, the arbitrators will set a rate that is appropriate. These services are certainly capable of paying marketplace rates, as their other deals for content have shown.”

THE PATH OF RATE NEGOTIATIONS

BY SUSAN BUTLER

Jan. 1, 2007, may seem a long way away, and SoundExchange general counsel Gary Greenstein remains optimistic that rates can be negotiated. But if they are not, the rate-setting legal process can take two years. This is why negotiations will begin in earnest, soon.

XM, Sirius, Music Choice and Muzak will be lumped together for rate setting, Greenstein says. The Copyright Royalty Board—based in Washington, D.C., and empowered by copyright law to arbitrate copyright royalty rates—is expected to announce a rate review in January. Any affected parties have a month to file petitions and then three months to voluntarily negotiate the rates. If they cannot agree, they file “direct cases” with the CRB four to five months later.

The copyright royalty judges then permit the parties to conduct a discovery process to flesh out the reasons for everyone’s positions. Afterward there is a mandatory settlement period of 21 days when satellite broadcasters and SoundExchange could further negotiate. If they still cannot agree on rates, there will be a hearing similar to a trial, which can take several weeks. Then there is a break of another month or two while the parties prepare for a rebuttal hearing.

After that hearing, there will be another break when the parties prepare the conclusions (“findings”) that they hope the judges will make and the legal authority that supports these conclusions.

There is then another interlude for each party to respond to the other’s findings. Sometimes the judges will ask for the parties’ lawyers to present final arguments in person. The judges must then make a decision by Dec. 15, 2007. Typically it will take them about three months to write their report after the final arguments.

The decision may then be appealed to the federal Court of Appeals for the Washington, D.C., circuit.

For an exclusive Q&A with XM CEO Hugh Panero, log on to billboard.biz.
CLEAR CHANNEL IS TAKING ITS CONCERT BIZ PUBLIC. HOW WILL IT CHANGE THE INDUSTRY THIS TIME?

BY RAY WADDELL
PHOTOGRAPH BY PENNY HOWLE

 touring's

Clear Channel promoted this year’s Coldplay tour of North America; it will work with the U.K. band post-spinoff in 2006.

A s the world’s largest live entertainment company prepares to step away from its parent into the great unknown, speculation is rampant as to how investors will respond and what the new landscape will look like for the touring industry.

While it appears some potential buyers have kicked the tires, offers to buy Clear Channel Entertainment never reached the $2 billion price sources say parent Clear Channel Communications was asking.

As a result, CCE, currently operating as CCE Spinc, will separate from CCC by year’s end, when it will become a free-standing, publicly traded company under president/CEO Michael Rapino.

How much the CCE Spinc spinoff will change the concert business depends largely on the capital structure of the new company and how Wall Street responds to an initial public offering.

Because of a Securities and Exchange Commission-imposed quiet period before the split, CCC and CCE Spinc officials cannot comment on the IPO. Rapino, speaking publicly for the first time of the planned offering, stated Oct. 26 at the Billboard Touring Conference that the corporate spinoff would give the new entity “incredible new freedom to operate as a more nimble and dynamic young company.”

Hopes are that the split will bring some stability to an industry that has been anything but since Robert Sillerman began consolidating promoters in the late-1990s rollup that created SFX. CCC purchased SFX in 2000 for more than $4 billion.

Wall Street seems to consider the self-off more a relief for the parent than an opportunity to invest in an exciting new live entertainment company.

“We view the spinoff of the live entertainment division as a wise decision by Clear Channel management,” says analyst Maurice McKenzie, VP of media research for Friedman, Billings, Ramsey & Co.

“The spin will allow Clear Channel senior management to focus on its core businesses—radio and outdoor—while allowing investors to diversify their own portfolios,” he continues. “As a stand-alone entity, we expect the entertainment division to continue to encounter the vicissitudes of a seasonal entertainment business, and they could see that volatility reflected in the stand-alone shares of Clear Channel Entertainment.”

Many investors view CCC’s move into the live entertainment market as a somewhat failed experiment or at best an unpredictable one.

“It’s fair to say that Clear Channel encountered challenges monetizing cross-promotional synergies from the combination [with] SFX and that that has been a major impediment in unwinding this previous acquisition,” McKenzie says. “To characterize [CCE] as an unprofitable business, I think, is unfair. But it’s not a business I think you can reasonably forecast for multiple years because of the nature of the product that they sell, which is completely dependent upon artists’ schedules.”

Indeed, the slim margins and unstable nature of the live entertainment business may prove unpalatable for some investors. “We know that the underlying business has been a difficult business, in our opinion, to manage and has shown much more volatility than Clear Channel’s overall business,” McKenzie observes.

However, Rapino and CCE Spinc are moving to streamline the operation by laying off employees and closing unprofitable offices (billboard biz, Oct. 20). Rapino said the changes would lead to “a much more focused approach to the business than what we’ve done in the last few years.” Investor reaction is likely to be positive.

“This is a business that has to manage itself seasonally and through ups and downs in the entertainment calendar,” McKenzie says. “As such, the company needs to be flexible enough to remove excesses to drive bottom-line profits.”

Still carrying a heavy debt load as a hangover from the consolidation years, CCE has yet to show a profit. But when earnings before interest, taxes, depreciation and amortization are examined, the company can claim some positive performance numbers.

McKenzie says if one assumes that EBITDA accurately illustrates the operating cash flows of the business, CCE made $150 million in ’01, $158 million in ’02, $191 million in ’03 and $156 million in ’04, and is forecasting EBITDA of $130 million this year—a decline that mirrors the overall industry slump.

From an operating-cash flow perspective, “CCE hasn’t been a money loser,” McKenzie says. “But if you look at those numbers, you see a trend that isn’t the best of trends. That implies to me something that is very difficult to manage.”

True, under Rapino’s leadership many believe some discipline has been brought to bear in terms of buying talent, which investors should view favorably. “The cost discipline is an important aspect to running a business like this and maintaining enough flexibility so that in lean years your expenses are properly aligned with your revenue opportunity,” McKenzie says.

IPO EXPECTATIONS

Much depends on the results of the IPO and CCC’s plans for capitalizing the new company.

If CCE Spinc begins its new life without being saddled with millions of dollars in debt, EBITDA might be a true gauge of potential profitability.

“If we exclude debt and assume that the capital structure of the new company didn’t include debt—which I’m not saying is my assumption—I think your profitability would have a much stronger relationship to EBITDA,” McKenzie says.

In April a conference call, CCC CFO Randall Mays said CCE Spinc would “be appropriately capitalized for its business and its growth needs.” He added, “Levels in the amount of debt within CCE are going to be subject to capital market conditions closer to the execution of the spinoff.”

So it does not seem likely that CCE Spinc will be set entirely free from a mountain of debt. “My expectation is, what is good for Clear Channel shareholders also is good for those shareholders who will receive as a portion of their value the CCE spin,” McKenzie says. “They’re going to ensure that it is a capital structure that is appropriate for the volatility” in this market.

Even so, McKenzie does not sense huge anticipation on the part of investors regarding the CCE Spinc IPO. “The buzz is really around the streamlining, as we see it, of Clear Channel
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Communications," he says. "We continue to see [CCE] as a somewhat volatile business. That said, it's going to have an appeal to investors that want that type of volatility in their portfolio."

Rapino sees decreased profits as more indicative of industry-wide artist-development problems rather than any flaw in the CCE Spinco business model.

"We're up on per-show attendance, we're up on per-show profit, we're up on per-show exit surveys in terms of consumer satisfaction," Rapino said at the Billboard Touring Conference. "So we're making strides to do a better job at our venues; we just don't have enough shows in the pipeline to feed it continually."

The live entertainment business will closely watch the IPO, and no one is ready to make any predictions.

"It is hard for me to give you any type of analytical comment about the spinoff since I have no idea what the eventual market cap of the new entity will be and how deep their financial resources will be absent their 800-pound parent," AEG Live CEO Randy Phillips says. "Rapino says it will be a 'more nimble and dynamic young company,' so I will take him at his word, since the predecessor was anything but."

**NEW WORLD ORDER**

Independent promoter Jerry Mickelson, a vocal opponent of CCE business practices who remains mired in a multimillion-dollar lawsuit with the company, has his doubts about how CCE Spinco will fare in the IPO.

"While Rapino seems like a nice guy, I do not believe Wall Street will buy into him, due to his lack of experience in running a publicly traded company," says Mickelson, co-CEO of Chicago-based Jam Productions.

McKenzie, however, does not think Rapino's lack of experience steering a publicly traded company is much of a factor. "Rapino will have a challenge on his hands, whether he was a seasoned manager or otherwise in the CEO role," McKenzie says.

Whatever happens with CCE Spinco, it's safe to say that the concert industry will change in 2006. If CCE will be able to focus more on its core businesses, so too will the newly spun live entertainment company.

"At the end of the day, we're a music company," Rapino said in New York. "We make 90% of our profit as a venue and music concert company."

Alex Hodges, executive VP at House of Blues Concerts, agrees the new Rapino-led company should be more focused.

"The question will be about raising capital and their ability to make offers more representative of an artist's ability to draw in the marketplace," he says. "I think they will have to act differently in that sense."

If a "kinder, gentler" company culture emerges, competition seems ready. "In my tenure at AEG Live, I have found that today's competitors are tomorrow's partners," Phillips says.

"Hopefully, [CCE Spinco] will operate in a less anti-competitive nature going forward and the industry will embrace that."

Rapino has hinted that the new company will be more cooperative, perhaps even opening up CCE venues to other promoters.

"AEG Live, we are in many joint ventures with other players and have never excluded any one from using our facilities if they are the choice of the artist and their reps," Phillips says. "If this is the type of change Rapino is alluding to, we, speaking for AEG, will meet them with open arms and an open mind."

And as CCE Spinco severes ties with its radio conglomerate parent, the relationships between radio and the concert industry at large may change. Hodges believes:

"I think the lack of synergy with radio that [CCE] experienced will probably change things in general in that the promoters and radio stations will have a more familiar, historic relationship," Hodges says. "Actually, that may improve things for all promoters, including [CCE] promoters."

Could there be a new promoter hierarchy among the big three? In terms of gross box office dollars reported. last year CCE was the No. 1 promoter at $1.4 billion, followed by AEG Live ($454 million) and House of Blues ($250 million), according to Billboard Boxscore.

Philips says AEG Live has already outlined the expectations of many and created healthy competition. "Many in the industry didn't think that AEG Live was here to stay and our private owner [billionaire Phillip Anschutz] would tire of the tight margins and the inherent limitations in the business model we all operate under," Phillips points out. "Well, time has proven the naysayers wrong. In the future, Spinco will always be the No. 1 company in our business just by size and sheer volume, and AEG Live will continue to be that more 'nimble' and creative out-of-the-box acting No. 2." Hodges agrees the hierarchy will remain the same, providing CCE Spinco is properly capitalized. And if the company does not raise the necessary capital? "Then you'll see the landscape change significantly," Hodges says.

For now, Mickelson is one who believes consolidation has hurt the concert business and will continue to do so. He and some other independents believe that corporate promoters, primarily CCE, have led to talent costs out of reach of local promoters, resulting in higher ticket prices, poorly promoted shows and stagnant artist development.

But other industries, including Gregg Perloff, president of Another Planet Entertainment in San Francisco, find Rapino's leadership refreshing. "I don't feel that Draconian influence that used to be there" at CCE, Perloff says. "I get the sense that they're trying to run the company in a very proper way. It just gives them a chance to be successful."

As he stated at the conference, Rapino is convinced consolidation is natural and CCE has fostered artist development.

"We do more club and theater shows than anyone else in the world," he said. "In 2004 we lost close to $100 million at the door, this year we lost probably $50 million at the door. So if there is someone else in this room that subsidizes music and young artists to that level, stand up."

And on the topic of consolidation, Rapino added, "In five years, regardless of consolidation, we seem to still get 61 million fans coming to the shows, and we still do over 15,000 shows a year with 4,000 artists coming to the [CCE] store for some value."
Shades of

an Hawkins, guitarist for U.K. band the Darkness, is blunt about his group’s career. “Half the people absolutely cannot bear us and think we’re a joke, and the other half absolutely love us and think that we’re the saviors of rock-n’roll,” he says.

“But really, quite honestly, we couldn’t give a shit either way, you know? As long as our fans are happy and we make good records that our fans really enjoy, the rest of it doesn’t really matter,” he adds.

Anyone who ate up the over-the-top classic rock style of the band’s debut, “Permission to Land” (Must Destroy/Atlantic), will love “One Way Ticket to Hell … and Back.” Hawkins, his younger brother Justin (vocals/guitars), Ed Graham (drums) and Richie Edwards (bass) present more guitar solos, falsetto singing and arena-ready choruses on the sophomore album, due Nov. 28 internationally and Nov. 29 in the United States through a multi-album deal with Atlantic.

A generous recording budget allowed the Darkness room to experiment, and orchestration, panpipes and bagpipes flesh out what Justin calls “a massive, massive rock album.” The band’s party-time sound is intact (listen to “Knockers” or “Is It Just Me?”) but some lyrics focus on not-so-upbeat topics like hair loss (“Bald”) and drug-induced heart attacks (the title cut).

The subject matter reflects Justin’s perspective, which is that of the average Joe. “I think people can’t relate to singing about being in the back of a bus and being jaded and things like that. What makes us popular in the first place is we have normal problems,” he says with a laugh.

The Darkness is strongly influenced by Queen. Detractors who think the quartet is imitating the legendary group will surely howl about how the band’s choice of producer: Roy Thomas Baker, who helmed such Queen masterpieces as “Bohemian Rhapsody.” The band picked Baker after he and Dan met and hit it off at a Los Angeles party, not because it wanted to ride someone’s musical coattails.

“We’re confident, and our souls are clean,” Dan says. “We’re not retroactivists, and we don’t steal from people. We’re heavily influenced, as any other band is, by our peers. It’s just great to work with someone like Roy, and he’s got the experience to just do anything.”

The band will not try to win over its critics, either. Justin says, “We could try and do something serious, and then we’d end up serious and holier than thou and more ambiguous and less in your face … if we did that, people would go, ‘Ah, look at that, they sold out. They’ve never stood by their principles.’ So we just do what we do.”

Countering the critics are the 683,000 U.S. fans who bought “Permission to Land,” according to Nielsen SoundScan. (The album has sold 3 million-plus copies globally since its July 2003 release, according to Warner Music International.)

In fact, the Darkness is one of the few British bands in recent years to make waves on the U.S. side of the pond. Industry observers believe that is largely because the music is about having a good time.

Active rock WYYY Baltimore PD Dave Hill says that some listeners are tired of the “oh,woe is me” stories that dominate the genre. “Suddenly we’re allowed to have fun again,” he says. “Suddenly it’s fun to go to a show.”

Since its Oct. 3 release, reaction to “One Way Ticket” has been mixed. It has gained airplay, but as of this issue, it has not charted. Atlantic says it has just begun a serious radio push for the single.

Joe Bevilaqua, Clear Channel director of FM programming for Denver, including modern rock KTCL, says he has not “heard of anybody losing their cookies to jump on this record.” He calls it a fun song, but the buzz surrounding it is “a lot less enthusiastic” than it was for the Darkness’ hit “I Believe in a Thing Called Love.”

Mainstream rock WYRK (K-Rock) New York, which is known as the first U.S. station to back the Darkness, is spinning “One Way Ticket” 10-15 times per week. Assistant PD/music director Mike Peer thinks the single and album are “fantastic.” However, he says that this time there is less of a reaction guitar band because its fans knew what to expect. And, he says, “there’s not a ton of new believers.”

Atlantic executives say an integral part of marketing and promoting “One Way Ticket to Hell … and Back” is getting press, retailers, radio and fans to hear the entire album. That’s where the Internet comes in.

Atlantic senior VP of marketing and artist development Livia Tortella says myspace.com is an essential part of the launch. It premiered the single Oct. 4, and starting Nov. 22 will begin streaming the full album. An iTunes “tune book” containing video footage and artwork will be available, and there will also be a contest with the winner flying to London to see the Darkness perform.

The video for “One Way Ticket” is another key element that will be pushed to many lifestyle channels. Fuse is a big target. “The video is going to explain what they mean and what they represent,” Tortella says. “They represent fun, but they’re also a serious rock band.”

The band is doing numerous interviews, with such magazines as Rolling Stone and Maxim providing coverage, as well as reaching out to musician-oriented publications like Guitar Player and Bass Player. One. There is an extensive co-op campaign for the fourth quarter; advertising will continue through January and February to sustain the album’s momentum as the band prepares for a U.S. tour around March. Another contest will be held in conjunction with K-Rock and a U.S. record release party.

Atlantic Records chairman/CEO Craig Kallman declines to set specific sales goals for the release. “Obviously, the goal is to grow their fan base or extend further beyond what we accomplished the first time around,” he says.

Madonna, Depeche Mode and Destiny’s Child are among the heavyweights vying for attention with new releases in the fourth quarter, but Kallman and retailers think the Darkness can hold its own.

“I don’t think it’s a risk at all,” says Tony Castillo, rock buyer/product specialist at Tower Records at Lincoln Center in New York. “It’s better that they put it out now instead of in the spring time, when traffic actually dies down.”

Jerry Suarez, divisional merchandise manager for music at Virgin Entertainment Group, says, “Musically over the last one, I think it’s much better. The production’s better, the song structures are better. It’s just [that], you know how fickle the public can be.”

WMI executives are confident the album is set for a healthy chart run.

Atlantic U.K. managing director Max Lousada says the band “delivered a mature, hits-driven record that can maintain their existing fan base, that can grow the rock audience and that can continue to do play straightforward as possible—record marketing and touring marketing, in that order.”

Despite the strong sales, sections of Britain’s notoriously trend-conscious music press still consider the band a tongue-in-cheek novelty act and downplay prospects for repeat success.

But at home, the band has had a particularly difficult relationship with weekly music magazine NME, which gave the Darkness poor reviews early in its career. The band was nominated in four categories at the 2004 NME Awards but failed to win any of them.

Lousada is confident the Darkness will again triumph. “When we first signed them, people didn’t think they would sell an album,” he says. “They went and sold 1.5 million in the United Kingdom … People said the band wouldn’t be able to sell tickets, and they went on to multiple arenas and headline [Britain’s annual] Reading Festival. People say they aren’t going to be able to do a follow-up record. They’ve always been second-guessed, but the band have always out-proven the detractors.”

The perception of the band elsewhere tends to be “less cynical” than the attitude in some quarters of the British press, WMI executive VP of marketing John Reid explains.

WMI is working “One Way Ticket to Hell … and Back” with a back-to-basics approach. So far, Reid says, the radio reaction in several markets has been strong.

“This is marketing a rock band. We’re not trying to be too clever on this. It’s really a matter of getting it out on the street now,” Reid says. “We had a record that was delivered fairly late. It literally came out of mixing in L.A., and boom, we’re in play. We’re trying to do it as straightforward as possible—record marketing and touring marketing, in that order.”

The band prepares for a “One Way Ticket to Hell … and Back” and will embark on an extensive run of Europe, North America and Asia in the first and second quarters of 2006. In the United Kingdom, the Darkness will perform a handful of U.K. shows prior to Christmas and will embark on an extensive run of Europe, North America and Asia in the first and second quarters of 2006. In February, the band will tour through Europe, playing shows in countries such as France, Spain and Italy.

As of end of year, the band has sold around 100,000 copies in the United Kingdom alone. Although the band has had limited success in the United States, they have gained a cult following there, and the band hopes to build on that success in future tours.

The band has also been working on a second album, tentatively titled “This Is Where I Leave You,” and plans to release it in the first quarter of 2005. The album is currently in the recording阶段, and the band is working with producers such as Brendan O’Brien and/raw/.

The Darkness is currently on tour in the United Kingdom, playing sold-out shows at venues such as the Corporation in Manchester and the O2 Arena in London. The band is also scheduled to perform at the V Festival in Essex, England, on August 19th.

In October, the band plans to release their debut album, “Permission to Land,” on a major label in the United States. The album has already gained critical acclaim in the UK, and the band is hoping for similar success in the US.

U.K. Rockers Get Serious, Just for the Fun of It

By Christa Titus

Photograph by Simon Songhurst
DARKNESS
Quincy,

Congratulations on all that you have achieved.

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IN THEATRES NOVEMBER 9
NEW MILESTONES ON A SIX-DECADEx JOURNEY FROM BEBOP TO HIP-HOP

QUINCY JONES

BY GAIL MITCHELL

"When I hear the words 'That's never been done,' I feel like someone is throwing some meat." From "Q: The Autobiography of Quincy Jones"

Six decades into a career that spans the history of American music, Quincy Jones remains hungry for more. His declaration in his 2001 autobiography certainly explains what makes this legendary music man tick.

But it does not really do justice to Jones' colorful musical journey, whose milestones range from gigging as a trumpeter with bandleader Lionel Hampton in 1953 to his latest achievement, scoring 50 Cent's new autobiographical film "Get Rich or Die Tryin'."

To mark Jones' 60th anniversary this year, Qwest/DreamWorks/Universal Music Enterprises recently issued remastered versions of five key albums that feature him as a performer and/or producer: "Back on the Block," "Q's Jook Joint" and "From Q, With Love," and the soundtracks to "The Color Purple" and "Boyz N the Hood."
FROM BEBOP TO HIP-HOP (cont.)

And that is still not counting the 27-time Grammy Award winner's forthcoming new album, "Po No Mo," on Interscope, featuring collaborations with Jermaine Dupri, Jamie Fox and Snoop Dogg. Or co-producing the Broadway-bound musical version of "The Color Purple," a project that reunites him with production partner Oprah Winfrey.

From bebop to hip-hop: Talk about bridging the generation gap. Very few musicians from that era—only Miles Davis comes to mind—have been able to make that kind of transition. The ability to grow beyond his creative nexus while remaining a contemporary influence speaks volumes about Jones' musical calling.

"I've never known anyone whose DNA looks like a music staff; G clefs and C notes everywhere," quips Lesley Gore, whose early hits were produced by Jones.

Sporting a middle name that was a portent of the music to come, Quincy Delight Jones Jr. was born during the Great Depression on March 14, 1933. Home was the south side of Chicago. Dad was a master carpenter; mom was a smart and musically talented woman whose mental illness unfortunately led to confinement in a hospital.

At the age of 10, Jones relocated to the Seattle suburb of Bremerton with his father, brother Lloyd and a new step-mother. The music bug bit him hard in elementary school, where he joined the choir and the band. His main instrument at first was the trombone. But that eventually gave way to the trumpet, which was a gift from his father.

The musically precocious Jones began tinkering with writing and arranging music as early as 13, grabbing pointers from touring musicians making stopovers in Seattle, like fellow trumpeter Clark Terry and bandleader Count Basie. It was around this time, too, that he first met another local singer/pianist who was two years his senior: Ray Charles. Teaming up to play club and wedding gigs, the duo formed an enduring friendship that lasted until Charles' death in 2004.

Jones' musical education began in earnest in 1950. The 17-year-old high school graduate had won a scholarship to Boston's Berklee College of Music (then known as the Schillerger House of Music). There he met bassist Oscar Pettiford, who asked Jones to write some arrangements.

With Pettiford in New York, he met Davis, Charlie Parker and Dizzy Gille- spie, among others. However, he dropped out of Schillerger after accepting bandleader Hampton's offer to go on the road.

"There was something that was placed in him as a child," producer Rickey Minor says, "something in his spirit that won't recognize the word 'no.'"

The Hampton experience opened the door to various opportunities as a freelance arranger. As the '50s progressed, so did Jones' list of credits while based in New York: Charles, Tommy Dorsey, Clifford Brown, Count Basie, Duke Ellington, Dinah Washington and Cannonball Adderley.

In 1956 it was back on the road for the 23-year-old, this time as musical director/arranger with Gillespie's band on a U.S. State Department tour of the Middle East and South America.

A year later, after recording his first albums as a bandleader for ABC Paramount Records, Jones' musical curiosity and wanderlust kicked in again. Relocating to Paris in 1957, he studied composition with the famed Nadia Boulanger and also doubled as music director for Mercury Records' French distributor, Barclay Records. From there he was tapped as musical director of Harold Arlen and Johnny Mercer's jazz musical "Free and Easy."

The show's European tour closed in Paris in 1960, before finishing its run. But the experience gave Jones yet another idea.

He assembled his own 18-member big band, culled from the Arlen show, European and American tours that followed earned acclaim, but not enough cash to sustain their momentum. (Band members' families came along on the road, boosting the costs of the tours.) That is when an in-debt Jones grabbed a life preserver from Mercury Records co-founder Irving Green.

Green recruited the bandleader in 1961 to do A&R for Mercury. Jones made history the next when he earned a promotion to VP—the first black person to hold a VP post at a white-owned record company.

While at Mercury, Jones donned several hats: producer, arranger, touring musical director. He also staked his first claim in the pop realm with 16-year-old Gore, producing her 1963 hit "It's My Party."

He was "masterful at finding material," recalls Gore, who last worked with Jones in 1976 on her "Love Me by Name" album.

But Jones and Gore almost missed their chance to make "It's My Party" a hit. The great multitasker had recorded three songs at Bell Sounds Studios in New York with the young singer: "It's My Party" and two songs written by Paul Anka. He was soon due to head off for a six-week tour in Japan.

Gore picks up the story from here: "I went home after the session, and Quincy went to Carnegie Hall for a Charles Aznavour concert. Phil Spector arrives there as well, running up to Quincy to tell him he was going to record one of the best songs he'd heard, with the Crystals, 'It's My Party.'"

"After sitting through the concert, Quincy ran back to Bell, grabbed the tape and woke up Phil Ramone. They ran off 100 acetates that were put in the mail that Monday morning to the top radio stations."

By the time Jones had returned from Japan, Gore's record had shot to No. 1 on The Billboard Hot 100.

That was not enough. Soon Jones was eyeing yet another transition, this time into film soundtracks.

Drawing upon the training he received in orchestration and composition under Boulanger in Paris, Jones accepted an invitation from director Sidney Lumet to score his film "The Pawnbroker."

His success with the project prompted Jones to leave Mercury and relocate to Hollywood in 1965 to pursue more film scoring work—an arena notable then for its lack of African-American composers and arrangers.

With the support of such key figures as composer Henry Mancini and jazz artist Benny Carter, Jones slowly broke down the color barrier.

In addition to scoring such films as "Mirage," "The Slender Thread" and "In Cold Blood," he wrote and produced signature theme songs for TV's "Sanford and Son," "Ironside" and the 1969 incarnation of "The Bill Cosby Show."

But it was his subsequent work that continued on >>p40
“Through the years, you’ve had my back and I’ve had yours.”

Love always,

(aka Lionel Richie)
FROM BEBOP TO HIP-HOP (cont.)

score for the 1967 Sidney Poitier film "In the Heat of the Night"—featuring Charles' unforgettable rendering of the title song—that became a major milestone for Jones. It also forged another long-lasting professional and personal friendship with neighbors Marilyn and Alan Bergman, who wrote with him on the film.

Alan Bergman reflects: "What makes him unique? Whatever workplace he's in, whether a studio or at a dinner table, he constructs an environment filled with love. And that brings out the best in people."

The late '60s and '70s found Jones recording a host of A&M-issued albums popular among the urban cognoscenti: "Walking in Space," "Guia Matari," "Smackwater Jack" and "You've Got It Bad, Girl" (on which he sang).

He achieved crossover success with 1974's "Body Heat," which hit No. 1 on the Billboard R&B album chart and No. 6 on the pop album chart.

Meanwhile, Jones' social consciousness increased. He became a major supporter of Dr. Martin Luther King Jr.'s Operation Breadbasket, served on the board of the Rev. Jesse Jackson's PUSH organization and furthered appreciation of African-American music and culture by helping establish the Institute for Black American Music.

Then in 1974, Jones suffered a cerebral aneurysm. He defied death, thanks to two neurological operations.

He returned to the R&B and pop album charts in 1975 with "Mellow Madness" and wrapped up his A&M contract with "I Heard That!"; a soundtrack to the landmark miniseries "Roots"; "Sounds... And Stuff Like That!!"; and "The Dude."

In 1978, Jones decided to follow the yellow brick road, accepting Lument's invitation to score his film "The Wiz." During his work on the film, Jones worked for the first time with a young Michael Jackson. The connection would prove momentous.

"Everyone at CBS didn't want Quincy to do [Michael Jackson's album] 'Off the Wall,'" record industry veteran Clarence Avant recalls. "They thought he was too jazzy. But history was made."

While "Off the Wall" was a hit—it peaked at No. 3 on the Billboard pop album chart in 1979—no one could have dreamed of what Jones and Jackson would accomplish together next.

The pair returned in 1982 with the landmark album "Thriller." The best-selling album in pop music history, "Thriller" spun off an unprecedented six top 10 singles including "Billie Jean" and "Beat It." According to the Recording Industry Assn. of America, the album has sold 72 million copies—and that is just in the United States.

Three years later the duo collaborated again, this time eliciting the help of Lionel Richie and a host of superstars who memorably were asked by Jones before a recording session to "check their egos at the door."

The result? "We Are the World," the USA for Africa benefit single, which won on to earn Grammy Awards for record and song of the year and set a new standard for pop activism.

But the indefatigable Jones was still hungry. And now he had a label to run, Qwest, distributed through Warner Bros.

'Everyone at CBS didn't want Quincy to work with Michael Jackson. They thought he was too jazzy.' —CLARENCE AVANT

The Qwest label debuted in 1980 with George Benson's album "Give Me the Night." Featuring Patti Austin, the Brothers Johnson, Herbie Hancock and others, the album was recorded in a then-new digital process called Soundstream. "Quincy is not afraid to try anything new," Benson says. "Later he told me he wished he hadn't used the process because the album would have sounded better on analog. But it did make people take notice. It made them say, 'There's something about this record.'"

Another key Qwest release came in 1984 with Frank Sinatra's album "L.A. Is My Lady." They had previously worked together with Count Basie some 20 years earlier for Ol' Blue Eyes' seminal "It Might As Well Be Swing," which featured their still-tasty take on "Fly Me to the Moon."

In addition to Sinatra, Qwest served up albums by Jones himself and releases by artists recording a diverse range of music ranging from gospel and jazz to rap and pop.

In 1985, Jones expanded his repertoire yet again, co-producing his first feature film, "The Color Purple." Steven Spielberg directed the screen version of the acclaimed Alice Walker novel with two actors making their feature film debuts—Winfrey and Whoopi Goldberg.

"Quincy brings a cachet that is experience-filled and story-filled," Gold-berg says, "He is beyond icon. He floats in a whole different realm."

That was apparent in 1989 when Jones released the platinum album "Back on the Block." The project saw him doing what he does best: molding a diverse array of talent into a combustible yet cohesive mix.

The title track, for example, brought together rappers Ice-T, Melle Mel, Big Daddy Kane and Kool Moe Dee with singer Tevin Campbell, gospel's Andrée Crouch, jazz man José Zawinul and Jones' own son, QD3. The album won seven Grammy Awards.

"Quincy sees no musical boundaries," says his former business manager Don Cornelius. "And it doesn't in any way go to his head."

On the contrary, Jones has found time to focus on the needs of others. One of the projects close to his heart is the Quincy Jones Listen Up Foundation. It was created to foster initiatives and programs to empower and inspire children around the world.

In 2004 Jones and the Glocal Forum produced "We Are the Future." A musical celebration of peace and hope for children, the event was staged at Rome's Circo Massimo and broadcast live to 167 countries. Among the performers and celebrities on hand were Alicia Keys, Carlos Santana, Josh Groban, Winfrey and Angelina Jolie.

In Cambodia this year, Jones' foundation also received the QD3 Peace Prize, a leadership and awards program honoring young visionaries in six regions.

"He's not only with the world; he's a world figure because he is of the world, promoting world peace and understanding," songwriter Marilyn Bergman says. "The only other person I can think of with this global vision in music is Bono."

As he marks his six decades in music, "Quincy is always busy with 1,000 ideas," longtime friend and colleague Avant says. "He's a true trendsetter who's very curious about everything but doesn't have to prove anything to anybody. Let's just face it: Quincy is brilliant."

Additional reporting by Jay Mitchell in Los Angeles.
Your creativity is the benchmark of excellence.

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Thank you, Q, for 60 years of artistic genius.
Quincy Jones: Up From the 'Hood and Giving Back

How was working on the 50 Cent film "Get Rich or Die Tryin'?"

Amazing. You have probably the biggest rapper in the world, who is also a very nice person, which I was very happy about. That's my primary consideration always. And Jim Sheridan, the director, is a genius. He brought two of his composers to the film: Gavin Friday and Maurice Seezer. All three of us were working together.

Has this been a different kind of experience for you than other films you have done?

It's a whole different thing. It's the street awareness. I identify with 50 Cent a lot because there are a lot of similarities in the neighborhoods we came up in. It's much more intense now. They didn't have automatic weapons when I was young. They had switchblades and ice picks, but it hurt just as bad. I identify with him, and I think he's a beautiful human being. This film is a real human story and represents a lot of what life in the 'hood is about. I was raised in the biggest 'hood in America, in Chicago during the Depression, so it's familiar territory.

You are very active in numerous philanthropic organizations including your own Quincy Jones Foundation. Why are charitable causes so important to you?

Two years ago we took five gang bangers and went to South Africa with Habitat for Humanity and built 100 homes as a Christmas present to Nelson Mandela, who's like my brother. Tolstoy said, "My piece of bread only belongs to me when I know that everyone else has a share and no one starves while I eat." That says it all for me.

What about the half-hour animated series "The Dude" you are producing with MTV?

It's something I've been trying to get people to understand since 1985. The aim of the show is to get more street awareness. It basically will be like the urban "The Simpsons." It will have very cutting-edge things like teenage motherhood. My friend Aaron McGruder just did it with "Boondocks." In fact, I'm in the Christmas episode. Once "The Dude" gets off the ground, we'll have some of the characters visit each other.

What was the turning point in your life that put you on your path?

I didn't have a mother. I don't know what that word means. I had a mother that went into a mental institution when I was 7. She was a very brilliant woman; went to Boston University in the '20s and spoke 10 languages. But she had dementia praecox (the mental illness now known as schizophrenia). I used to sit in this closet, this small little closet and say to myself: "Well, somehow you've got to turn this darkness into light." You have two choices in life: to get bitter and turn it against yourself, which is self-destructive, or you can find a way to turn it into light. That has been my way of dealing with life. They say if you can imagine it, then you can be it.

What was it like living in the Seattle area as a child?

I moved to the Northwest when I was 10 years old, they didn't even know who black people were. We weren't even in the books and there were no [black] television shows, so it was like we didn't exist. Ray Charles and I used to talk about that. Who do we emulate? We didn't have the Michael Jordans and the Oprahs.

Who were your role models then?

We didn't know who to be. In radio, from an imagination standpoint, I used to make the Lone Ranger black. It was just in my imagination, but hey, you have to be somebody. It was an interesting challenge. Thank God it's not the same way now.

Are you ever going to stop working?

No. I love it, baby. I can't help it. There you go. There you go. You should never finish. Never finish.
XM SATELLITE RADIO CONGRATULATES QUINCY JONES ON AN AMAZING PAST, PRESENT...AND FUTURE

Hear Quincy Jones on XM Satellite Radio.
From the exclusive XM series FROM BE-BOP TO HIP-HOP WITH QUINCY JONES to the upcoming QUINCY JONES RNBQ: THE HISTORY OF R&B ACCORDING TO Q.
Quincy,

Being one of the most successful producers of our generation... the world should know how you always have time for your family and friends. Thank you for being not only a great godfather to our daughter but also, an incredible friend and inspiration to all who know you.

We love you Q!
Emilio, Gloria, Nayib and Emily
Congratulations to our founder Quincy Jones for his 60 years in the music business.

But truth be told, the highlights of Jones' film and TV scores could fill their own boxed set, with the selections spanning from the mid-'60s through the present.

Jones has scored films ranging from 1965's "Mirage," starring Gregory Peck, to the new 50 Cent biopic, "Get Rich or Die Tryin'."

In between, he has produced music for the big-screen version of Broadway hit "The Wiz" and contributed poignant sounds to two landmark projects chronicling the African-American experience: the 1979 TV miniseries "Roots" and the 1985 film epic "The Color Purple."

Jones has scored 34 films in all and earned seven Academy Award nominations. In 1995, he received the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts and Sciences. He has also composed memorable themes for such TV shows as "Ironside," "The Bill Cosby Show" and "Sanford and Son."

"He really is a renaissance man in the truest sense of the word," says Marilyn Bergman, who collaborated with her husband, Alan, and Jones on 1967's Grammy Award-nominated "In the Heat of the Night" and several other film and TV songs. "That speaks for the breadth of his talent."

The Bergmans began working with Jones in the mid-'60s when the composer, who was their neighbor at the time, knocked on their door. Today Marilyn marvels at her old friend's versatility and longevity.

"He can write a score like the one he wrote for 'The Pawnbroker,' which is brilliant in an almost classical film-score sense, to this really original score that he wrote for 'In Cold Blood' and 'In the Heat of the Night. And now he's [done] the Jim Sheridan movie with 50 Cent," she says. "It's amazing."

Jones' work is so cinematic and ahead of its time that it has been revived decades later for films the composer never would have dreamed of. Such was the case with his 1962 footnote "Soul Bossa Nova"—Jones' attempt to jump on a musical fad of the moment—that sprang out of obscurity in 1997 to become the theme for Mike Myers' "Austin Powers: International Man of Mystery."

The composition had such staying power that it returned on the soundtrack to the "Austin Powers" sequel, "The Spy Who Shagged Me," remixed by Dimitri From Paris and retitled "Soul Bossa Nova (Dim's Space-a-Nova)."

Similarly, Quentin Tarantino unearthed Jones' theme to "Ironside," the TV series starring Raymond Burr as a wheelchair-bound detective, and put it to startling use in 2003's "Kill Bill Vol. 1" and 2004's "Kill Bill Vol. 2."

"When it's really good, it's universal and it can work in various contexts," Alan Bergman says.

Marilyn Bergman adds: "When someone is ahead of the curve, like Quincy always is, it can sound contemporary 25 years later, be continued on >>p48

Renaissance man, race man, genius of the soul.

Happy Anniversary, Q

Love, Skip
HERE'S TO THE NEXT 60!

IT'S A PRIVILEGE TO BE A PART OF YOUR LIFE.

LOVE FROM
ALL YOUR FRIENDS AT
GANG, TYRE, RAMER & BROWN

⭐⭐⭐⭐
cause it was innovative 25 years before." Aside from Jones' magnetic personality, perhaps it is his technique that endears him most to filmmakers. "Any really good composer for film is essentially a dramatist," Marilyn says. "What they're doing is commenting, supporting or enhancing, no matter how obliquely, the screenplay or images. Quincy has a great sense of story and drama. I think that, coupled with everything else, makes him a very interesting film composer."

He has also been an innovator, as the Bergmans point out. For "In the Heat of the Night," Marilyn recalls, Jones used bottles for sound effects and turned to the unique talents of artist/composer Don Elliott. "He sang and made these breathy percussive sounds with his mouth," she says. "And Quincy used that in a couple of cues in the movie that were fascinating. You don't quite know what you're listening to, but it really made that chase scene thrilling."

"Quincy has a great sense of story and drama and that makes him a very interesting film composer." —Marilyn Bergman

Lumet's "The Pawnbroker" in 1964. The fact that Jones was a relative newcomer appealed to the director, who wrote in his 1995 autobiography, "Making Movies": "Very often, because of the nature of the work, composers develop their own set of musical clichés when they've done too many pictures."

Because Jones was well-known in the jazz world, he was able to enlist an impressive lineup for the sessions, including Dizzy Gillespie and John Faddis on trumpet, Elvin Jones on drums, Jerome Richard on lead saxophone and George Duvivier on bass. Despite his success in the jazz world and as an A&R executive for Mercury, Jones ran into some closed doors when he attempted to cross over into film, an industry that had few black composers. He had to rely on impassioned testimonials from fellow composer Henry Mancini and TV director Sidney Lumet—the husband of his friend Lena Horne—to get his first big break in Hollywood, scoring Jones received the Jean Hersholt Humanitarian Award at the 1995 Academy Awards.

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Love from Luke, Steve & the STOMP family...
Anyone involved in sound knows that a movie’s not worth jack without a kick-ass sound track. So, why listen to a home theater system that uses ordinary, conventional speakers?

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SCORING WITH BRILLIANCE (cont.)

"It was a magnificent score, and the recording sessions were the most exciting I've ever been to," Lumet wrote. The soundtrack boasted versions of the theme sung by Marc Allen and Sarah Vaughan. The tune, co-written by Jack Lawrence, had such an impact that Tony Bennett covered it a year later on "The Movie Song Album"—with Jones serving as arranger/conductor.

The sessions for "The Pawnbroker" were no fluke. Jones would continue to draw on top-notch talent to bring his scores to life. Ray Charles lent his pipes and piano to the title track of "In the Heat of the Night," while B.B. King sang and played guitar on "You Put It on Me," written by Jones and a young poet named Maya Angelou for 1968's "For Love of Ivy."

In the '70s, he worked with more legends, from Little Richard on "Money Runner/Money Is (Medley)" for the film wife Peggy Lipton recalled him weeping at his piano. Jones' work on "Roots" won an Emmy Award, and the soundtrack reached the top 10 of the R&B album chart.

In the 1980s, Jones returned to the film world, adding a producer's credit to his résumé in 1985 with "The Color Purple." He worked tirelessly on the movie with director Steven Spielberg.

"You could say I took a filmmaking degree from USS—the University of Steven Spielberg," Jones once said. "In doing a soundtrack, you are only involved after the movie is completed. But this was the first time I had hands-on experience over a full 11 months, from start to finish. It was real hard work, and I loved every minute of it."

His involvement in the production of the film left him in a crunch when it came time to compose the music.

Jones turned to longtime collabora-
You created the reason for my coming to America. I cherish our lifelong friendship and congratulate you for giving the world glorious music for 60 years and more!

Love from your one-year-older brother,

ARIF
## Quincy's Top 50 Hits

Quincy Jones is credited as an artist with 13 chart entries on The Billboard Hot 100 and 25 chart entries on the Hot R&B/Hip-Hop Songs chart. His first was "Killer Joe," which cracked both charts in May 1970. In later years, his albums of collaborations with other jazz, pop and R&B stars yielded some of his top charting hits.

"Back on the Block" in 1989, for example, included the singles "I'll Be Good to You," featuring Ray Charles and Chaka Khan, and "The Secret Garden," featuring Al B. Sure!, James Ingram, El DeBarge and Barry White. Both hit No. 1.

Those two songs are included in this ranking of Jones' top 50 hits on the Hot 100 as a producer. Not surprisingly, however, this chart is dominated by songs Jones produced but did not perform—most notably the record-setting string of hits he recorded with Michael Jackson for the albums "Off the Wall," "Thriller" and "Bad."

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**Data compiled by Chart Beat columnist Fred Bronson, based on a point system developed for the third edition of "Billboard's Hottest Hot 100 Hits."**

### Chart

<table>
<thead>
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<th>Rank</th>
<th>Artist 1</th>
<th>Title</th>
<th>Year</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Billie Jean</td>
<td>1983</td>
<td>Epic</td>
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<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>Rock With You</td>
<td>1980</td>
<td>Epic</td>
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<td>3</td>
<td>Michael Jackson</td>
<td>Beat It</td>
<td>1983</td>
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<td>4</td>
<td>USA for Africa</td>
<td>We Are the World</td>
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<td>Columbia</td>
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<tr>
<td>5</td>
<td>Lesley Gore</td>
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<td>1983</td>
<td>Mercury</td>
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<td>6</td>
<td>Patti Austin with James Ingram</td>
<td>Baby, Come to Me</td>
<td>1983</td>
<td>Qwest</td>
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<td>7</td>
<td>Michael Jackson and Paul McCartney</td>
<td>The Girl Is Mine</td>
<td>1982</td>
<td>Epic</td>
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<td>8</td>
<td>Michael Jackson</td>
<td>Man in the Mirror</td>
<td>1988</td>
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<td>Michael Jackson</td>
<td>Don't Stop &quot;Til You Get Enough</td>
<td>1979</td>
<td>Epic</td>
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<td>10</td>
<td>Michael Jackson and Siedah Garrett</td>
<td>I Just Can't Stop Loving You</td>
<td>1987</td>
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<td>Lesley Gore</td>
<td>You Don't Own Me</td>
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<td>Michael Jackson</td>
<td>Bad</td>
<td>1987</td>
<td>Epic</td>
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<td>Michael Jackson</td>
<td>The Way You Make Me Feel</td>
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<td>I'll Be Good to You</td>
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<td>Judy's Turn to Cry</td>
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<td>Michael Jackson</td>
<td>Smooth Criminal</td>
<td>1989</td>
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<td>Quincy Jones feat. James Ingram</td>
<td>Just Once</td>
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<td>James Ingram with Michael McDonald</td>
<td>Yah Mo B There</td>
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<td>Get The Funk Out Ma Face</td>
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<td>James Ingram &amp; Patti Austin</td>
<td>How Do You Keep the Music Playing</td>
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<td>Diana Ross and Michael Jackson</td>
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<td>Lesley Gore</td>
<td>I Don't Wanna Be a Loser</td>
<td>1964</td>
<td>Mercury</td>
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</tbody>
</table>

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(Artists and executives were asked by *Billboard* to cite their favorite album performed or produced by Quincy Jones.)

"Nothing that I can think of was any better than 'Off the Wall,' 'Thriller' and 'Bad.' Three great records that set all kinds of records."

—Clarence Avant, Industry Veteran

"'Sounds... And Stuff Like That!' is one of my favorite Q albums. He honors me with a fabulous version of 'Love Me By Name.'"

—Lesley Gore

"When you look at what he's done, it's just too much. Look at the scores and the arrangements. Listen to [his work with Frank] Sinatra and Dinah [Washington]. Your jaw drops."

—Whoopi Goldberg, Actress

"'Back on the Block' was revolutionary and will remain such. Play it today—it's historical and a landmark. It is still relevant."

—Rickey Minor, Producer

"'Soul Bossa Nova,' which inspired 'Number One Spot,' is innovative and timeless because it's a good song musically. Quincy Jones understands and hears real music."

—Ludacris
Q by B.

If Elvis was the king,
If Ellington was the Duke,
If Sinatra was the chairman,
If the artist formally known as...

in the prince,

WHO IS QUINCY JONES?

Happy Birthday to you,
MR PRESIDENT!!! GO

Love, Bam

(THA DRIVER)
Quincy continues to show us that love is wisdom, and that the celebration of life is expressed in major and minor keys...

With love and respect...

Glen Ballard
ENYA EXPANDS LYRICAL LANGUAGE


The Irish chanteuse has a proven track record—she has sold an astounding 65 million albums worldwide, according to her label—she is not afraid to take risks on her first new studio release in five years. The 12-track set is filled with Enya's signature celestial vocals and haunting arrangements. Linguistically, however, the project—due Nov. 22 in the United States and a day earlier internationally—showcases her voice like never before. Past albums have featured Enya singing in English and Gaelic, and occasionally in Latin, Welsh or Spanish. On "Amarantine," she performs three tracks in Lydian, a language created by her longtime lyricist, Roma Ryan. The new project also includes one track in Japanese, with the remaining songs in English.

"When you are in the studio, your past success doesn't help you," Enya says. "I leave that outside the door so I can capture 12 diverse little stories. I don't focus on being commercial." Diarmuid Quinn, executive VP at Warner Bros. in the United States, says that though Enya's singular sound is even more pronounced with this album, it may be the biggest U.S. seller in her almost 20-year career.

"This record may have a much broader palette," Quinn says. "The language element will resonate with her fans, but anytime you have someone who can sell 7 million records is a big in the U.S. [for 2000's "A Day Without Rain"], there is no way that is a niche market. Nobody anybody could surprise you and be into Enya!"

Expectations are also continued on => p56

FACT FILE

Label: Reprise/Warner Bros.
Management: Nicky and Roma Ryan
Booking: None
Publishing: EMI Music Publishing (BMI)
Best-selling last album (U.S.): "A Day Without Rain" (2000), 6.8 million

>> URBAN HONORED
Keith Urban was surprised at a Nov. 12 reception at the Australian Consulate in New York when the Country Music Assn. presented him with its International Artist Achievement Award. The honor recognizes outstanding achievement by an artist who contributes to the awareness and development of country music outside of North America. Previous winners include Dolly Parton, Dixie Chicks, Reba McEntire, Shania Twain and Trisha Yearwood.
—Phyllis Stark

>> STILETTO FOR GUARINI
Justin Guarini, the runner-up in the first season of "American Idol" and star of the instant movie classic "From Justin to Kelly," has signed with Stiletto Management for management. Guarini, who previously released an album on RCA, is shopping a jazz standards collection. Stiletto also manages former "AI" contestant Kimberley Locke, as well as Barry Manilow and Diane Schuur.
—Melinda Newman

>> CHAPMAN'S HBO TUNE
Tracy Chapman's current single, "Change," has been chosen by HBO for the cable network's series of spots promoting its original programming. The ads run Nov. 20 through Jan. 1 on all HBO channels. It is the first time Chapman has allowed her music to be used in a commercial.
—Melinda Newman

>> KING STILL BLOOMS
Carole King will reprise her role as Sophie Bloom, the acerbic proprietor of Sophie's Music Shop, on the Nov. 22 episode of the WB's "Gilmore Girls." This will be King's third appearance on the show, which features her "Where You Lead I Will Follow" as its opening theme.
—Melinda Newman

NOVEMBER 26, 2005 | www.billboard.biz | 55
Stapp Stands Alone

Former Creed Frontman Aims For Name Recognition With Solo Album Bow

The day after staying up until 3 a.m. to work on his solo debut, Scott Stapp listens to the raw recordings, laughs and says, "Wow, what was I thinking with that verse?"

The laugh should come as no surprise. Stapp has a sense of humor—about himself, his journey with Creed, his strict child

and religious beliefs. Also, contrary to his bigger-than-life, rock-star image, he is a goofball—he will get up in a karaoke bar and sing a Prince song, complete with falsetto, while people boo him. And he loves to share the spotlight—with his new band and especially with his 7-year-old son, Jagger. "He's much more cooler than me," Stapp says. "Jagger will come onstage and tear it up."

Stapp calls 'The Great Divide,' due Nov. 22 from Wind-up Records, a true expression of himself. But the problem he faces is that most people at radio and retail don't know who Stapp is; they just know Creed.

That is, until radio's reaction to the title track, which is No. 20 on the Billboard Mainstream Rock Tracks chart and No. 35 on Adult Top 40 this issue.

"Listeners think it's the new Creed record," says || Morgan, PD at KFBI Wichita, Kan. "They don't necessarily know the name (Scott Stapp), but they know he's the voice of Creed."

"That's not surprising, given that Creed sold more than 10 million albums between its start in 1995 and 2004, when the band officially called it quits."

Wind-up founder and chairman/CEO Alan Melzer was prepared for fans who may know the voice but not the name. While Alter Bridge—formed by former Creed members Mark Tremonti, Scott Phillips and Brian Marshall—did not use Creed's fame to promote its 2004 debut, Melzer is pushing a sticker on 'The Great Divide' that reads "Scott Stapp: The Voice of Creed."

"Whenever an artist and a band separate for whatever reason, the project is an extension of people's stereotypes," Melzer says. "So, automatically, a Scott Stapp record is going to be seen as a Creed record, which it's not."

"The Great Divide" will be part of Major League Baseball’s "Best Records" campaign via its mlb.com Website. Through Jan. 15, the site will feature an exclusive, two-song acoustic performance by Stapp. Additionally, fans who pre-order the album through the site will have access to five song streams from the new set.

Melzer plans an initial shipment of more than 1.5 million copies. In order for the album to sell, however, retailers say Stapp must have more radio exposure.

"If that happens," says Carl Mello, Mass.-based Newbury Comps, "I'll predict he'll sell 8 million copies of it; if not,"

But, as the chart numbers indicate, the track is having some trouble, including in Fort Myers, Fla. "People seem to have some sort of preconceived notion about Scott Stapp," WRQG/PD Lance Hale says, and "it's not positive."

Maybe the fans have yet to forgive Stapp for muddling his career on the ground during a Creed show in Chicago in December 2001. Some Creed fans were so disappointed that they filed a class-action lawsuit, which was dismissed in 2003.

Stapp remembers that show well. In 2002, he injured his back in a car crash. Around the same time he developed a nodule on his vocal chord. To keep touring, Stapp says, a "rock'n'roll" doctor prescribed him the anti-inflammatory

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Sachs Grow On Women

Female Performers’ Tribute To New Zealand Siblings Nears Aussie Platinum

Australians are having their way with "She Will Have Her Way," a tribute to New Zealand siblings. Tim Finn. EMI Music Australia reports that domestic shipments are approaching platinum status (70,000 units).

The album features 16 Australian female performers covering songs spanning the siblings’ careers with Split Enz, Crowded House, solo and as the Finn Brothers. Artists involved also include Natalie Imbruglia, Kasey Chambers and Missy Higgins. EMI Music Australia managing director John O'Donnell and A&R manager Craig Hawker came up with the concept earlier this year. The artists approached signed up right away, O’Donnell says.

The album arrived Sept. 28 in Australia. A U.K. release on Parlophone is due in February, and O'Donnell anticipates first-quarter releases in North America, continental Europe and Asia as well.

—CHRISTIE ELIEZER

GOLD STAR: Universal Music India is weighing its international options following an enthusiastic domestic reception for Raghav Sachar's sophomore album, "24 Can't.

The Mumbai-based artist's smooth-jazz saxophone style has drawn comparisons to Kenny G, although his music also shows Bollywood influence. He plays two dozen instruments and also sings.

An in-demand session player, Sachar calls his music a "cultural amalgamation" that aims to be "sentimental yet inspirational."

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"Grateful Dead lyrics can contain the world," editor/poser David Dodd writes in his introduction to the newly published "The Complete Annotated Grateful Dead Lyrics." For the most part, this world was created by longtime Dead lyricist Robert Hunter.

The elusive collaborator further graces us with the 480-page tome's erudite forward. It is a discourse on the philosophy of songwriting in itself worth the $35 price, in which Hunter expounds upon his assertion that a song is a "series of tones enhanced by metaphor" that "coalesces into a visage in the act of performance."

Hunter offers such useful— if unexpected—songwriting tips as "deadlines are for dummies" and "remember, you're an artist and it's your proud tradition to be difficult."

Songwriting, he writes, is "above all else and beyond all else, a language of direct emotion," hence he did not allow his lyrics to be printed with Dead recordings initially, preferring listeners to instill the words to their own liking. "I never foresaw the day when someone would try and make these words work in an encyclopedic search of their meanings," he tells Billboard in a rare interview. "Maybe it's my age, but a lot of those [annotations] seemed obvious to me—but it occurs to me now that they might not be evident to succeeding generations."

Indeed, he points to a line in Dead classic "Truckin": "She lost her sparkle, you know she isn't the same/Living on reds, vitamin C and cocaine."

"What suggested that was a [1950s] Pepsi commercial," Hunter says. "I thought a few people would pick up on it, but, of course, no one did."

Hunter's chief writing partner, of course, was Jerry Garcia. "I wish he'd hung around a bit more," Hunter says of his late friend, recalling one of their last collaborations, "Days Between."

"I wanted to write something completely different," he says, "so I wrote down random numbers to correspond with each line [such that the first would have three syllables, the next five, then eight—or whatever]. Then I took that format and wrote the words, and then wrote another verse to match. So I chose to obey a different numerical law than the usual type of rock song structure, and it came out as one of the strongest songs I'd ever written."

Garcia's death unfortunately curtailed continued experimentation, but Hunter has since worked with country artist Jim Lauderdale on his 2004 album, "Headed for the Hills." Now, however, his attention is on fiction. "I enjoyed writing the intro to 'Lunch' so much that I started a novel," he says. "Doppelgänger," about an autistic hero dispatched to save a parallel world, is now in the hands of publishers.

In a move that took the country music industry by surprise, ABC Radio Networks will replace longtime "American Country Countdown" host Bob Kingsley with Kix Brooks of Brooks & Dunn at the beginning of next year. Kingsley, who hosted the show since 1978, says the two sides failed to come to terms in a renegotiation. While Kingsley did not own the show's name, his Weatherford, Texas-based company KCCS Productions produced the show, and had a sales and distribution agreement with ABC, Kingsley and his team plan to continue the show—with a new name—either with another syndicator or on their own.

Kingsley sent an urgent memo to his more than 400 affiliates Nov. 9 informing them of the change and asking them to air his new show when it debuts in the beginning of the year. "Hopefully everybody will stay with us," Kingsley tells Billboard. "So far the response [from affiliates] has been really good."

But the situation is shaping up to be a bit of a battle. Affiliates say ABC is telling them that if they want out of the Brooks-hosted show to stay with Kingsley, they are required to give 90-day notice.

"American Country Countdown" uses the Billboard Hot Country Songs chart as the basis for its countdown. Brooks spoke with Kingsley Nov. 8 and told him the four-hour, weekly show would be recast from an "artist's perspective," according to Kingsley.

In addition to its affiliate stations, the show is heard on America's Forces Radio Network and internationally through a joint venture with Radio Express.

SIGNINGS: Sam Bush has signed with Tim McFadden Management. Bush, a multiple Grammy Award-winning acoustic artist and onetime leader of New Grass Revival, had long been self-managed. Wix Wichmann has signed with Universal South Records to do a comedy album, set to be recorded Nov. 29-30 in Nashville. Wichmann previously worked for Sony Music Nashville, starting as promotion coordinator at Epic and later serving as a regional promoter for the Monument and Columbia labels. He currently works for Jim Beam as a tour manager overseeing the company's road sponsorship of Columbia duo Montgomery Gentry.

Singer/songwriter Kevin Denney has signed with Disney Music Publishing Nashville. He released one album on Lyric Street Records in 2002, which included the top 20 hit "That's Just Jesse." He is no longer on that label's roster.
Latin Notas
LEILA COBO | lcobo@billboard.com

Steering A Growing Ship
Jorge Pino Becomes VP Of Music At Venevision International

With his recent appointment as VP of music for Venevision International, Jorge Pino becomes the latest top Latin music executive to migrate from a major record company to an indie.

Other high-level executives who have made the move in recent years include former Sony Discos chairman Oscar Llord and Warner Music Latin president George Zamora, both of whom started their own labels.

Pino, the former president/CEO of EMI Latin USA, is different in that he is leaving to head an already established operation.

Further, he is joining a company that employs close to 1,000 people worldwide. As the entertainment division of the powerful Citroneros Group of Companies, Venevision in Miami Beach building, through a deal that was cut during Pino’s tenure there. Now, Vene Music has distribution deals in place with two other majors as well as an effort to tailor the distribution to its product.

“The company will now be fully dedicated to signing acts,” says Luis Villanueva, president/CEO of Venevision International. In the beginning, Vene Music only released compilations, and its sales were helped by Venevision’s alliance with Unvision, which allowed for TV spots on the Unvision channels, including Unvision, Telefutura and cable network Galavision.

That changed when Vene Music signed a one-album deal with the trap star Juan Luis Guerra to put out his first Christian music album, “Por Ti,” last year. It did so in time for Guerra to also release his 2006 album through Vene Music.

Following Guerra’s success, Vene Music signed three other acts to its roster: Chichi Peralta, Hector Montaner and reggaeton artist Delfin.

Pino says the company will grow in a measured way, aiming for four to five new acts by mid-2006. His sights are set on some regional Mexican acts and two reggaeton producers based in Puerto Rico. Major Latin acts will be scooped up “if the possibility arises,” he says.

Vene Music’s current staff will remain in place, but Pino has plans to “beef up” the operation gradually, with staff in Los Angeles, New York and Puerto Rico.

Immediate plans call for the launch of a publishing arm and to increase the use of the synergies available to the label by, for example, placing more Vene Music artists’ songs in Venevision soap operas.

“This is a time for independent-minded artists,” says Pinó, who nevertheless admits his budgets won’t be the same as those he operated with on a major label.

“I’ll have to adjust myself, but I will have other resources at my disposal, like television,” he says.

LACA UPPED: Universal Music Latino, which has seen sales exceed expectations for 2005, has upped senior sales director Eddy Laca to VP of sales. According to Universal Music Latino president John Echevarria, Laca helped the company "achieve a banner 2005 year." Laca will continue to be based in Miami, reporting to Echevarria.
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**St. James Speaks Out**

**Singer/Songwriter Returns To Rock Roots To Share Her Message**

NAKSHVILLE—Rebecca St. James is a self-declared woman on a mission with a lot to say on her ForeFront Records release “If I Had One Chance To Tell You Something,” due Nov. 22.

The project is St. James’ first collection of new rock material since 2000’s “Transform.” Not that she hasn’t been busy. She released “Worship God” in 2002, a hits collection in 2003 and a live worship album last year. She has also written three books and filmed a movie.

“I have co-woven my dream with such a fresh perspective and outlook on life,” says the Australian native, who makes her home in Nashville.

“I’m more excited about making music today than ever before.”

St. James, 28, has been making records since she was 13, and says she has learned the importance of taking time for herself. Last year she attended a retreat at L’Auberge in the Swiss Alps. “It was one of the most empowering journeys I’ve been on in my life and in my walk with God,” she says.

St. James feels the songs she wrote for the album offer a mix of “reality and hope.” The title comes from a line in the song “You Are Loved.” It was inspired by hearing about a childhood friend from Australia who had turned from his faith and fallen into drug addiction. “I thought, ‘If I had one chance to tell him something, what would I say to him?’” St. James recalls. “So I wrote ‘You Are Loved,’ because I feel like, with my music, I’m a woman who wants to share God’s hope through music, through books, through my life and everything I do. That’s my goal. So the song is really a song of hope, because we all need to be reminded of God’s love.”

Retailers feel the album is coming at the right time. Tower Records Nashville GM Jon Kerlikowske says St. James’ new release will likely sell well because of her high visibility and strong fan base. “She’s always had a steady following,” he says, predicting her fans will be looking for the new record.

**ROCKIN’ RETURN**

St. James says the new project marks a return to her rock roots.

“One of the things I really wanted to do on this album is let people experience the passionate, rock part of me. My ‘God’ album set that scene for me years ago,” she says, of her 1996 project. That title has sold 373,000 units, according to Nielsen SoundScan. “And I really wanted this album to be a comeback towards that. I am a rock chick at heart.”

St. James says one of the cuts she is most “pumped about” is “Thank You,” an urban-leaning track that features TobyMac. Fervent trio BarlowGirl, with whom St. James will tour next year, join her on another track, “Forgive Me.”

In addition to writing the popular book “She” and the youth-targeted “She’s Been,” St. James recently completed a role in the film “Unidentified,” due in February. She also edited and penned the forward to the book “Sister Freaks,” which came out Oct. 5. Additionally, St. James will co-host the Gospel Music Assn. Awards next April with Kirk Franklin.

**PENT-UP DEMAND**

“The marketing plan has been built around anticipation of the new record,” says Bryan Ward, director of artist development at ForeFront parent EMI CMG. “It’s been five years since her last record of all-new music, so our pillars are building anticipation, maximizing holiday traffic and awareness, and showing the new, unguarded, accessible Rebecca.”

The label began pressing St. James’ new set two months before street date. The album will be available in two versions: a regular CD and a special limited edition that includes a bonus DVD and an expanded booklet with St. James’ commentary on each song. The limited edition will retail for $22.98 and will be available to Christian and mainstream retailers.

Consumers purchasing the special edition on music.christian.com receive St. James’ previously released Christmas album.

Ward says ForeFront has been streaming St. James’ new music at a variety of outlets, and she has been performing new songs during her concerts since the summer. The weekend before street date, she is slated to perform before 8,000 youth pastors at the Youth Specialties conference in Nashville. Plans also call for street-team members to host album-release parties where they will issue discount coupons to drive fans to retail.

The first single, “Alive,” went to radio in September and is No. 24 on the Billboard Hot Christian Songs chart.

The push will continue in 2006 with the set being featured as album of the month at the Family Christian Stores chain in January. The label also plans promotions around St. James’ 40-city tour, which kicks off in February.

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**Amos Shares His Musical Legacy**

**Artist/Exec Releases Personal Tribute To His Late Mother, ’60s Singer Shirl-ee May**

When Shirley Ellis Amos died in 2003, singer/songwriter Shawn Amos covered a whole new side to the woman he called mom. He shares those revelations in the engaging multimedia package “Thank You Shirl-ee May (A Love Story)” from Shout Factory.

Working under the stage moniker Shirl-ee May, Amos’ mother was a club singer and Mercury Records artist in New York during the ’60s. But Amos didn’t learn about his mom’s singing career until her suicide at 66. While rummaging through her effects, he came across a cache of photos, sheet music, acetates of her demos and the Mercury contract.

“It wasn’t an ‘aha’ moment, because there was so much other stuff going on in my head,” Amos recalls. “Later, relief came because I found there was a time when she was happy, healthy and had control of her life. The woman I knew didn’t have any of this.”

Ellis Amos married country entrepreneur Wally “Famous” Amos (then a booking agent at the William Morris Agency) in 1967. They divorced when Shawn was seven. In the ensuing years, he wasn’t around his dad much. But he did watch his mother struggle with mental illness.

In trying to understand her life and death, Amos—who has released two critically acclaimed solo albums—found himself compelled to abandon a planned third album in favor of writing and producing “Thank You Shirl-ee May,” which came out in September.

The 11-song audio portion of the DualDisc package is divided into three acts: his mother’s arrival in New York and early success; the unraveling of her marriage and onset of mental illness; and the ravaging effects of that illness. The video half includes an animated photo gallery, live performance footage and a mini-documentary.

Together with snippets of recordings by his mom (whose urban pop stylings he likens to Nancy Wilson), Amos adopts most of the character voices for the songs he penned for the tribute. Guests include alternative country artist Garrison Starr, Ray Parker Jr. and blues icon Solomon Burke (whom Amos’ dad represented during his William Morris tenure).

The styles on the CD range from soul, gospel and jazz to country and Brill Building pop.

“My mother lived in a particular time and place that was a great point in American music history,” Amos says. “Music was mutating; it was the birth of civil-rights music. With everything I do, I try to find that point at which black and American culture intersect. I’m obsessed with finding ways to bring that to a wider group of people.”

Aside from his recording career—he released “Harlem” (2000) and “In Between” (2002) on the e-label Unbreakable Records—Amos is VP of A&R at Shout Factory, where he has overseen projects by Burke, Herb Alpert and William Shatner.

BET on Jazz plans to broadcast a documentary about the “Shirl-ee May” project during the first week in December. The album is also featured in the featured section in Sony BMG Sales Enterprise’s special fourth-quarter urban retail package.

“This is my inheritance,” Amos says. “My mom died broke and alone. But she left me this amazing key to my past—and how and why I do what I do.”

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**FACT FILE**

**Label:** ForeFront Records

**Management:** David Smallbone, Smallbone Management

**Booking:** Jeff Roberts & Associates

**Publishing:** Rambuka Music (BMI)

**Best-selling album:** “God” (1996), 373,000

**Last album:** “I’ve Worship’d Blessed Be Your Name” (2004), 67,000
CONGRATULATIONS

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Luis Miguel For Best Ranchero Album - México En La Piel

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Mendes’ Sweet Return
Brasil ’66 Leader Will Have A New Album For Valentine’s Day

Although it’s still three months away, it’s never too soon to start thinking about Valentine’s Day and chocolate and your loved one and chocolate and roses and chocolate. Competing with the Cadbury’s Feb. 14 will be Sergio Mendes, who is releasing his first album in the United States in 10 years.

With his Brazilian-flavored light jazz, the pianist/bandleader and his group Brasil 66 ruled the charts in the late ’60s with such hits as “Mas Que Nada” and his cover of “ Fool on the Hill.”

On his new recording, appropriately named “Timeless,” he’s paired with a slew of artists, most of whom weren’t even a twinkle in their parents’ eyes during Mendes’ heyday.

The Concord Records/Starbucks Hear Music release was produced by Black Eyed Peas’ Will.I.Am. Among the guests are Erykah Badu, Jill Scott, John Legend, Q-Tip and Stevie Wonder.

The album includes re-worked versions of Mendes’ hits, new tunes and updates of Brazilian standards. The sound combines classic Brazilian samba and bossa nova rhythms with American hip-hop.

“Sergio is a legend. This is music we’ve all grown up with,” Starbucks Entertainment president Ken Lombard says. “Mas Que Nada” is just an incredible release, and when you hear it today it generates the same type of excitement as it did when it first came out, so the opportunity to once again join forces with Concord to re-release Sergio’s new album is an incredible opportunity, and our customers are going to love it.”

Like the Ray Charles and Herbie Hancock albums issued recently by Starbucks and its partners, this release will be available to all retailers simultaneously.

MAGIC NUMBERS: Looks like Universal Records knows how to play the numbers. The label and its Republic imprint are breaking their first rock band since Doors Down with Knoxville, Tenn.-based 10 Years. The hard rock group has its inaugural hit with “Wasteland.” The track is No. 4 on Billboard Radio Monitor’s Active Rock airplay chart and No. 19 on the Modern Rock chart.

Dave Numme, PD at KUFO Portland, Ore., has been spinning the song since July. “The quality of the song is why it’s connecting,” he says.

He predicts a strong future for 10 Years, “if they can cut through and become a band people can recognize.”

“From the first time I saw them in Knoxville, I was like a heat-seeking missile,” Republic Records president/Universal Records senior VP Avery Lipman says. “It wasn’t like these guys need to develop, it was like, ‘These guys kill it.’”

As soon as recording finished, 10 Years went back on the road. “It was to get their chops, to get their crew together,” Lipman says. “They’d never been on an extended road tour—they’d done regional things. We wanted them to get together and do a test run.”

The single comes from “The Autumn Effect,” the group’s Republic/Universal debut, which came out in August. The album, produced by Josh Abraham, peaked at No. 72 on The Billboard 200 but is beginning to rebound after having fallen off the chart. The title has sold 82,000 units, according to Nielsen SoundScan.

Lipman admits that the label is “concerned that sales success has not [yet] correlated with radio play,” but adds that “it’s rare for a rock band to take off immediately, so we’re patient. We’re anxious, but we’re patient.”

The band is on the road with Breaking Benjamin and will tour with Mudvayne to close out the year.

UPDATE: After seeing Run Run Run at Billboard Underground/Live From the Kitting Factory in Los Angeles in August, Magic Castle/Universal Records has signed the band for Australia and New Zealand. The rock act continues to be courted for a U.S. deal. Billboard Underground exposes new talent to top-tier industry tastemakers. The showcases, which take place monthly, started in New York earlier this year and expanded to Los Angeles in July.

After nine years, London-based Eddy Leviten is leaving his post as head of communications for Sanctuary Group, effective Dec. 21. Philip Ranger, director of corporate and investor relations, will take over his duties.


Micro-House Is In The House

Pier Bucci’s ‘Familia’ Mixes Blips, Bleeps And Feelings

What the heck is micro-house anyway? Embraced by the cool kids who congregate in Montreal each June for the tech-nerdy Mutek Festival, the new term might loosely translate to “moody techno” for older dance fans.

The style is defined by the usual blips and beeps, with lots of air in between. But it also swaps settings, from the booty-conscious dancefloor to the subconscious mindspace.

Yet, if you’re going to use the word “house” in a new genre’s name, there has got to be something in it that feeds the body and soul as well as the brain. Which is why Pier Bucci’s “Familia” (Cross-town Rebels) could be the first classic micro-house album.

With Ricardo Villalobos and Luciano, Bucci is part of a triumvirate of Chilean producers making ethnic-tinged, minimalist records that are rocking the global underground.

Each of the 10 tracks on “Familia” resonates with so much direct emotion that the set might as well feature full vocals (only a handful of tracks have even the slightest vocal snippet). It sounds like Art Of Noise, Juan Atkins, maybe even a bit of Roni Size, but Bucci is very much his own artist. “I don’t buy records. I don’t listen to music,” he says from his home in Berlin. “I don’t have a turntable at home to listen to records. Lately everyone is sending me demos, bunch of music from my friends, and really, they are still in their packages.”

“Familia” is the first full-length release for U.K.-based Cross-town, the pet imprint of rising electro DJ star Damian Lazarus. Bucci will hit the road with his label boss later this month for a four-date American tour, during which he’ll re-create the album’s dewy sounds with two synthesizers and a laptop powered by Ableton Live software. Something tells me those shows should not be missed.

FAB FABRIC: Techno pioneer Carl Craig’s new compilation, “Fabric 25” (Fabric)—the 25th release in U.K. club Fabric’s essential series—starts off with a bang, in the form of a whisper.

The Planet E label founder launches his set with a crack radio anthem, Ying Yang Twins’ “Wait (The Whisper Song),” mixing it into his own Doppler-effected track “Angel” in a rare moment of rap/dance unity.

“I’ve always thought hip-hop is electronic music,” Craig says. “There are definitely a lot of connections between Detroit [techno] and what’s been happening with crack and Miami bass and hip-hop as well.”

For further proof, Craig points to Missy Elliott’s upfront usage of what is arguably the first-ever techno record, Cytobron’s “Clear,” in her hit “Lose Control,” and “Shake,” Ying Yang Twins’ new single, which samples George Kranz’s classic dance record “Din Da Da.”

“When I heard ‘The Whisper Song,’ I was like, ‘OK, this is a hot record, it sounds like Snoop Dogg and Pharrell,’ but there was something else about it that was really fantastic and fascinating to me,” Craig says. “It definitely put me straight that we have similar influences when I heard ‘Shake.’”


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Christian Acts Roll On Contest Bandwagon

SUCH TV TALENT COMPETITIONS AS "AMERICAN IDOL" AND "NASHVILLE STAR" HAVE PROVEN SUCCESSFUL AT LAUNCHING NEW ARTISTS, BUT THE POP AND COUNTRY COMMUNITIES AREN'T ALONE IN UTILIZING THAT PLATFORM. THERE ARE SEVERAL CONTESTS IN THE CONTEMPORARY CHRISTIAN/GOSPEL ARENA, AMONG THEM THE GOSPEL DREAM CONTEST, THE EXALTING HIM NATIONAL TALENT SEARCH AND THE CHRYSLER FINANCIAL-SPOKED VICKIE WITTEN RISING STAR TALENT CONTEST.

Exalting Him is providing a vehicle of exposure for rock group Julian Drive as the Georgia band targets a national audience with its self-titled debut, due Nov. 22. The group, previously known as Refuge, won a contract with Vital Communications, a Daywind label distributed by Word Distribution.

After winning the Exalting Him regional competition in Atlanta, the band advanced to the finals in August 2004 and won the top spot. I have served as a judge for the contest the last three years and have been impressed by the talent we have seen all over the country, but I'll never forget the first time I heard this band perform in Atlanta.

Lead vocalist Shane Bowers has one of those voices that immediately commands attention. On the new album, Bowers and fellow band members Shaun Bennett, Jesse Triplett and Jonathan Waggner have created a project that fulfills the promise I saw in that first performance.

Bennett says they entered the contest just looking for feedback, never expecting to win. "We're always open to criticism, especially from people in the industry who know what they are talking about to help us out," he says. "So we never really expected to get as far as we did. It was almost surreal when they called our name out." The band means it to me. I'm sure it means the same to the rest of the guys.

David Zaffiro produced the band's album, and the first single, "Famous," is at Christian radio.

Julian Drive returned to the Exalting Him stage this year as the reigning winner. It can be seen performing on the finals of Exalting Him 2005, which airs on Trinity Broadcasting Network nightly. Nov. 20-25. Bowers was also tapped to serve as a celebrity judge.

Vital plans an album release party on street date at the band's home church, Cornerstone Church of God. "That's pretty much the church where we all met and started our ministry, so we still call that our home," Bowers says.

It's that sense of home and the desire to stay connected to its roots that led the band to its new name. When it began working on the album, it discovered there were several other bands named Refuge. So the group settled on Julian Drive, the name of the street bassist Waggner lives on.

"We're from a smaller town, and we're just a bunch of friends," Bennett says of their music ministry, ["drive a bike to school every day, so I'm reminded every day how much the band means to me. I'm sure it means the same to the rest of the guys."

Roll over young lions—the early-'90s jazzers set on recycling bebop and championed by Wynton Marsalis—because the new generation is knocking on the door.

Plaudits go to Concord Records for helping to usher in the youth movement by showcasing three of its new signings (trumpeter Christian Scott, keyboardist Taylor Eigsti and vocalist Erin Boheme), first at the Mint in Los Angeles Oct. 25 and then at Dizzy's Club at Jazz at Lincoln Center in New York Nov. 8.

At Dizzy's, Eigsti, 21, put an impressive punch and spark into his set, especially on his energetic version of John Coltrane's "Giant Steps." He also offered a fine "True Colors," with 17-year-old guitar phenom Julian Lage. Boheme, 19, joined the band for four songs, including her original "Don't Be Something You Ain't," a song that lyrically exemplified the evening's accent on subtly breaking out from neocon jazz tastes.

The most dynamic of the trio was Scott, who energetically put funk and rock into the mix, while blowing a soulful trumpet that pierced but also hummed. The title track to his new album, "Rewind That," set for a Feb. 28 release, got his set off to a hot start. Look for him to enjoy a career with long legs.

BET Jazz, which has linked with Concord to present three 30-minute specials—one devoted to each of the fledgling artists—filmed the proceedings at Dizzy's as well as the trio's performance at the Anguilla International Jazz Festival the following week. The specials will air in January.

CrySTAL BllE Note Records is filling up its 2006 calendar with noteworthy CDs, including a solo piano outing by Gonzalo Rubalcaba—appropriately titled "Soho," arriving March 7—and a Wes Montgomery tribute by guitarist Pat Martino, out Feb. 7.

Pianist Andrew Hill, who began recording for the label in 1963, has re-signed with Blue Note for the third time. Coming up is a quintet release, "Time Lines," out Feb. 21. And boardcast Craig Taborn and the widely underrated guitarist Wayne Krantz.

Telarc Records is looking ahead to two strong piano-based releases: Michel Camilo's "Rhapsody in Blue" with the Barcelona Symphony Orchestra (Feb. 28) and Hiromi Uehara's "Spiral" (Jan. 17),...
The United States is not the only country that loves fast cars and faster women. In a time when rock is as dead as a doornail, Canadians such as Nickelback deliver a shot of genuine "Animal" spirit. The band sneaking out of the house to go speeding and parking with naughty boys, and it's so dirty, funny and frenetic that it will corrupt kids on contact. The fuel is Chad Kroeger's lyrical delivery, which he fires off as fast as the song's adenalin rush. He chatters, "Your mom don't know that you were missing / She'd be pissed if she could see the parts of you that I've kissed." Just wait till you hear the line about her hands on his gears. A great dose of wicked fun.

NEW AGE

ENYA (1)

Amarantine

Producer: Nicky Ryan

Reprise

Release Date: Nov. 22

Having sold more than 65 million albums filled with her chilled-out synth-pop, new-age vocalist Enya has little reason to change her sound. Her sixth album (and her first in five years) blends international classical motifs and trance-like chants in a familiar yet distinctive fashion. The 12 serene, synth-driven tracks blur together as they float on predictable chord progressions and stacked harmonies, producing the perfect soundtrack to an epic historical film and long yoga stretches. On hypno-tic "Less Than A Pearl" and two other songs, Enya sings in an imaginary language, which gives her music an outlandish texture, while the quietly bombastic "Sumiregusa" shows off her fluent Japanese. This album is calm and relaxing almost to a fault. How much you enjoy the balmy sounds may simply depend on what kind of day you've had.

COUNTRY

VARIOUS ARTISTS (2)

Walk The Line: Original Motion Picture Soundtrack

Producers: T Bone Burnett

Wind-up

Release Date: Nov. 22

In the upcoming Johnny Cash biopic "Walk the Line," Joaquin Phoenix and Reese Witherspoon go where few actors have gone before: not only channeling musical legends Johnny and June Carter Cash on screen, but also singing in the film and the soundtrack release. And while their sound renditions of classics like "I Walk the Line" and "Jackson" stand up, up-and-comers Waylon Payne, Tyler Hilton, Shooter Jennings and Johnathan Rice deliver equally convincing performances as Jerry Lee Lewis, Elvis Presley, Waylon Jennings and Roy Orbison, respectively. Producer T Bone Burnett brings cohesion to a wide-ranging set, with period-appropriate arrangements and consistent performances from the actors, singers and musicians. It's easy to envision a big screen story revolving around anyone involved in this project.

HIP HOP

PURPLE RIBBON ALL-STARS

Big Bel Promises...

Got Purp Vol. 2

Purple Ribbon/Virgin

Release Date: Nov. 22

After enjoying multi-platinum success alongside his eccentric rapping partner Andre 3000, Outkast's Antwan "Big Boi" Patton hopes to spread his musical Midas touch behind the scenes on this compilation of new and old artists alike. The results are mixed, and surprisingly, it's the rap entries that fail to make the cut. Though Goodie Mob sounds disjointed on "Hold On," while Killer Mike's "Dungeon Family Dedication" and Ghostface Killah's "Big Boi" are convincing, the album's mostly weak. But since the album's only success so far is the gangsta rap hit "Big Boi," it's a testament to Patton's journeyman skills that the album's only success so far is the gangsta rap hit "Big Boi," it's a testament to Patton's journeyman skills.

ROCK

SCOTT STAPP

The Great Divide

Producers: John Kurzwel, Scott Stapp

Wind-up

Release Date: Nov. 22

Stapp's solo debut is the surprise of 2005, but the title track set expectations that "The Great Divide" would be another Creed album, but guess again. Stapp sheds his template for a rarer sound featuring catchy, driving guitar licks (the fierce "Reach Out," "The Hard Way") and elements like the Johnny Cash-inflected "Justify," "Subline" and "Scar" have sweet sentiments but are also strong on inspiration. For all the rock blaze, the set is meant to uplift, as Stapp's journey on survival, redemption, forgiveness and thankfulness. Stapp is so confident that it's easy to call his messages smug and preachy. But gospel rouser "Broken," a praise-and-worship tearjerker, proves otherwise. As he joyfully sings, "I'm broken," you know his gratitude is sincere and that man has truly become whole.

JENNIFER JOHNSON

Daisy Chain

Producer: Jennifer Johnson

Wind-up

Release Date: Nov. 8

"Daisy Chain" is a pop record that sounds like a pop record. But just because it's a pop record, doesn't mean it's not good. The album is a collection of pop songs that are easy to listen to and fun to sing along with. The lyrics are simple and the melodies are catchy. The production is clean and the vocals are strong. Overall, "Daisy Chain" is a pleasant surprise and a welcome addition to the pop music scene.

KEVIN WALLACE

Live in Concert

Producers: Kevin Wallace

Release Date: Nov. 1

"Live in Concert" is a live album that captures the energy of the artist's performance. The album features a variety of songs that showcase the artist's musical talent and range. The production is excellent and the sound quality is clear. The album is a great representation of the artist's live performance and is sure to please fans of the artist.

KELLY CLARKSON

Walk Away

Producers: Raine Maida, Chantal Kreviazuk, Kara DioGuardi

Writer: R. Maida, C. Kreviazuk

RCA (CD track)

The unstoppable Kelly Clarkson has filled 2005 with honest-to-goodness songs. Ten years from now, this is still the best young artist of the century. Since "Since U Been Gone" and "Because of You," two of few pop aces in an arid year. Her fifth stunning hit from "Breakaway" again charges with a monstrously vocal, cool melody, crafty pop/rock production and a clear love-me-or-leave-me theme. Best yet, "Walk Away" is soaked with its own personality and refreshingly different from the previous four smashers. Her shout-out for empowerment toward the end is absolutely priceless. As she—"CT

K. DioGuardi, K. Clarkson

Publishers: various

RCA (CD track)
this fall with drummer Steve Jordan and bassist Pino Palladino. The result is a heavily blues-based and jam-based effort with an incongruous AC feel. On cuts like “Who Did You Think I Was” and a cover of Jimi Hendrix’s “Wait Until Tomorrow,” Mayer’s voice resembles Stevie Ray Vaughan’s in all its non-offensive arches. As a guitarist, Mayer spreads his wings with “Out of My Mind” and a version of Ray Charles’ “I Got a Woman.” While “Try” is brimming with talent, it’s not consistently compelling, with slow, grown-up numbers like “Gravity” weighing the generally congenial album down.—KH

**CLASSICAL**

**JOHN WILLIAMS, YO-YO MA, ITZHAK PERLMAN**

Memories of a Geisha
Producer: John Williams
Sony Classical
Release Date: Nov. 22
After such recent successes as John Williams’ Harry Potter series and the Catch Me If You Can” composer John Williams has entirely morphed his talents once again. For the film adaptation of best-selling novel “Memories of a Geisha,” Williams, who conducted on the recording, scatters traditional Japanese elements like gold dust over sweeping strings and thundering percussion. Tracks like “Going to School” and “Brush on Silk” glitter, while the beating drums and haunting vocals suspense “The Fire Scene and the Coming of World.” Itzhak Perlman injects a sparkling violin solo into “The Chairman’s Waltz,” while superstar cellist Yo-Yo Ma adds an achingly sweet voice to the film’s young heroine, Sayuri, whose theme is artfully woven throughout the score’s fabric.—AT

**LATIN**

**SIN BANDERA**

Mañana
Producers: Auro Pequeño, Brian McNight
Soul Diggas
Sony BMG
Release Date: Nov. 22
Sin Bandera’s newest album is more R&B and hip-hop tinged than usual, only one of the elements that makes it broader and more alive than the group’s previous efforts. The Mexican duo has also incorporated duets with Brian McKnight (the very soulful “La Razón Eres Tú”), Laura Pausini (“Como Tú Y Como Yo”) and Vico C (“Junto A Tí”). Previously, Sin Bandera was able to sell tons of records with a blander approach, and it still sometimes draws on its temps down and overtones. But there’s plenty of edge in “Junto A Tí” and “Lo Que Llamas Amor,” and musically, this is a far superior album, often challenging (the first single, “Sueño M Mano,” is an acoustic track built on piano and guitar alone) and full of surprising harmonies and arrangements.—LC

**POP**

**LIFEHOUSE Blind** (4:12)
Producer: John Allogia
Writer: J. Holley
Publisher: DreamWorks Geffen
(CD promo)
With its acoustic ballad feel and a title too strong for TV (it’s been repeated on The Billboard Hot 100—it peaked at No. 5) Lifehouse readily reads a follow-up that picks up the pace. “Blind” brings out thick layers of crunching guitars and a soaring chorus to remind us these guys were once considered an alt-rock band, before the pop urge became too strong. Jason Wade’s trademark neo-grunge vocals are moody yet hopeful, a little too laid-back and ultimately, lacking momentum. Unlike the radio-perma-smash that is “You and Me,” this midtempo cut is not instantly gratifying top 40 material. But it’s a guitar-driven chorus still manages to flex a raw melodic muscle that recalls the band’s energetic debut, “Hanging by a Moment.” radio’s most-played song of 2001—SP

**COUNTRY**

**ROCKIE LYNN LYNCH Lipstick** (3:58)
Producers: Tony Brown, Kevin Lawton
Writers: Rockie Lynch, D. Prengel
Publisher: Universal South
(CD promo)
As his career takes off, this talented singer-songwriter might appear to be on the overnight success. In reality, Rockie Lynch has spent years honing his performing skills in clubs, and he has a distinctive voice. He makes his major-label bow with this impressive single. The lyric speaks of a man whose relationship has been disintegrating because of the daily grind. He has a way of placing colorful details in each line that give the song a personal, confessional feel. Beyond his obvious gifts as a songwriter, Lynch is also a potent vocalist with a smooth, confident voice that immediately lets the listener know this is a man who doesn’t just write lyrics, he lives them.—DEP

**THE RECORD**

*Peter Gallagher Still I Long for Your Kiss* (3:57)
Producer: Michael Mangini
Writers: L. Williams, D. Janes
Publisher: Casa de DJ/Music of Windswept
(ASCAP), Warner-Tamerlane/Lucy Jones (BMI)

Epic (CD promo)
At face value, a record from Peter Gallagher appears to be a misguided vanity project in the vein of Minnie Driver and Robert Downey Jr. But the fine actor has appeared in more than a half-dozen Broadway musicals, and he recently sang Solomon Burke’s soul classic “Don’t Give Up on Me” on the hit series in which he stars, “The OC.” Epic Records came calling, and the result is “I Long for Your Kiss,” co-written by Peter Gallagher and Charles’ Williams, is an organic jam that hints at bayou blood flowing through Gallagher’s vocal cords. Radio will be a tough call, but fans have every reason to applaud.—CT

**AC**

**DESTINY’S CHILD Stand Up for Love** (4:45)
Producers: David Foster, Humberto Gatica
Writers: A. Foster-Fillies, D. Foster
Publisher: various
(CD promo)
Destiny’s Child’s farewell “AT I” album leads off with a song that is anything but a chart-topper. “Stand Up for Love,” deemed the 2005 World Children’s Day anthem, is a schmaltzy AC ballad aiming to display the individual talents of Beyoncé, Kelly Rowland and Michelle Williams. That’s ironic, given that the disc shares space with “Bills, Bills, Bills,” “Bootylicious” and “Survivor,” which were production triumphs that had little to do with vocal worldliness. Here’s a group that managed to turn an overused rhythmic track into a relentlessly hitmaking machine. Overlater did the threesome, one by one, prove that they could sing. We all know now that the members of Destiny’s Child were more talented than their hits revealed, but this finale is a disappointing nonstarter.—CT

**FOR THE RECORD**

In the Nov. 12 issue, the review of Melissa Etheridge’s “1 Run for Life” should have listed M. Etheridge as the writer.

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**LEGEND & CREDITS**

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

**CONTRIBUTORS:** Lisa Cobb, Deborah Evans, Fonk, Jake Holmes, Jo Sebek, Jason J. Títsik, Anastasia Tsioulcas, Philip Vile, Paul Verna

**PICK** ⚫ A new release predicted to hit the top 10 of the chart in the Corresponding format.

**CRITICS’ CHOICE** ⚫ A new release regardless of chart potential, highly recommended for musical merit.

At albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and single review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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Kenny Chesney and 50 Cent earn bragging rights with this issue’s charts, yet their opening totals make each a poster child for what is shaping up to be a fourth quarter of discontent. With 469,000 copies sold, Chesney notches his fourth No. 1 on The Billboard 200 and his fifth on Top Country Albums. He also leads the new Top Digital Albums and Top Internet Albums lists. The soundtrack to 50 Cent’s acting debut settles for No. 2 on the big chart with 317,000, but it does reach No. 1 on Top R&B/Hip-Hop Albums. It is also No. 1 on Top Soundtracks and Top Rap Albums at billboard.biz. Following a week in which 50 Cent appeared on most of the late-night talk shows and “Live With Regis and Kelly,” his movie debuted at No. 4 on the box-office chart with opening-weekend sales of $12 million. Certainly 100,000-plus and 400,000-plus weeks still represent real estate. 50 Cent’s start would have been big enough to top The Billboard 200 in all but 16 weeks of 2005, with four of those weeks belonging to his album “The Massacre.” There have only been five weeks since the start of the year when the No. 1 album exceeded Chesney’s opening sum. But, in a week when album sales are down by 13.7% from the same frame of last year, their numbers tell a tale of what might have been. Combined, Chesney’s latest and 50 Cent’s soundtrack only sell about 10% more than Eminem’s “Encore” did when it led the chart a year ago during a short, rushed opening week. That same chart saw top five debuts from its sets by Shania Twain (529,000 copies), Toby Keith (435,000) and Britney Spears (255,000); every top 10 title surpassed 100,000. Only three are in that club in this issue. All told, the top 10 for the week ending Nov. 14, 2004, weighed in at 2.8 million units, 45% ahead of the new top 10’s volume. Moreover, while 50 Cent’s soundtrack finished slightly ahead of where chains first-day numbers suggested it might, Chesney’s album lost momentum as the week played out. Where it once seemed a viable candidate to beat 600,000, new set “The Road and the Radio” falls shy of the singer’s best week ($50,000), which his album “When the Sun Goes Down” set for the week of 21, 2004, issue. Mind you, I’m not casting aspersions at either Chesney or 50 Cent. It is practically certain the former will be the only country artist to place two different albums at No. 1 on the big chart in 2005, while the rapper’s “The Massacre” will likely be the only album of the year to score a million-plus Nielsen SoundScan week. Rather, what I’m suggesting is that artists with these credentials cannot wake up businesses; it is difficult to imagine that any of the big guns set to fire in the remaining weeks of the holiday selling season will make a difference either.

PLUS BUSINESS: Kenny Chesney’s new album benefits from the latest significant addition to Nielsen SoundScan’s sample, the 11,000 JC Penney stores. Chesney’s “The Road and the Radio” is the only title now stocked at the department store chain, but SoundScan elected to add those outlets when it learned the merchant will bring in a wider selection of albums within the next 60 days. SoundScan logs JC Penney’s sales at nontraditional ones, the segment which also includes digital downloads, Internet-ordered albums and venue sales. Backing out the 13,000 units combined that Chesney clocked on the Top Digital Albums and Top Internet Albums charts, it estimates that JC Penney stores accounted for about 5% of his opening-week take.

GIRL FIGHT: Two women, one a newer face, the other a dominant chart force for more than 20 years, are in a tight race for first place on this issue’s Billboard 200. The incumbent: Madonna, who has had five No. 1’s, including two of her last three full-length sets. The challenger: Carrie Underwood, the fourth-season winner of “American Idol,” the TV talent show that generated four chart-topping albums in its first three seasons. The former has returned to her dance roots and has been engaged in a big media blitz since she appeared on “Late Show With David Letterman” Oct. 20. Underwood counters with a country-flavored set and a TV campaign from candy maker Hershey’s. Chayns’ first-day sales put both on course for 100,000-plus weeks, with Madonna’s appearing faster, but the race is too close to call.
## HOT 100 AIRPLAY

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<th>Title</th>
<th>Artist</th>
<th>Format</th>
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<tr>
<td>You're Beautiful</td>
<td>GARY GRIFFIN</td>
<td>Mainstream</td>
<td>REPRISE</td>
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<td>2.</td>
<td>All the Small Things</td>
<td>BLINK-182</td>
<td>Mainstream</td>
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<td>4.</td>
<td>The Green</td>
<td>THE LANCET</td>
<td>Alternative</td>
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<td>5.</td>
<td>Don't Forget About</td>
<td>SOUL SURVIVOR</td>
<td>Mainstream</td>
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<td>6.</td>
<td>Southpaw</td>
<td>MARK MCCLURE</td>
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<td>7.</td>
<td>We Are the World</td>
<td>USA FOR AFRICA</td>
<td>Adult Contemporary</td>
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<td>8.</td>
<td>Over the Wall</td>
<td>RUSH</td>
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<td>9.</td>
<td>Fight Song</td>
<td>SANTANA</td>
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<td>10.</td>
<td>We Belong Together</td>
<td>BEYONCE</td>
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## ADULT TOP 40

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<td>Wake Me Up When September Ends</td>
<td>GREEN DAY</td>
<td>Mainstream</td>
<td>Reprise</td>
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<td>Don't Sleep</td>
<td>DR. DOG</td>
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<td>3.</td>
<td>This Is How a Heartbreak</td>
<td>LADY GAGA</td>
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<td>Pretty Vegas</td>
<td>ALAN JACKSON</td>
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<td>EDDIE CIBRIAN</td>
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## ADULT CONTEMPORARY

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<td>Like a Toyota</td>
<td>TREY SONGZ</td>
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<td>3.</td>
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<td>Island Def Jam</td>
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<td>RCA</td>
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<td>Doggystyle/RCA</td>
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<td>Roc Nation/Def Jam</td>
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<td>The Game, Nate Dogg</td>
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<td>&quot;Life&quot;</td>
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### RHYTHMIC AIRPLAY

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### HYPREDICTOR

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Go to www.billboard.biz for complete chart data.
### Hot Country Songs

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<td>Keith Urban</td>
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<td>2</td>
<td>Who You'd Be Today</td>
<td>Kenny Chesney</td>
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<td>3</td>
<td>Tequila Makes Her Clothes Fall Off</td>
<td>Joe Nichols</td>
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<td>Come a Little Closer</td>
<td>Darius Rucker</td>
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<td>Faith Hill</td>
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<td>6</td>
<td>Good Ride Cowboy</td>
<td>Gary Allan</td>
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<td>7</td>
<td>Best I Ever Had</td>
<td>Lonestar</td>
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<td>8</td>
<td>You're Like Comin' Home</td>
<td>Montgomery Gentry, Randy Travis</td>
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<td>9</td>
<td>Big Blue Note</td>
<td>Toby Keith</td>
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<td>10</td>
<td>Billy's Got His Beers Goggin On</td>
<td>Neal McCoy</td>
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<td>11</td>
<td>Must Be Somethin' Right</td>
<td>Billy Currington, David Lee</td>
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<td>12</td>
<td>She Let Herself Go</td>
<td>George Strait</td>
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<td>13</td>
<td>Like We Never Loved at All</td>
<td>Warner Bros</td>
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<td>Probably Wouldn't Be This Way</td>
<td>Loretta Lynn</td>
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<td>Boondocks</td>
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<td>My Old Friend</td>
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<td>Miss Me Baby</td>
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<td>USA Today</td>
<td>Alan Jackson</td>
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<td>I Never Promised You A Rose Garden</td>
<td>Martina McBride</td>
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<td>Right (Make Me Believe)</td>
<td>Sugarland</td>
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<td>23</td>
<td>When I Get Where I'm Going</td>
<td>Brad Paisley featuring Lonestar</td>
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<td>24</td>
<td>Your Man</td>
<td>Jo Deeellar</td>
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<td>25</td>
<td>XX</td>
<td>Keith Anderson</td>
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<td>26</td>
<td>Comin' To Your City</td>
<td>Big &amp; Rich</td>
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<td>27</td>
<td>She Didn't Have Time</td>
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<td>She Don't Love Me</td>
<td>Montgomery Gentry</td>
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<td>Can't Help Myself</td>
<td>Gretchen Wilson</td>
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<td>30</td>
<td>Nobody But Me</td>
<td>Blaise Sheldon</td>
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**HIT PREDICTOR**

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**Data for week of NOVEMBER 26, 2006**

**BEER TOASTS McCOY'S LATEST TOP 10**

Fan favorite Neal McCoy cracks the top 10 for the first time in eight years with "Billy's Got His Beers Goggin On." Its 31.2 million audience impressions make it step ahead 11-10. Reaching the top 10 in 31 weeks this marks McCoy's longest trek into the top 10 to date and his longest-charting single so far. Of his eight prior top 10 songs, he reached that region of the chart the closest with "They're Playin' Our Song," which needed just nine weeks in 1995. Prior to the new track, McCoy's longest chart run was 21 weeks for "The Shake," his most recent top 10 song. It peaked at No. 5 in October 1997. Also noteworthy is a sixth week at No. 1 for Keith Urban's "Better Life," which ties his longest No. 1 run so far. He leads the No. 2 title by just 217,000 audience impressions, which suggests Kenny Chesney may top the list next issue. —Wide festiv
## HOT LATIN SONGS:

### Title
1. **Esto Noche de Traivacheria**
   - Artist: Hector El Bambino Featuring Diana
   - Top Chart: No. 1 on Tropical
   - Song: snowy to the top in only its third week on chart.

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<td>Aventura Featuring Don Omar</td>
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<td>J.VEGA/L.OSTRACK'S TONE</td>
<td>'REGGAETON SUPERHITS'</td>
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<tr>
<td>K.PAZ DE LA SIERRA</td>
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<td>LA MERA</td>
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<td>LUNA</td>
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<td>QUEEN Flashback</td>
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### Top Latin Albums

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<tr>
<td>MARCO ANTONIO SOLIS</td>
<td>La Historia Continua Parte II</td>
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<td>JUANES</td>
<td>Mi Sangre</td>
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<td>LA 5A ESTACION</td>
<td>Acuato</td>
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<tr>
<td>RBD</td>
<td>En Vivo</td>
</tr>
<tr>
<td>GRUPO INNOVACION</td>
<td>Lagrimas De Alma</td>
</tr>
<tr>
<td>VICENTE FERNANDEZ</td>
<td>Tesoros De Coleccion</td>
</tr>
<tr>
<td>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</td>
<td>FGAR</td>
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<tr>
<td>ANGEL &amp; KHRIS</td>
<td>Los MVPs</td>
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<tr>
<td>LAURA PAUSINI</td>
<td>Tu Voz No Me Deja</td>
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<tr>
<td>LOS RIOS LOS YONCS</td>
<td>Encuentro En La Cumbre</td>
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<tr>
<td>LOS TRIGUEÑOS DEL NORTE</td>
<td>Tu Tumba</td>
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<td>LOS REYENES</td>
<td>30 Recuerdos</td>
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<tr>
<td>ANGEL MIGUEL</td>
<td>Mexico En La Piel</td>
</tr>
<tr>
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<td>Hector El Bambino Featuring Baby Rasta, Daddy Yankee, Tommy Tua, Wais, Yancal &amp; Hector El Bambino Featuring Diana</td>
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<td>BIBBIO</td>
<td>Bimbom Presenta: Reggaeton 100Ks</td>
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<td>BETO TERRAZAS</td>
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<td>El Grupo Libra</td>
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<td>LAS HERMANAS</td>
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Data for week of NOVEMBER 26, 2005 | CHARTS LEGEND On Page 82 | 78
### LATIN AIRPLAY POP

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<td>SOLO GUEDATE EN SILENCIO</td>
<td>JUAN SUBRANO (UNIVERSAL LATINO)</td>
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<td>PARA TU AMOR</td>
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<td>GABRIELA IGLESIAS (PREMIUM LATIN)</td>
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<td>TE VAS A DERN</td>
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### LATIN ALBUMS POP

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<td>LOVE</td>
<td>BOB MARLEY</td>
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<td>THE CHEERS</td>
<td>MIAMI SOUND MACHINE</td>
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<td>SUEÑO</td>
<td>PARRANDERA, REBELDE</td>
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<td>NO MORE HURTS</td>
<td>JERICHO</td>
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### TROPICAL

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<tr>
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<td>DURCH DIE EISEN</td>
<td>ELLA YO</td>
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<td>A LOS OTROS</td>
<td>MONCHO &amp; ALEXANDRA</td>
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<td>EN EL CIELO</td>
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<td>SIEMPRE TE SOY</td>
<td>ALFREDO TREVIÑO</td>
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<td>AGUA</td>
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**Note:** The chart includes various genres such as Pop, Tropical, Regional Mexican, and Electronic, with artist names, song titles, weeks on chart, and chart peaks.
### JAPAN

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<td><em>BENNIE X</em></td>
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<td>1</td>
<td>2</td>
<td>KEN YOKOYAMA</td>
<td><em>KENTH BIT SAKIGAKEotsukuyabi</em></td>
<td>January 1, 1998</td>
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<td>1</td>
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<td>DESTINY'S CHILD</td>
<td><em>AT YO'S BIRTH</em></td>
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<td>1</td>
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<td><em>ROSE</em></td>
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<tr>
<td>1</td>
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<td>AKAYA MIRAHARA</td>
<td><em>HAN OK TACH NO HAN</em></td>
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### UNITED KINGDOM

#### ALBUMS

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<th>Release Date</th>
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<td>1</td>
<td>IL DIVO</td>
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<td>November 13, 2005</td>
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<td>2</td>
<td>WESTLIFE</td>
<td><em>As We're Nice</em></td>
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<tr>
<td>3</td>
<td>ROBBIE WILLIAMS</td>
<td><em>Intense</em></td>
<td>November 13, 2005</td>
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<tr>
<td>4</td>
<td>Eurythmics</td>
<td><em>Scotland</em></td>
<td>November 13, 2005</td>
</tr>
<tr>
<td>5</td>
<td>ANITA STREEL</td>
<td><em>Cordial collection</em></td>
<td>November 13, 2005</td>
</tr>
<tr>
<td>6</td>
<td>ANASTACIA</td>
<td><em>Heroes</em></td>
<td>November 13, 2005</td>
</tr>
<tr>
<td>7</td>
<td>THE PRODIGY</td>
<td><em>NEW LP - THE SHILES 2000</em></td>
<td>November 13, 2005</td>
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<tr>
<td>8</td>
<td>JAMES BUNTON</td>
<td><em>Back To Berlin Atlantic</em></td>
<td>November 13, 2005</td>
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<td>9</td>
<td>ROB STEWART</td>
<td><em>Vuelve</em></td>
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### CANADA

#### ALBUMS

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<td>2</td>
<td>JOHN FARNSHAM</td>
<td><em>Mighty World (World Tour)</em></td>
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<td>3</td>
<td>BERNARD FANNING</td>
<td><em>Decade</em></td>
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<td>4</td>
<td>KELLY CLARKSON</td>
<td><em>Deeply Human</em></td>
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<td>5</td>
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<td><em>Without Care</em></td>
<td>November 26, 2005</td>
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<tr>
<td>6</td>
<td>ANASTACIA</td>
<td><em>Heroes</em></td>
<td>November 26, 2005</td>
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<td>7</td>
<td>BLINK TAKE</td>
<td><em>Write With Cotton</em></td>
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<td>8</td>
<td>PETE MURRAY</td>
<td><em>See The Sun</em></td>
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<td>9</td>
<td>WOLFMOTHER</td>
<td><em>Pieces Of A Bigger Picture</em></td>
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### ITALY

#### ALBUMS

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<td>November 14, 2005</td>
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<td>2</td>
<td>CLAUDIO BAGLIONI</td>
<td><em>Teti 2 Ciao</em></td>
<td>November 26, 2005</td>
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<td>3</td>
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<td><em>Without Care</em></td>
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<td><em>Heroes</em></td>
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<tr>
<td>5</td>
<td>DEPECHE MODE</td>
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<td>SANTANA</td>
<td><em>Las Manos</em></td>
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<td>7</td>
<td>RAF</td>
<td><em>Tarzan</em></td>
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<td><em>What You Deserve</em></td>
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<td>KATE BUSH</td>
<td><em>Aerial</em></td>
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### NORWAY

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<td>THE JUJUTA &amp; SMARTA EP</td>
<td><em>Juju</em></td>
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<td>PUSH THE BUTTON</td>
<td><em>Push The Button</em></td>
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<td>5</td>
<td>SO GOOD</td>
<td><em>Knobby</em></td>
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#### SINGLES

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<td>November 13, 2005</td>
</tr>
<tr>
<td>3</td>
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<td><em>Prey For Peace</em></td>
<td>November 13, 2005</td>
</tr>
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<td><em>A-ha Universal</em></td>
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### GREECE

#### ALBUMS

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<td>1</td>
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<td>November 13, 2005</td>
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<td>2</td>
<td>ROBBIE WILLIAMS</td>
<td><em>Without Care</em></td>
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<tr>
<td>3</td>
<td>ERAS RAMAZZOTTI</td>
<td><em>Carmine Autoriso</em></td>
<td>November 13, 2005</td>
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<td>4</td>
<td>ANASTACIA</td>
<td><em>Heroes</em></td>
<td>November 13, 2005</td>
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<td>5</td>
<td>SANTANA</td>
<td><em>Las Manos</em></td>
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## EUROCHARTS

### SINGLE SALES

<table>
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<th>Week</th>
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### ALBUMS

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<thead>
<tr>
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<th>Label</th>
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<td>INTERTAINMENT</td>
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<td>IL Divo</td>
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<td>DECCA</td>
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<tr>
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### RADIO AIRPLAY

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<td>98/5 THE BIGHT</td>
<td>NOVEMBER 15, 2005</td>
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<td>2</td>
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<td>KATE BUSH</td>
<td>98/5 THE BIGHT</td>
<td>NOVEMBER 15, 2005</td>
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<td>3</td>
<td>HANG UP</td>
<td>KATE BUSH</td>
<td>98/5 THE BIGHT</td>
<td>NOVEMBER 15, 2005</td>
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<td>4</td>
<td>HANG UP</td>
<td>KATE BUSH</td>
<td>98/5 THE BIGHT</td>
<td>NOVEMBER 15, 2005</td>
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**Note:** For chart reprints call 646.954.6353. Go to www.billboard.biz for complete chart data.
E4.1
Ir_1
200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's retail or video singles. RIAA platinum certification for sales of 100,000 units for albums (Platino). Multi-platinum.

Compiled
DANCE CLUB

of current songs with format based on the strength of available music. For weighted positives. Songs with they have been on the Hot Dance & Rhythm chart's largest unit increase. For boxed sets, and they have been on the Adult Contemporary chart's largest unit increase.

Singles with the greatest sales gains this week.

RECURRENT RULES
Singles are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Singles are removed from the Hot R&B/Soul Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Singles are removed from the Top Pop 100 and Hot Pop 100 chart's largest unit increase.

Singles can be on the Hot 100 for more than 30 weeks and rank below 30. Ties are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in decisions of audience, provided that they are not still gaining enough audience points to chart. 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 30 weeks and rank below 15 (20 for Wooden Legs and Lullaby).

Singles with the greatest sales gains.

CONFIGURATIONS

HITPREDICT
Indicates the earned Hitpredictor status. In that particular format based on research data provided by Promotions. Songs are on or have been on the Hot 100 based on Promoted using multiple lists and is a rolling/on-going source of carefully profiled music consumers. Songs are sold on a 1-5-10 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or for country) are judged to have Hit Potential; although that benchmark number fluctuates per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commenting, polls and more, please visit Hitpredict.com.

DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week.

AWARD CEREMONY LEVELS

Recording Industry Association of America (RIAA). Certification for net shipment of 500,000 units (Gold). Certification for net shipment for 1 million units (Platinum). Certification for net shipment of 10 million units (Diamond). Numeral within platinum symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 150 minutes or more, the RIAA multiplies all formats by the number of discs and/or albums. Certification for net shipments of 100,000 units (Gold). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum).

Singles Charts
RIAA certification for 200,000 paid downloads (Gold). RIAA certification for 200,000 paid downloads (Platinum) numeric within platinum symbol indicates song's multi-platinum level. RIAA certification for net shipment of 100,000 units (Gold).

Music Videos

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

Sales Data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

Singles Airplay Singles Charts
Compiled from a national sample of reports compiled by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airing with Arbitron Baler data. The core audience is defined by Age/sex Top 40, Adult Contemporary, Modern Rock, Adult and R&B charts, which are tallied by total detections.

Singles Airplay Singles Charts
Track availability on vinyl, CD/DVD after price.

Top Holiday Albums: All Christmas, Hanukkah, and Kwanzaa collections, including new singles and albums. Note: the tally includes sales since the albums' release date; albums released earlier are eligible to appear on the Top Holiday Albums. Top Internet: Reflects physical albums ordered through Internet merchants, direct sales, and web store sales collected by Nielsen SoundScan. Catalogs are modified. Top Digital: Release sold as a complete album through digital download services. Billboard BIZ Chart: See Chart Legend for raids and qualifications. © 2005, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.
<table>
<thead>
<tr>
<th>SONGS &amp; TRACKS INDEX</th>
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<tr>
<td>SONG INDEX</td>
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<td>Nov 26 2005</td>
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**Chart Codes:**
- CS (Hot Country Songs)
- H100 (Hot 100 Songs)
- LT (Hot Latin Songs)
- LT (Hot Latin Songs)
- POP (Top 100 Songs)
- RB (Hot R&B/Hip-Hop Songs)

**TITLE:** Publisher - Licensing Org

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**Data for week of November 26, 2005**

**CHARTS LEGEND on Page 82**

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If you have any questions or want further details, please feel free to e-mail me @Heilbronn@hotmail.com or call Roy on my cell at: (305) 978-3892

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**BAR Z RANCH** $22,500,000
Santa Ynez Valley. 344/-ac ranch on upper E customization of house, pool & pot bale, ing. pool & spa, Brandy Bluff, 5IC-883-3737.

**G.W. SMITH'S ROBLE/L** $21,300,000

**18046 LASSEN ST** $2,700,000

**SPANISH HACIENDA** $1,495,000

**17834 LIVORNO DRIVE** $1,495,000

**PRIVATE GOLF DESERT** $1,100,000

**2245 TALMADGE ST** $1,249,000

**9995 SATURN STREET** $578,000

**9863 Lassen St** $929,000

**515-13 MANZANITA ST** $499,000
Silver Lake. Just rebuild sold SFR + 1bd/1ba unit. Many improvements. Panoramic views, 2nd flr suite, ideal situation for live/office. All w/ 2 car. Andrew Song, 323-170-2277.

**5766 VIA DOLCE** $1,160,000
Malibu. Recent remodel of a 4bd/3ba, remodeled bath walk-in closet, Open living plan w/ 3 car garage. Murray Huston, 310-441-3780.

**8700 HOLLYWOOD BLVD** $6,250,000
Sunset Strip. 1920s classic 3br/4ba, beautiful 16' x 90', pool & spa, original features, 3.5 acres, infinity pool & spa, 10b/10a. Murray Wether, 310-491-5780.

**10948 HILLS RANCH** $6,500,000

**1805 WOODROW WILSON** $2,595,000

**ARCHITECTURAL OASIS** $1,290,000

**GORGEOUS OCEAN MOUNTAIN VIEWS** $4,250,000

**WIMBLECROFT HOUSE** $1,399,000
Pebble's, 4br, 4ba, pool, spa, grassy, 100 ac. & 120 ac. Walnut. Unique. Max. privacy. Taxes. Keith Renz, 310-275-8686.

**1434 BENEDET CYN DR** $2,125,000

**1775 HILL COUNTRY** $2,249,000
Santa Barbara. Recently remodeled 3bd/2ba, 2 car garage, beautiful kitchen, hardwood flrs, 2 bdrms, new drs, 2 bdrms. Beautiful, relaxing home. Bruce Heinrich, 805-969-9990.

**4006 MARINER CIRCLE** $559,000

**1514-11 11/20/05**

**3132 HOLLYRIDGE** $1,843,300

**10948 HILLS RANCH** $6,500,000

**10948 HILLS RANCH** $6,500,000
Magnificent English Manor

New Rochelle. Outstanding 9,100 sq ft brick estate set on 8.65 acres at the end of a long driveway. 9 BRs, 6.2 baths, grand reception hall, elegant staircase, moldings, LR, family rm, DR and MRB all w/fplcs. Sept 2,988 sq ft carriage house w/two 2-8R appts. Possible sub-division.

Scarsdale Office 914.713.2108

Luxury Living at its Best

Purchase. Custom-built elegance. Stately 8 BR, 7.2 bath Colonial beautifully situated on 3+ acres in prestigious area. Exceptional archt'l detall and craftsmanship. 9 fplcs, lib, wine cellar, elevator. Magnificent landscaped prop ty with 25x50 Wagner pool and spa.

Rye Office 914.921.9519

Modernist Architecture

Larchmont. Classic 5 BR, 6.1 bath. Contemporary redesigned b/ modernist architect Paul Rudolph set on 5 acres. Tiered levels in an open floor plan create seating areas, ideal for entertaining. A fully equipped guest house, indoor/outdoor pools, make this a perfect retreat.

Larchmont Office 914.833.8414

Turn-of-the-Century Elegance

Rye. Pristine and private 9 BR, 5.2 bath Colonial set on 1.56 acres offering 6,413 sq ft, beautiful moldings and details, high ceilings, 8 fplcs, custom built-ins and more. New kitchen and 2-car garage. Ideal for family living and gracious entertaining.

Rye Office 914.921.9519

Prestigious Locale

Scarsdale. Gliorious 6 BR, 4.2 bath Colonial set on a half acre plus with an amazing shoreline pool and spa amongst luscious gardens. This impressive home boasts MKR leading to a bluestone patio, paneled lib, 3 fplcs, mlds, new baths, and a wonderful layout. Crane Berkley.

Scarsdale Office 914.713.2108

Superior Craftsmanship

Armonk. A serene 1.24 acre setting with a pond, gazebo and walking bridge completes this inviting 5 BR, 5.2 bath Victorian. Ever amenity and detail, mlds, pvt decks, 3 fplcs, fin walk-out bsmt, wrap around rocking chair front porch, mahogany floors. Builder's own.

Armonk Office 914.273.8401

Desirable Orienta Point

Mamaroneck. Beautifully maintained 7 BR, 5.1 bath Colonial on almost an acre in prestigious locale. This special home offers LR and family rm w/fplcs, large EK, lts, flexible layout, terrace, tennis ct and more. Expansion poss. Convenient yet private. A real gem.

Larchmont Office 914.833.8415

Inviting Country Retreat

Brewster. Extraordinary 13 room antique Colonial on 7 serene acres. Highlights incl LG fplc, sunrm with sliders to deck, DR, EIK, 4 BRs, 6.1 baths, paneled lib/fplc, updates throughout. Enjoy a pool, pool house, 2 barns and tennis court. Escape from it all.

Kat onah Office 914.767.9669

Build Your Dream Home

Croton. Charming, cozy 3 bedroom, 3 bath Teatown retreat set on 17.5 acres offering serenity, seclusion and open space. Walk the trails, hike up Bald Mountain and enjoy spectacular sunsets. The possibilities are endless! Great investment potential. Rare oppy.

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www.americanradiohistory.com
Country artist Lee Ann Womack, left, showed her support in the fight against breast cancer and domestic violence by performing Oct. 25 at the Avon Foundation's 10th anniversary celebration at New York's American Museum of Natural History. Womack is shown with actress Salma Hayek, who is an Avon spokeswoman.

(Artist: Dimitrios Kambouris/WireImage.com)

Artist Bonnie Raitt was honored for her musical influence during the taping of the "Decades Rock Live" series Shct. 30 at the Trump Taj Mahal's high-definition TV studio in Atlantic City, N.J. The show premieres Nov. 18 on VH1 Classics. From left are guest artists Keb' Mo' and Norah Jones, the show's executive producer Barry Summers, guest Ben Harper, Raitt and guest artist Alton Edwards. (Photo: Bruce McBride)
MESSAGE IN A BOTTLE
Although no official details have been announced, Sting is at work on his next studio album in Italy. Manning the drums kit is veteran session man Josh Freese, who held down the stool on Sting’s most recent North American tour. That outgrowing dispelled with the large bands Sting has favored over the past several years in favor of a stripped-down, rock-driven quartet, and finally reintroduced a number of Police favorites that he had not performed in ages. Freese is also drumming in the new band Black Light Burns, which features Limp Bizkit guitarist Wes Borland and Nine Inch Nails collaborator Danny Lohner. Their debut album is due sometime next year via Geffen.

DISCO DIVA
In the Big Apple for the Country Music Assn. Awards, Wynonna told Track’s man-about-town that she wants to make more dance music. She credits this to the club remixes that were done for her cover of Foreigner’s “I Want to Know What Love Is.” Like Madonna, the country singer wants to carry the disco torch. “Just call me Wynonna ‘Donna Summer’ Judd,” she says.

ONE NIGHT IN BANGKOK
The Pussycat Dolls paid their first promotional visit to Asia Nov. 10-11. A highlight was a press conference in Bangkok, attended by 150 journalists from 10 countries including Malaysia, Hong Kong, South Korea and Singapore. The Pussycats also treated 500 fans to a performance at Bangkok’s Route 66 club. The group’s A&M single, “Don’t Cha,” has sold more than 1 million copies worldwide, and is top 10 in many markets, including Australia and the United Kingdom. The Pussycats are now back in Europe on a promotion trek, having appeared Nov. 3 at the MTV Europe Music Awards in Lisbon. In this issue, “Don’t Cha,” which features Busta Rhymes, is No. 2 for the third consecutive week on the Billboard Eurochart Singles tally. It can’t seem to kick Madonna’s “Hung Up” out of the pole position.

OH, HAPPY DAY

The evening came to a close with Patti LaBelle, backed by Stevie Wonder on piano, treating attendees to a beautiful version of “Over the Rainbow.” Prior to her live performance, LaBelle shared a story with the crowd: During a recent mammogram, LaBelle’s doctor told the singer that there were “calcifications in my right breast.” Her response: “I can’t have cancer. I’m diabetic. I’m menopausal. I can’t have cancer!” LaBelle reminded us that her three sisters all passed away from cancer.

LaBelle went for another mammogram two weeks ago. While awaiting the results, her longtime friend/musical conductor James “Bud” Ellison died from the same disease. Days later, the doctor told LaBelle she was OK. With tears in her eyes, she said, “I am cancer-free. Miss Patti is cancer-free.”

THE PRYCE IS RIGHT
After telling attendees at the two-day Hollywood Reporter/ Billboard Film & TV Music conference—presented by Audi and held at the Beverly Hilton in Beverly Hills, Calif.—that sending unsolicited material is probably the least likely way to land a film placement, Fox Music president Robert Kraft had to eat his words. “Actually, it just happened this past week. We’re working on ‘Big Mamma’s House 2,’ an epic picture,” he joked during the Nov. 15 Master Class session, moderated by Billboard co-executive editor Tamara Conniff. “We had to replace a Black Eyed Peas song [‘Pump’]. It has a $400,000 licensing fee and no one can afford it. It turns out that Denver Broncos defensive end Trevor Pryce is an amateur musician and, over the years, had sent Kraft six CDs of music. One day, while listening to the discs in his car, Kraft heard something he liked. Fast forward to now and a Pryce song (‘Private Dancer’) is in the film’s title. The price? $10,000.”

Trevor sent me an e-mail this morning saying he’s considering quitting pro football,” Kraft said. Pryce wrote and produced the song, which was recorded by his group Rap’s Dead.

IT’S A MIRACLE
Christian comedian/songwriter Mark Lowry is launching his own label. Lowry—who previously recorded for the Gaither Music Group—has plans to release a new collection of songs (titled “Be the Miracle”) in January on the yet-to-be-named venture. Susan Puckett, who already works for Lowry’s Senior Trip company, has signed on as VP/GM of the new label, which will be distributed by New Day Christian Distributors.

GOOD WORKS

HELPING HANDS
Beyonce and the Knowles family, along with sister-in-song Kelly Rowland, have donated $1 million through the Survivor Foundation to St. John’s Downtown and the Bread of Life in Houston. The money will help develop transitional living apartments for the homeless.

GIVING THANKS
The city of New Orleans is saying thanks with Down by the Riverside, a free afternoon concert Nov. 26 at Woldenberg Riverfront. Kermit Ruffins & the Barbecue Swingers, Jon Cleary, Walter: “Wolman” Washington and other artists are scheduled to perform. Co-sponsored by Putumayo World Music, the concert will be broadcast live on local community radio stations WWOZ.
I WANT TO SAY
CONGRATULATIONS TO THE
GODFATHER OF GODFATHERS.

**QUINCY JONES**

IS THE ORGINATOR, HE IS THE
MAN BEHIND ALL OF WHICH
IS GROWN AND SEXY.
YOU HAVE PAVED THE WAY FOR
US TO FOLLOW AND CONTINUE
TO BLAZE NEW TRAILS.
CONGRATULATIONS TO YOUR
MANY GROUNDBREAKING YEARS.
I LOVE YOU.

*Sean Combs*
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