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SONY BMG MUSIC ENTERTAINMENT
Understanding The Potential Of Next-Generation Retailers

BY JEFFREY TO

As the traditional music retail segment continues to shrink, nontraditional retail distribution channels will become increasingly important to entertainment companies, including suppliers of music, movies and games.

Like music retailers and entertainment companies, merchants in segments such as grocery, specialty, apparel, department stores, mass value, restaurants, retail banks and pharmacies are rethinking their business models. Think Best Buy, McDonald’s, Stop & Shop, JCPenney, Target, Starbucks, the Gap and other innovators.

Entertainment companies and technology providers have an opportunity to enlarge their share of the consumer-spending pie by creating and marketing partnerships with these nontraditional retailers.

Until recently, the majority of retailers focused much of their investment on back-end processes, particularly the supply chain, in an attempt to reduce operating costs and deliver goods more cheaply. Big-box mass-value retailers have been clear winners in this space. Faced with razor-thin margins, other retailers have learned that instead of competing on price, they could drive store traffic and build customer loyalty by identifying who their most important customers are and by differentiating themselves through a distinctive brand experience at the store level.

This increased focus on the customer and on the retail front-end has led to a significant number of new “store of the future” pilots and rollouts by retailers in all segments, augmenting a pervasive shift to next-generation store capabilities.

Fusing store design with technology, retailers are trying to find new ways to bring the right product in the right assortment to the right customer within an exciting shopping environment.

The listening kiosks and DVD viewing stations at Virgin Megastore, FYE and Barnes & Noble are just some of the new news. Consumers expect them from record stores. What’s new is that retailers you would not expect are also experimenting with these technologies. Among these, Starbucks has emerged as an exemplary early adopter that has managed to leverage musical content to go purveyors of coffee to a distinct brand experience.

Other retailers are following suit by installing customer-facing technologies to create impactful “touch-points” throughout the store. Convenience and grocery retailers such as 7-Eleven, Circle K, Shaw’s and Giant Food Stores are installing digital kiosks loaded with multiple applications that can include guided selling, gift registries, party and project planning, product preordering, DVD rentals, price checking and Internet access.

Examples abound. JCPenney used temporary “pop-up” stores and kiosks in New York’s Rockefeller Center to drive shoppers to its Web site. Stop & Shop puts digital personal shopping assistants on shopping carts that can recognize a customer, cross-sell products and help locate those products within the store. Mass-value and specialty retailers are installing “intelligent” displays that provide targeted messages at checkout lanes and in store aisles.

And retailers overall are installing wireless networks and middleware infrastructure so different applications on different devices (including personal mobile devices) can talk to one another no matter where the devices are located in the store. They’re increasing bandwidth in their stores in order to integrate their online and offline store operations.

In their efforts to create distinctive shopping environments, these retailers are in essence transforming themselves into delivery vehicles of digital content. With upgraded digital “plumbing” and a desire for memorable brands and shopping environments, they represent an unexploited channel for digitized content.

Consider McDonald’s, which for the first time in three decades plans to redesign 30,000 of its restaurants around the world. In addition to premium coffee, hipper interiors, chairmen and a modern look, we can expect to see Wi-Fi access and digital displays in “lunch zones” that make customers feel at home to socialize and enjoy entertainment content.

Even supermarkets are creating “destination areas.” Since 2002, the trade magazine Supermarket News has been giving out Supermarket Entertainment Retailer of the Year Awards. The winners—Giant Eagle (2002), Albertsons (2003), Stop & Shop (2004) and Schnucks Markets (2005)—have been chosen because they were the most successful in cross-merchandising entertainment products with their core grocery products.

According to OneSource (an aggregator of data on global companies), there are 275 retail companies worldwide with at least $10 million in revenue whose primary business classification is selling records and/or books. Widened the aperture to include all other retail segments, and you get 37,485 more retail companies (based on the same minimum revenue). That’s 37,485 more retailers worldwide through which entertainment and related merchandise can be exposed, sold—and cross-sold—with other purchases. U.S. retailers account for almost half of these retailers.

The potential exposure for entertainment content is astounding. ACNielsen points out that in 2004, the average American household made 139 shopping trips per year or about 1.6 trips per week. The National Restaurant Assn. reports that the average American adult buys a meal or snack from a restaurant 3.5 times per week.

Entertainment companies need to ask themselves: “How can I monetize that time in which my customers are waiting in line, actively browsing, leisure shopping, waiting for a friend or buying their daily household goods?” The opportunity is here to make more money and shape the next-generation consumer experience no matter where your customers are.

Jeffrey To (jeff@innovationretail.com) is a strategy consultant at IBM’s Retail Emerging Business Opportunity group when he is not performing in his ghetto rock band, Kongregate.

Six Essentials For Next-Gen Retailing

Interoperability: Like consumers, retailers will want the ability to pay content in platformagnostic formats on any device.

Infrastructure: Retailers need to invest in hardware, middleware and applications for new delivery capabilities.

Measurability: Retailers will require case studies, return on investment, short payback periods and measurable results before they roll out next-gen store capabilities en masse.

Streamlined Transactions: Entertainment companies that figure out how to partner on programs with retailers in a repeatable fashion, as opposed to engaging in costly “high-touch” dealings, will be in the best position to dominate the retail channel.

Positive Reinforcement: Instead of suing their customers for bad behavior, entertainment companies should reward their most loyal customers for using legal means of obtaining content. These rewards could come in the form of loyalty points, rings tones or other purchasing incentives.

Good Content: We could strategize and technologize ‘till we’re blue in the face. But if the song lacks a hook and the movie a compelling story, the customer will be unmoved.

—Jeffrey To
Streisand’s Return

Her First Tour In More Than A Decade—But Will She Fare Well?

One of Barbra Streisand’s most popular songs is called “Evergreen.” It’s a term that could apply to her touring fortunes as well. The singer’s first tour in years, which begins Oct. 4 in Philadelphia, is destined for huge grosses, given ticket prices that top out at $750 and the singer’s enduring popularity.

Industry talk puts her per-show guarantee as high as $3.5 million for a minimum of 20 shows, which would be among the highest ever for a tour.

Tour producer Michael Cohl would not confirm that figure. “I don’t think the money’s relevant,” he says. “The only thing that’s relevant is Barbra Streisand out doing probably her most ambitious American tour perhaps ever, but at least in the longest time.”

Streisand has pledged millions of dollars in proceeds from her tour to various causes through her own Streisand Foundation. If Divo is the tour’s special guest Streisand’s manager Marty Erlichman, who has worked with the singer since 1961, says there is always interest from promoters and fans in Streisand touring, but she hasn’t hit the road since 1993-94.

“The thing that motivated her finally was she wants to give money to her foundation, she has lots of causes that she wants to participate in,” Erlichman says. “I don’t know why today rather than yesterday or tomorrow. The timing just seemed to come together, she said. ‘OK, I’ll do it.’”

Ticket prices range from $100 to $750. “I think $750 is reasonable,” Cohl says. “The Super Bowl is in that same [price] range. The only difference is you can see the Super Bowl every year, you can only see Barbra Streisand every decade or so.”

VIP ticket prices are likely to cost well into four figures. “Because it’s only 20 shows, we’re trying to make it accessible to people, so there are packages that include travel and airfare and hotels,” other packages that include dinner and souvenirs.” Cohl says. “It’s a huge range. Cohl adds that VIP packages will take up no more than 1,200 tickets per show, with most shows selling around 18,000 in total capacity.

Despite some source claiming that a presale through American Express—a telling barometer of a show’s momentum before public on-sale—was less than stellar, Cohl says he was “completely satisfied” with the presale. “Sales are absolutely on course for what we expected,” he says.

History shows that Streisand fans have not previously balked at high ticket prices. Tickets for the artist’s Sept. 27-28, 2000, shows at New York’s Madison Square Garden, billed as her “farewell,” were $2,500, $1,275, $750 and $150, according to Billboard Boxscore. Millennium sellouts at the MGM Grand Garden Arena in Las Vegas also saw tickets top out at $2,500. She always sells every ticket.

Streisand has been credited with shattering the glass ceiling on concert prices with 22 dates in 1993-94 that sold out with tickets as high as $350. Prior to that, it was very rare to see a ticket price cross even the $100 range. That tour grossed nearly $60 million; this tour could double that.

In a remarkable shifting of gears, Cohl will move from the Rolling Stones’ Bigger Bang tour—potentially the top grosser of all time—to Streisand.

No problem, Cohl says. “It’s what I do, just like it’s what she does, it’s what Mick [Jagger] does,” he says. “This is the most substantial female act that I could ever work with, haven’t worked with, love the opportunity, love the challenge.

Although Cohl and Erlichman have never worked together, the latter describes negotiations as “not difficult at all. You’ve been around as long as both of us have you can talk shorthand.”

Erlichman says that while it’s not yet negotiable, the possibility exists for a DVD, CD and/or TV special from the tour. “We’re talking about it,” he says. “And if Barbra and I Divo can find a song that they both like, they’ll record it. They’re both on the same label, so that makes life a little simpler.” Both record for Columbia Records. Divo is on Columbia through Simon Cowell’s Syco imprint.

Multiple dates could be added in some markets if the public on-sale, which begins June 19, warrants. “I’m optimistic it’s going to be the home run of all time and away we go,” Cohl says.

Meanwhile, the Stones resume playing European stadiums July 13 in Milan and have dates booked until Sept. 3 in Horsens, Denmark. But 10 dates that were postponed due to Keith Richards’ recent head injury still have to be rescheduled, which begs the question, where will Cohl, who has missed only two Stones dates since 1989, be on Oct. 7?

“Philadelphia,” he replies, without hesitation. “You can count on that. I’m gonna be there on Oct. 2, 3 and 5.”

BARBRA STREISAND kicks off her tour Oct. 4 in Philadelphia. She has pledged millions of its proceeds to her charity the Streisand Foundation.
The DRM Debate
Do Apple Store Protests And Angry Norwegians Mean Change Is Afoot?

Anti-digital rights management activists dressed in bright yellow toxic waste suits staged what can be best described as sparsely attended protests at seven Apple Computer stores nationwide on June 10. The group, organized by the Free Software Foundation, carried "Eliminate DRM" pickets and handed out fliers as part of its "Defective by Design" campaign, to draw attention to the restrictions placed on digital music purchased from the iTunes Music Store.

Many greeted the spectacle with the sort of disdain normally reserved for fans at a "Star Trek" convention. But even if the tiny uprising seemed easy to dismiss, it's harder to ignore the increasing calls for interoperability among digital music services and devices around the globe. Apple, as the digital entertainment industry's reigning champ, gets much of the criticism. The momentum is particularly great in Europe. Shortly after the French government backed away from a measure that would have legally required Apple and other digital music providers to open their DRM systems to competitors, Norway attacked. The country's Consumer Ombudsman and Consumer Council say that Apple's practice of limiting music purchased on iTunes to just iPod devices is against Norwegian law as are the terms of iTunes' end-user licensing agreement. Regulations there have given Apple until June 21 to revise its policies or face fines. Fellow Scandinavian governments of Denmark and Sweden are reportedly considering similar actions.

Meanwhile, U.S. research firm Suppli issued a report this month claiming DRM is actually hurting the music industry; record labels insist that DRM is necessary to protect music from piracy. But the lack of interoperability among competing proprietary systems limits how legally acquired music can be used and at such reduces its value, explains Mark Kirstein, VP of multimedia content and services for Suppli. "There really is no good DRM out there right now," Kirstein says. "It elicits a lot of negative reaction, which is significant because it enables piracy to continue longer and prevents the legitimate business models from becoming viable."

It also drives people into yellow toxic waste suits to spend their weekends picketing Apple stores. Keeping in mind the geek fringe was the first to adopt digital music and the iPod, it may not be a stretch for the backlash against both to begin here as well.

"The only thing that forces Apple to change their policy is the consumer reaction once they figure out they bought $1,000 of music that's going to disappear unless they get another iPod," Kirstein says. "If you've built a reputation based on the perception that you're cool and hip and a consumer-friendly brand, tarnishing that, it can be very damaging."
Oh what a night
CURB RECORDS
CONGRATULATES
THE FOUR SEASONS
ON 3 TONY AWARDS
INCLUDING
BEST MUSICAL
(THE JERSEY BOYS)
OUR 33 YEAR HISTORY TOGETHER
Blu-ray Makes Market Debut

Next-Generation DVD Format Battle Keeps Industries Divided

The next-generation DVD format war limps on in the coming weeks as Blu-ray—one of two formats vying to become the high-definition standard—officially launches its first player and titles.

The launch was previously pegged for May 23 but pushed to late June so studios and hardware companies could better coordinate a kickoff. The first wave of titles will arrive June 20 from Sony Pictures/MGM Home Entertainment, with more following in the coming weeks from Sony and Lions-gate. But two of the three Blu-ray players scheduled to hit stores for the launch have, in the past week, been delayed. Sony pushed its launch from June 30 to Aug. 15 and Pioneer from June 25 to September. A Samsung unit will be the sole player to market on June 25.

"It's a flagship piece, and we want to make sure it works perfectly," says Russell Johnston, senior VP of marketing and product planning for Pioneer Electronics (USA), when asked about the delay. He hints that the hardware was not performing as expected. Blu-ray's competing format, HD DVD, enjoyed a similarly overwhelming launch when a small number of titles and players from Toshiba were first to market in April.

"Regular consumers aren't paying much attention to this," says Laura Behrens, an analyst at Gartner Research. "It's too confusing at this point, but HD DVD is doing well with early adopters."

"Both camps are not making a big deal out of it," she would have expected them to make," Forrester Research analyst Ted Schadler says.

"It doesn't seem to have been really well-executed in the initial rollout," Newbury Comics DVD buyer Larry Mansdorf says. "Having these competing formats is difficult for retailers and consumers alike."

The Consumer Electronics Assn. estimated in December that Blu-ray and HD DVD players will generate $480 million in sales in 2006, surpassing $1 billion in 2008. But the CEA says it is revamping those figures because of delays, with new estimates expected in July.

While Blu-ray has not proved it can get to market yet, the format has the advantage of being backed by more studios, more hardware companies and the best-selling gaming console—Sony's PlayStation.

"Having so many studios aligned with our format, it's going to be powerful to have so many titles," Johnston says.

Of the six major studios, Universal is the only one backing HD exclusively. Paramount and Warner Home Video are backing HD DVD and Blu-ray, and 20th Century Fox, Buena Vista/Disney and Sony are backing Blu-ray exclusively. Additionally, Lionsgate is backing Blu-ray, and New Line Cinema is backing both.

The music business is beginning to choose sides as well. Sony BMG is backing Blu-ray, and has scheduled "Rod Stewart, Live at Royal Albert Hall" and "John Legend, Live at the House of Blues" for release on the format this summer. Universal Music Group is backing both formats, but no titles are scheduled for release, and EMI and Warner Music Group have yet to decide.

Next-generation DVD is coming at an important time for the music business. According to year-end shipment numbers the RIAA released earlier this year, music DVDs were down in 2005—the first decline since tracking began in 1998. The category posted increases of approximately 50% in 2003 and 2004 but slipped 3.8% in 2005, to $539.8 million in shipments. The overall DVD market is showing the same trend, thanks to consumer collection saturation levels and other consumer options, according to NPD Group analyst Russ Crupnick. While it's too early to project a winner in the format war, an unintentional beneficiary may already be emerging—the gaming industry.

By bundling Blu-ray drives with the upcoming game consoles for PlayStation and making the new Xbox ready for an outward drive, the consumer view of gaming products is shifting in a significant way.

"Increasingly consumers think about their gaming console as a DVD player," CEA director of industry analyst Sean Wargo says. "For the previous generations—Xbox and PS2—it was something that was nice to have. Now it's become a required feature that it will play DVDs. Consumers now look at this as a multifunctioned device and not just for games anymore."

HOMEFRONT

360 DEGREES OF BILLBOARD

BILLBOARD RADIO MONITOR, MUSICRYPT ANNOUNCE eNOTE

Digital music distributor Musicrypt and Billboard Monitor have unveiled a new electronic music promotional tool dubbed "eNote." The product combines secure digital song delivery with a digital advertisement that can include flash or video content, photos and album graphics and other promotional information for radio programmers and press outlets throughout North America.

Based in Toronto, Musicrypt digitally delivers music from record companies to radio stations in the United States and Canada through its Digital Music Distribution Service. In December 2004, Musicrypt entered an exclusive partnership with Billboard Radio Monitor to market and promote DMDS in America. C.Ear Channel Radio and XM Satellite Radio have endorsed the service.

"eNote answers the desires of big and small record labels everywhere," says John Killcullen, president/publisher of Billboard and Billboard Radio Monitor. "Delivering the whole package to include the artist, images, videos and marketing collateral will lay the foundation for the next generation of music delivery."

"With the launch of our eNote product, we are able to significantly enhance the promotional opportunity for our clients using our patented DMDS to deliver their music," says Chris Montgomery, executive VP of marketing and product management for Musicrypt. "We have already seen revenue from our Canadian label partners, and they are very enthusiastic. . . . Our long-term relationship with Billboard continually strengthens as we both aim to deliver the best marketing support for our label partners."

Musicrypt will market eNote independently in Canada.

RINGSTONES GO GOLD, PLATINUM

The RIAA, CTIA—The Wireless Assn. and Billboard heralded the coming-of-age of master ringtones as the cornerstone of the mobile music industry, introducing a gold and platinum certification program for the format.

At a June 14 New York press conference hosted by Billboard, the RIAA unveiled the details of the new award categories to recognize the sales of master ringtone recordings. Much like the gold and platinum record awards, labels may now request certification for their ringtone sales.

Labels will have to provide the RIAA with sales data provided by wireless carriers to certify their request, which the RIAA will have audited by an independent third party.

Artists receiving the inaugural gold and platinum master ringtone awards are Dem Franchize Boyz, Bow Wow, Bubba Sparxxx and Rick Ross.

"It is hard to believe, given the magnitude of the industry's success, that four short years ago nobody was talking about gold and platinum sales levels for simple ringtones, never mind sales levels such as those for master ringtone sales," CTIA president/CEO Steve Largent said at the unveiling. "In fact, four years ago no one was even offering master ringtones, demonstrating just how dynamic the marketplace has been."

Billboard executive editor/associate publisher Tamara Conniff also announced that Billboard's master ringtone chart would launch this summer.
LEGISLATION LANDMARK
Could A Bill That Just Cleared Subcommittee Cure All Your Licensing Woes?

After more than two years of wrestling on Capitol Hill, major record companies, music publishers and digital media companies have come together to support a bill that streamlines—and forever changes—the way recorded compositions are licensed for digital distribution.

“All the major players have agreed on a proposal that no one thought was possible,” says David Israelite, CEO/president of the National Music Publishers’ Assn. (NMPA). The group hammered out the new licensing framework with the Digital Media Assn. (DMA), with the RIAA negotiating in some essential adjustments for labels. Radio and satellite broadcasters, consumer electronics groups and the so-called “copyright left” groups publicly oppose the bill.

The Section 115 Reform Act of 2006 was introduced and passed unanimously in the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property on June 8. Subcommittee leaders Lamar Smith, R, Texas, and Howard Berman, D-Calif., introduced the bill.

The new blanket-licensing system under the bill offers administrative simplicity, the freedom to innovate and legal certainty for digital companies, DMA executive director Jonathan Potter says. Currently, digital services or record companies must secure a compulsory license for each composition for digital phone-record deliveries (DPDs) through the Harry Fox Agency (HFA), directly from publishers or through the Copyright Office by following a myriad of procedures. Licenses for hybrid offerings—those physical formats that have a digital element like locked-content CDs and kiosks—must be individually secured from publishers or an agent acting on their behalf.

Under the bill, digital music services can go to a limited number of designated agents to secure a single blanket license to reproduce and distribute compositions that are subject to a compulsory license (i.e., non-dramatic compositions previously recorded and released in the United States).

The bill sets up a general designated agent (GDA), expected to be HFA, to grant the licenses for all compositions. The Copyright Office could certify other agents if they represent the production and distribution rights for at least 15% of all published compositions. Reportedly, the only additional companies that currently qualify under this standard are BMI, ASCAP, SESAC and Sony/ATV. The new framework would allow these companies to sign up in bulk as a single entity to deal with all composers for their catalog of compositions.

The new blanket licensing system but also requires the GDA to set up a list of agents that want to license compositions under the new system. Each company would then be able to choose the digital music service, such as Apple or Amazon, that would do the licensing for them.

The GDAs would be paid by the digital music services, but they would then be able to distribute the money to the rights holders. The GDAs would then be responsible for future payments from the digital music services, meaning that the rights holders would not have to do the work of collecting payments from the digital music services.

The bill is expected to pass the House and be considered by the Senate later this year. If it becomes law, it would take effect on January 1, 2007.

TOURING
Brown Plays Lead On Summer’s Largest Urban Tour
Lil’ Wayne, Ne-Yo, Dem Franchise Boyz And Juelz Santana Join Him On Bill

In a summer once again lacking in urban firepower, the Chris Brown Up Close & Personal tour is shaping up as the season’s biggest trek for the genre.

Lil’ Wayne, Ne-Yo, Dem Franchise Boyz and Juelz Santana are joining Brown for the 30-city tour, which begins Aug. 11 at the Verizon Wireless Amphitheatre near Indianapolis. Producers are also assembling acts for a pre-show concert stage.

“It’s the only tour of its kind going out this summer that will integrate rap and R&B and will be for the kids,” says Dennis Ashley, the agent responsible for Brown at Creative Artists Agency.

The festival-style tour will be promoted by Live Nation under Alt Haymon’s urban music division. Tickets are priced in the $30-$40 range reserved. The tour is designed to appeal primarily to women but lawn seating will be opened up if sales warrant.

“It’s gotta be a lot of screaming girls there, a lot of fans in general,” Brown says of the upcoming tour. “It’s gotta be a great all-around show that everybody, including myself, can have fun with.”

Brown has been a fast-rising phenomenon, with his self-titled 2005 debut releasing entering the Billboard 200 chart at No. 2 last November and reaching platinum in six weeks.

The spring tour played colleges, theaters and large clubs like the Electric Factory in Philadelphia and House of Blues clubs in Atlantic City, N.J., Chicago, Cleveland and North Myrtle Beach, S.C. The 13 shows on the spring tour reported to Billboard Boxscore grossed $457,550 and drew 18,933.

Despite Brown’s short history, Ashley believes the teen is ready to headline amphitheaters. “That’s why we packaged the show the way we did,” Ashley says. “We put him on a multiaact, formatted show where he can be successful.”

For an artist so early in his career, Brown is spending a lot of time on the road, something not many urban acts are known for. “Live performance is definitely one of his focuses,” says Brown’s manager Tina Davis. “He’s an incredible live performer. You really get a chance to see vocally what he can do, as well as his dancing and showmanship and everything creatively that goes along with it.”

Brown seems to have taken well to the road. “I love it. I cant even complain about it, that’s the main thing I love to do,” he tells Billboard via phone while “chillin’” prior to a one-off performance in Bermuda. “The [spring] tour was incredible, just bananas.”

Davis says Live Nation approached her about promoting Brown’s tour. “Chris and I put it together,” she says. “I told them who I wanted, and what we needed to pay them.”

Live performance will “definitely” continue to be a focus in Brown’s career, Davis says.

“We plan to make sure that Chris always raises the bar for himself and the industry and continues to try to reinvent himself,” she says. “I want everybody to see him become a full man from a young man as well as a great entertainer. He only strives to be as good as Michael Jackson and the greats before him.”

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H&M Dresses Up Madonna For Tour, Ads
Fashion Retailer Taps Artist For Campaign

A partnership between Madonna and global fashion retailer H&M may, initially, cause some to scratch their heads. For many, Madonna has more in common with Versace than H&M’s inexpensive, yet fashionable, clothing.

But at the wildly busy intersection of music and fashion, Swedish brand H&M has signed on to supply Madonna and her entire touring company (band, stage crew, dancers) with offstage wardrobes during the artist’s already-in-progress Confessions Tour. (Madonna’s onstage drag for the trek is designed by Jean-Paul Gaultier.)

Madonna and some members of her entourage will appear in a H&M ad campaign that launches in August. At the same time, the retailer will begin selling a specially designed track suit that it created for the superstar artist. H&M stores will also sell her latest CD, “Confessions on a Dance Floor.”

In the Confessions Tour program, Madonna thanks H&M via a full-page ad. Still scratching your head? Remember, both brands—Madonna and H&M, which has more than 1,200 stores in 22 countries—revel in diversity and fashion freedom. Both are also constantly changing up their sartorial look.

And lest we forget, Madonna was featured in a Gap ad campaign three years ago. Of course, she’s also appeared in Versace campaigns.

It should be remembered that H&M markets its affordable fashions to all consumers, including high-end fashionistas. Two years ago, the brand tapped Karl Lagerfeld to design a one-off collection for its fall line. It did the same last year with Stella McCartney. This year, Dutch designer Viktor & Rolf will do the fall 2006 honors.

“H&M is all about mixing and matching styles,” the company’s director of communications Lisa Sandberg says. “That’s where today’s consumers are going. It’s about creating a self-style.” For Madonna, that could mean pairing H&M jeans with a Versace T-shirt.

According to Sandberg, it was a mutual friend—an English advertising film producer—who made the initial contact between Madonna and H&M. “Both sides were keen on making this happen.” And so it has.

JAVA WITH A KISS: Do we really need a Kiss-branded coffeeshop? That’s right, Kiss as in “Rock and Roll All Nite.” “Betch” and “I Was Made for Lovin’ You.” Through a deal brokered by the band’s exclusive merchandising company, Signatures Network, the Kiss Coffeeshop opens June 27 in Myrtle Beach, S.C.

Kiss bandmates Gene Simmons and Paul Stanley will be on hand to cut the opening day ribbon. A scheduled performance by tribute band Kiss Army will surely raise the entertainment bar, while a Kiss-infused fireworks display should offer more than enough “oooh” and “ahh” opportunities. Or not.

Brian Galvin, who owns the licensed coffeeshop, is confident the cafe will become a major tourist attraction.

ROAD TRIP: Bon Jovi is once again doing its bit for New Jersey. The band’s “Who Says You Can’t Go Home” is heard loud and clear in TV commercials for the New Jersey Office of Travel & Tourism. The spots are airing in New York, Pennsylvania, Maryland, Connecticut and Washington, D.C.

Bon Jovi was impressed enough about the job to commission a special collection of women’s undergarments, which will be sold in H&M stores. The collection will be unveiled in August.

At last!

We love celebrating Brian Wilson’s birthday (June 20) because it means summer is here! OK, a day later. Beach Boys, Jan & Dean, Dick Dale, Palisades Park, reggae, “Tell Me,” “Like a Rolling Stone,” “Sgt. Pepper,” Annette and Frankie, hot dogs and French fries, “Under the Boardwalk,” “Up on the Roof,” hot rods, surfboards, beach babes and sex, sex, sex!

Yeah, baby!

Speaking of Pepperland, this summer’s hottest attraction will be the Cirque du Soleil Beelzebub show at the Mirage in Las Vegas. It’s called “Love,” and rumor has it, it includes 130 Beatles songs and some radically reinterpreted and some never heard before.

The last time we saw Apple exec Neil Aspinall, he was genuinely enthusiastic about it and extremely impressed by the job Sir George Martin and his son Giles were doing with the music. He had a glimmer in his eye, and I could tell he was tickled by the fact that Martin could still surprise him after a lifelong friendship.

Primal Scream grabs the CSWTV spot with “Country Girl” joining Joan Jett and Cheap Trick in the cool-comeback-even-though-we-never-left department. Through the years, Bobby Gillespie has traveled, shall we say, a rather Catholic music landscape—all right, schizophrenic might be more accurate. Alternative to rock to dance to whatever. “Riot City Blues” shows a return to the rock form of “Give Out But Don’t Give Up” and “Rocks.”

Maybe after helping start the entire alternative scene—from the Verve to Coldplay to Franz Ferdinand to Arcade Fire to the Yeah Yeah Yeahs—Gillespie feels the only true alternative left is garage rock! Welcome home, brother! Happy beach blanket bingo, baby!

COOLEST GARAGE SONGS

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COOLEST GARAGE ALBUMS

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<td>RIOT CITY BLUES</td>
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courage (kûrj)n.  
The state or quality of mind or spirit that enables one to face danger, fear, or vicissitudes with self-possession, confidence, and resolution; bravery.

congratulations number 1

The Village
villagerecorder.com

recording music. recording history.

www.americanradiohistory.com
GOLDSMITH IS MITS MAN

Veteran British live music impresario Harvey Goldsmith will be honored with the U.K. record industry’s “man of the year” award in October.

Goldsmith, whose producing credits include the Live Aid and Live 8 music events in 1985 and 2005, will receive the 2006 Music Industry Trusts’ Award (MITS) Oct. 30 at London’s Grosvenor House Hotel.

During his 40-year career, Goldsmith has worked with some of the world’s biggest acts, including the Rolling Stones, the Who, Bob Dylan, Bruce Springsteen, Elton John, Luciano Pavarotti and Barbra Streisand.

The annual MITS honor is chosen by the industry panel. The event raises funds for two main charities: Nordoff-Robbins Music Therapy, which uses music to support and care for adults and children, plus the BRIT Trust, which includes the United Kingdom’s BRIT School for Performing Arts and Technology.

—Juliana Koranteng

INGLENO EDGE FUNDING

U.K.-based label independent has obtained funding from venture capital fund Ingenious Music VCT to bankroll the second album by British singer/songwriter Martina Topley-Bird. The album is scheduled for release early next year, and will be produced by U.S. producer/DJ Danger Mouse.

Details of the funding were not disclosed. According to an Ingenious statement, this is “the first in what is expected to be a number of deals that we will do with the company, and Ingenious would provide a "multimillion-pound sum" to support the label’s new and established artists.

During the past two years, Ingenious has raised more than £41 million ($75.6 million) through two venture capital funds to invest in specific music projects. In January, Ingenious announced its first artist investment: funding alternative rock act the Heights’ forthcoming debut album in a joint venture with U.K.-based venue operator/label Channellely Group (Billboard, Jan. 18).

—Juliana Koranteng

QUEEN HONORS AUSSIES

Australian music industry veterans Michael Gudinski and Olivia Newton-John were recognized in the Queen Elizabeth II Board of Governors’ inaugural awards ceremony last month.

The awards recognize special achievements by a Commonwealth country’s citizens. Among the 76 Australian awards, singer Newton-John was made an Officer of the Order of Australia for services to entertainment, cancer research and the environment.

Mushroom Group founder/chairman Gudinski was made a Member of the Order of Australia for promoting the Australian music industry and advocating young people’s entry into the business.

—Christie Elizer

NEW TERM FOR BOURDONCEAU

Stephan Bourdonneau has been re-elected president of French independent labels body UPIFI for a second two-year term. Bourdonneau is president of Wagram Music and a board member of European indie’s body impala. He was first elected to the UPIFI post in 2004.

Bourdonneau was re-elected at the French independent association’s annual general meeting June 6 in Paris. He says that under his presidency, UPIFI will focus on “allowing digital reproduction and distribution to be monetized” and on lobbying for such initiatives as the French government’s tax credit scheme that was proposed in January and which will allow labels to offset part of their recording costs.

—Aymier Pichelin

CHICKS ON SPEED

Chicks on Speed, the Berlin-based indie foursome, is no stranger to weird. They have bolted out their brand of electro punk wearing costumes made out of gaffer tape and newspapers. They embrace an amorphous creature made of a half-dozen (or so) breasts on videoscreens while they perform and in their own publications. They once sold a promo poster that pictured nothing but wet pubic hair.

But even by Chicks on Speed’s standards, things got pretty weird at the June 10 Oxigena music festival in Spain, when they were physically dragged offstage. Depending on whose story you believe, the group either showed up late and were no longer welcome to play, or they were removed by promoters in an attempt to trigger insurance payments to recoup losses from the poorly attended event.

Oxigena was the first concert organized by Ortiz Padillo Promoters. That company’s Manolo Padillo says Oxigena sold 1,200 tickets although he had anticipated more than 2,000.

According to the Oxigena Web site, the Chicks were scheduled to go onstage at 12:45 a.m. on June 11. According to the band’s Melissa Logan and the band’s manager, Adi Nachman, all correspondence from the festival promoters said that Chicks on Speed were scheduled to play at 1:30 that morning. “We have the documentation to prove that, and we have all the e-mails from the promoters,” Nachman says.

“There was a serious misunderstanding over the times that were given to the bands, including several local outfits,” says Eduardo Mateo, booking director for Decoder Muzique, the company that Ortiz Padillo Promoters recruited to book non-Spanish acts for the festival. Mateo also booked Lydia’s and French electronic act Black Strobe for Oxigena. “Chicks on Speed arrived late, but this happens in all festivals,” Mateo says.

Padillo insists the band arrived a half-hour late. “We explained we have a timetable that must be adhered to,” Padillo says, noting that Oxigena’s French electronic act Black Strobe had to play afterwards. “If we went over time, we could be fined,” Padillo says. “They were intransigent, and I began to think the whole thing was some kind of publicity sham ... it was clear no friendly agreement would be reached, so we told them they could not play.”

Sometime around 1:30 a.m., Chicks on Speed took the stage anyway.

Logan says Mateo and Padillo then approached the band in front of the crowd. “They said to us, ‘Please come onstage, please don’t play,’” she recalls. “We turned our backs and said, ‘No, we’re playing. We came all this way to play, and we have e-mails proving our stage time.’”

Chicks on Speed’s Alex Murray-Leslie remembers seeing an imposing figure “dressed in red” barking orders to the promoters. Logan says, “They called him ‘the insurance guy.’ That’s all we know.”

After about two minutes of performance, power was cut to the stage. Security was then sent to create a barrier between the stage and the increasing irate audience. Chicks on Speed began singing a cappella.

“They ran onto the stage, and began telling the audience that we would not let them play,” Padillo says. “They were trying to get the audience to turn against the promoters and organizers.”

Padillo adds that, despite being repeatedly asked to vacate the stage for the next act, Chicks on Speed refused to go. “I felt terrible,” he says, “this should have been one of the big moments of my life with my favorite group. Everything was ruined. We had to hustle them off — without using violence.”

Padillo may define “violence” differently than some. A clip now circulating on the video-sharing site YouTube shows a tangle of people wrestling onstage, including what appears to be a security guard and the band.

“I was trying to hold on to the monitor,” Logan says. “Eventually, I was just pulled down the ramp and put down on the ground. Then the guy just left me there, and I tried to go help the rest of the band, but they blocked the way. Then they pushed [Murray-Leslie] off the ramp.”

Manager Nachman says Murray-Leslie lost feeling in his shoulder for about three days. She adds that much of the band’s equipment was destroyed in the fracas, and notes that the band’s photographer had her digital camera stolen. Nachman says the band will take legal action against Ortiz Padillo to recover medical fees and the costs of broken equipment.

Logan says she was told that Ortiz Padillo Promoters could collect insurance on the poorly attended festival if one of its headliners did not perform.

The band’s booking agent is Chris Hearns at London’s Primary Talent. As well as Chicks on Speed, Hearns also has Island Records U.K. signing Lydia’s on the Oxigena bill. Ladyptron played its set earlier that night and has been paid in full, Hearns says.

“We always recommend our acts to have a 50% deposit paid a month upfront,” Hearns notes, “and most are happy for us to collect the full fee for them. But the Chicks like to work differently; they like to collect the payment in full themselves.”

Hearns says his company is working with Decoder to get the band paid in full for the show. “It’s simply unacceptable for an act to be treated like this,” he says.

Padillo insists the band will not be paid due to breach of contract and says he will not pay it even if a court case ensues. Every other band on the bill was “very, very professional,” Padillo claims.

Mateo says he, too, has contacted lawyers to see whether a case can be made against Ortiz Padillo to pay Chicks on Speed its performance fee.

Mateo puts the incident down to the promoters’ inexperience. “These were third division people trying to play in the first division,” he says.

“The organization was chaotic; they became nervous, but I do not understand why they reacted so strongly to the girls late arrival.”

www.americanradiohistory.com
Band Members Fight Over Naming Rights

Grupo Montez De Durango’s Singer, Leader In Legal Dispute

José Luis Terrazas and Alfredo Ramírez were more than just business acquaintances. As the long-recognized leader and lead singer, respectively, of Grupo Montez de Durango, they helmed the most popular group within the durangoense movement, the regional Mexican subgenre that has dominated Billboard’s Latin sales charts since 2003.

“I trusted him like a father,” Ramírez says of Terrazas. “Imagine, 10 years working together,” Terrazas says sadly.

Now, several million albums later, Terrazas and Ramírez are embroiled in a bitter legal dispute over ownership and rights to the valuable Grupo Montez de Durango name.

The case, scheduled for trial in September, casts a dubious spotlight on the handshake mentality that still permeates much of Latin music, regional Mexican in particular.

“Whenever you have a group where the singer isn’t the owner, you have issues,” says Dasa CEO Domingo Chávez, who has seen dozens of name fights during his 30 years in the business. “The problem is, this is a successful group. It’s the No. 1 group. I hope they don’t end up being too damaged, either economically or morally.”

Terrazas and Ramírez remain on the same label, Dasa, with Terrazas recording as Grupo Montez de Durango.

The band, via a succession of chart-topping albums and singles, popularized a kind of techno-banda, danceable music known as musica durangoense and spearheaded a movement that catapulted literally dozens of groups.

Although the public did not know it, court documents indicate that as early as 2004, ownership of the group’s name had become an issue.

But things unraveled only last fall, when Ramírez, along with the band’s manager Martín Fabián, parted ways with Terrazas.

On Nov. 2, 2005, Ramírez filed a complaint alleging false designation, fraud and breach of fiduciary duty.

Terrazas countersued for trademark infringement and unjust enrichment, among other allegations.

According to court filings from Ramírez and bass player Ismael Mijares, it was Mijares who came up with the idea to form a band while in Durango, Mexico, and discussed it with Ramírez. Later in Chicago, Terrazas was persuaded to join.

Ramírez thought up the idea of emphasizing the tuba, saxophone and flute through a synthesizer, the filing claims. The other two each suggested sounds, ultimately creating their unique durangoense style.

Terrazas court documents tell a different tale: that he created the group; selected the members; produced, financed and selected the songs; created the name; and landed a record deal. He claims that the members signed agreements to perform exclusively for him. He registered the trade-mark as the owner in the United States, while Ramírez and others in the group claim that Terrazas said he would register it for the partnership.

The battle spilled into the media, with the relationship souring so badly that Terrazas filed suit in Mexico, resulting in two months of jail time for Ramírez and several of his band members earlier this year, on charges of having benefited illegally from the Grupo Montez de Durango name.

Meanwhile, the public has had a hard time determining what is what.

Grupo Montez de Durango’s new album (with Terrazas) debuted at No. 1 on Billboard’s Top Latin Albums chart last month. Ramírez’s album, a compilation titled “Unidos,” came out two months ago and peaked at No. 11 on the Top Latin Albums last.

To the chagrin of concert promoters, both Ramírez and Terrazas are touring as Grupo Montez de Durango, with a court denying preliminary injunctions from both of them barring the other from using the band’s name.

Both parties say they will assemble new groups if the court rules against them.

“This time, I’ll register the name everywhere so there is no confusion,” Terrazas says. “Unfortunately, there isn’t an encyclopeda to guide you through things like this.”

Additional reporting by Susan Butler.
Michael Plans Live Euro Trek
First Extensive Tour In 15 Years Kicks Off Sept. 23 In Barcelona;

Promoters were correct to put their faith in George Michael's first European tour in 15 years.

Since going on sale in April, Michael's 47-date 25 Live tour, which begins Sept. 23 in Barcelona, has moved close to 600,000 tickets, catching even Michael's handlers somewhat by surprise.

Michael's manager Michael Lippman calls the demand "over the top. It was beyond our expectations in terms of speed, but I never doubted we'd sell the tickets." The tour celebrates Michael's 25-year career.

Michael has never been known for extensive concert treks, having last toured in 1991 in support of his "Cover to Cover" album. "He did tour with Wham!, and he did tour on the 'Faith' album," Lippman says. "But there were only about 40 dates in America."

But 15 years is a long absence from the live market for any artist. Lippman says a series of personal and professional setbacks—many of them well documented in the press, including suing Sony in 1993—kept Michael off the road.

"He just became a bit reclusive, not really wanting to go out and engage the public," Lippman says. "Now he's fit and ready to go and he wants to go out and play his music for people and interact with people."

Apparently, there was considerable pent-up demand to see Michael live, "I never take anything for granted—it's dangerous to do so in this business," says tour producer Barrie Marshall of Marshall Arts. "However, people have been asking me every year for at least the last 10 years, 'When is George going to play dates?'"

The tour will wrap with a series of U.K. dates, including MEN Arena in Manchester (Nov. 17-18), SECC Arena in Glasgow (Nov. 22), Earl's Court in London (Nov. 25-26, 28), NEC Arena in Birmingham (Dec. 2-3), and a four-night stand at the newly refurbished Wembley Arena in London (Dec. 11-12, 14-15). In the United Kingdom, tickets are priced between £40 and £100. (£74-5184).

Marshall, who will promote all the U.K. dates exclusively and work with local promoters in the various European countries, is particularly enthused about the run. "George has appeared from time to time in major superb. When you have a voice that is this good, you can only have the best."

Lippman says the set list will be a career retrospective, including hits from Wham! and Michael's solo career. "We've got a band, we've got a crew, we've got a set being built and designed, we're way

'We're all going to wear T-shirts saying, 'Let's make sure George has a good time.'

—MICHAEL LIPPMAN, MICHAEL'S MANAGER

charity concerts where I have always been reminded of just how brilliant a singer and performer he is," Marshall says. "He is a perfectionist in everything he does [so] I know that the musicians and singers will be ahead of the game," Lippman says. "We're all ready to go and can't wait for these dates to begin."

With overwhelming success of Europe, is there any chance Michael will test the waters in the United States? "I am very optimistic that we will," Lippman says. "Let's get up and running. We're all going to wear T-shirts saying, 'Let's make sure George has a good time.' I can't imagine it won't come to America."

On The Road

Shooter Guns
For Widespread Appeal
Younger Jennings’ Sound Embraced By Country, Rock Fans

Just as his late father, Waylon Jennings, had enough of a cool factor to play Lollapalooza, Shooter Jennings can do country festivals one night and open for Alice in Chains the next.

The younger Jennings, whose latest record is "Electric Rodeo," can do country festivals one night and open for Alice in Chains the next. Jennings' current band is a hard-touring unit, even more so than his previous band, the hard rock outfit Starry. "Starry toured a lot, but not nearly as much as we do now because we just didn't have the work," he says. "Starry played at 100 dates per year, Jennings says, whereas now he books about 250 gigs annually.

"Touring has been a big part of our focus since day one," says Marc Dottore, Jennings' manager. "And it's been great to build. We can do well in Dallas or Chicago or the West or New York. It seems to work everywhere."

Jennings does not want to leave any stone unturned. "It's like we're covering all of our bases, and it's important that we do that," he says. "All three bases: Southern rock, rock and country; let's do it."

So even, Jennings says he does not tailor his set list to his audience. "I'm not a big believer in doing that, because I don't want to lead the audience into believing we're something we're not," he says. "With Alice in Chains, even though we did play all of our rocker stuff, I definitely made sure we had some real country in there so
that people could understand the whole spectrum of what we do.

As the rooms get bigger, Jennings is breaking on the road, as opposed to on the radio. "Well, that's the only option we've got right now," he says with a laugh. "Playing live is the best thing about us and the thing we love to do the most. But I love cuttin' records and making music that's my own, so I'll always have a big love affair with going in the studio and making music."

Dottore is gratified that Jennings is getting press attention for his live shows. "I have waited a long time to find a guy that has that kind of edge and it's still based around great songs," Dottore says. "So much of what we feel is important has to do with being on the road. It's old school as hell, but we love doing it this way."

Jennings is booked by James Yelich at Monterey Peninsula Artists/Paradigm, with key input from Brandon Mauldin, who works with Dottore. "Brandon worked with Bonepony for years and really knew the rock club scene out on the road," Dottore says. "Brandon is why we were able to get out and tour early, because he worked his club contacts so well. He's brought some good young indie promoters to the table that would otherwise fly under the radar of MPA."

Jennings' road manager is veteran production guru Stephen T. Gudis, whose résumé includes stints as production manager at Starwood Amphitheatre in Nashville and a few Farm Aids.
Country-Soul (Identical) Duo Gets Spotlight

A
fter receiving second
billing on Jenny Lewis’
solo debut “Rabbit Fur
Coat,” the Watson
Twins are stepping out of
the shadow of the Bilo Kiley
singer
and have found a welcoming
partner in indie retail.

Chandra and Leigh Watson’s
debut EP, “Southern Manners,
” gracefully explores the kind
of country-soul that the Twins
helped bring to “Rabbit Fur
Coat,” a sleeper hit on indie
Team Love that has sold more
than 71,000 copies in the
United States, according to
Nielsen SoundScan. “Southern
Manners” is available exclusively at
indie retail via Junketboy, the
distribution arm of the Coalition
of Independent Music Stores.

The Watson Twins hope to
record a full-length in the
next year, and are shopping for tour-
ning partners for this fall. They’re
not exactly eager, however, to
sign with a label, and for now,
would prefer to stay indie.

“Maybe we shouldn’t say
this,” Chandra Watson says, “but
we don’t really want to be on a
major. I just think for our sound,
we’re better suited for an indie.

For now at least, Junketboy has
taken the pressure off finding
a label for the Watson Twins.
As the duo spent more
time on the road with Lewis—
with whom the act will con-
tinue to tour this summer—demand became too
big for the act to handle on
its own. Now managed by Lisa
Klipsc with Don’t Jump Man-
agement, the Watson Twins for
much of the past year leaned
on their mom in Louisville, Ky.,
to handle bookkeeping for the
EP.

“She’s so organized, way
more organized than I could be,”
Leigh Watson says. “She’ll show
me this spreadsheet on all the
CDs that have been out and how
many we’ve sold.”

To date, the album has sold a
little more than 1,000 copies, but
it just hit indie stores this month.

The EP was recorded with Chandra’s
husband Rust Pollard (Se-
badoh), J. Soda (Wifey), Brian
Leharten (Beck) and Lewis. Once
the Watson Twins start work on
a full-length, they say they’ll start
to more deeply investigate the
label offerings that have been com-
ing their way.

IT’S OFFICIAL: After the
expected June 5 announce-
ment that Bill Hein would
replace Rick Williams as the head
of Caroline Distribution (Bill-
board, June 3), EMI vice chair-
man David Munns spoke to Bill-
board regarding the direc-
tion of the EMI-owned indie
distributor.

There were fewer
 specifics, but Munns spoke
generally on why he believes
Caroline needs a change.

“There have been a lot of
developments on the indie distri-
bution scene and the indie label
scene recently,” Munns says. “I
think we need to develop Car-
oline a bit more than we’ve been
doing. I’ve got some plans for it,
and we’ve got plans that will
show Caroline as unique, and
offering labels a well-rounded
seamless service.”

As has already been hinted,
extpect Caroline to put a greater
emphasis on marketing, as well
as pitch labels on worldwide
digital deals.

Munns notes that the
_topics of upstreaming—in which
an indie-label act is moved up
into the major-label system—is
one that Caroline will continue
to evaluate.

The distributor has a
 sort of incubator label in Ast-
 ralworks, and has long offered
labels the ability to move up to
EMI Music Marketing, if so
desired.

“Upstreaming is a word
everyone loves to use, but
there’s a question in what it
means,” Munns says. “It can
mean different things to dif-
f erent labels and different
artists and different distribu-
tors. It’s a complex sub-
ject. You need significant
flexibility in that area.”

Munns notes that Caroline
was working on models that rec-
ognized the fact that “independ-
ents get frightened because they
think the major is going to take
their artists.”

As for Hein’s plans, we got
the former Rykodisc head on his
second day on the job, and he
notes that he’s still in his “un-
boarding phase.”

“TODD MARTENS

Retail Track

ED CHRISTMAN echristman@billboard.com

Sizing Up NARM’s Merchandiser Nominees

Practically every time NARM
announces the finalists for its
merchandiser of the year, it
ignites controversy.

The controversy usually
 centers around which com-
panies are nominated, which
were omitted and/or the size
categories some companies are
placed into.

This year is no exception.

Take, for example, that
Paramount Home Video is a
finalist in the large-size distri-
bution category. While video
distributors have been nomi-
nated in the past, this marks
the first time one has become
a finalist. “Wouldn’t it be
funny if Paramount won?”

a head of a major music distri-
butor asked in a tone that made
it clear he didn’t think it would
be funny at all.

Still, as record stores
evolve into home entertainment
stores, why shouldn’t the major
music distributors be challenged
and compared to distributors in
other product categories?

Moving on, it’s interesting
to note that Fontana, the in-
dependent distribution arm of
Universal Music Group Dis-
tribution, was nominated in
the midsize music distributor
category after only one year
in existence. Some might
complain about how Fontana
lands its labels (Billboard,
June 17), but it’s clear that
the merchants think the new dis-
tributor is doing something
right.

Probably the most interest-
ing development in this year’s
list is the introduction of
iTunes to the fray. It becomes
the second Internet merchant
to be a finalist: Amazon was
a finalist in 2004 as well as this
year (for a full list of nomi-
nees, see billboard.biz).

But some question why
iTunes has been placed in
the midsize retailer of the year
category and not in the large-size
category. After all, last year it

At a Best Buy in-store
in Schaumburg, Ill., the
members of CHEAP TRICK
flank Best Buy regional
entertainment manager
MICKEY GENTILE. From
left are RICK NIELSEN,
TOM PETERSSON, Gentile,
BUN E. CARLOS and
ROBIN ZANDER.

was a top six or seven account,
depending on which supplier
you asked; this year it is a top
five account for some.

If that’s the case, some reta-
illers and label executives
wonder how it could be in
the midsize category.

There is no easy answer,
mainly because NARM refuses
to reveal the specific criteria it
uses in placing companies in
categories. But it’s not the
first time this has happened,
nor will it be the last.

It has to do with NARM’s
dues structure. The amount
that companies pay to be a
member depends on their an-
nual volume, which is calcu-
lated on a July-June year.

Also, NARM basically uses
the honor system and doesn’t
check on whatever annual vol-
ume is reported by a member
company. Volume determines the
three size categories.

In the past, there have been
instances where some member
companies have clearly been
mismatched because they
reported — how can I put this—a
volume that made you wonder
if the pants were on fire for who-
ever filled out the NARM appli-
cation at that company.

Clearly, iTunes is only re-
porting its volume, not
Apple’s in its membership,
which is entirely appropriate.

After all, year after year
some labels owned by the majors
are in the midsize category
based on their own specific
volume, not their parents.

Likewise, Fred Meyer is nomi-
nated in the midsize retail
category, Meyer, a 128-unit dis-
count department store chain,
is owned by the giant Kroger
company, which has around
2,200 stores. Clearly, Meyer
didn’t take into account its rev-
 enue base, which has to be in
the hundreds of millions, if not
billions, of dollars, when it filled

www.americanradiohistory.com
Syracuse University To Offer Music Biz 101

EMI's Marty Bandier Helps Alma Mater Establish Program

Music publishing may be the least understood branch of the industry. Even some of the most successful artists, songwriters, managers and lawyers don't have a firm grasp on how compositions earn revenue or how publishers collect royalties and handle business deals in a global market.

That may change for some future executives. Thanks to a personal financial gift from EMI Music Publishing chairman Marty Bandier, New York’s Syracuse University is launching a specialized undergraduate program so that aspiring executives can learn the business of music.

The Bandier Program for Music and the Entertainment Industries is a 128-credit program geared to nonperformers that will lead to a bachelor of science degree. The program joins courses offered by the university’s College of Visual and Performing Arts, S.I. Newhouse School of Public Communications, the Martin J. Whitman School of Management and the College of Arts and Sciences. It was designed with input from educators, prominent industry leaders and recent SU graduates.

Through a gift from EMI Music Publishing, the university is also establishing the EMI Center for Internship, Mentoring and Career Development on the SU campus. It will help students identify and coordinate internships in New York, London, Nashville, Los Angeles and elsewhere for academic credit.

The programs were announced earlier this month at a special event held at MTV’s “TRL” studio on Times Square. About 60 SU students joined music executives and university leaders to celebrate and participate in a Q&A session with Bandier, Alicia Keys, MTV president of program development John Sykes and Virgin Records president Jason Flom.

Bandier spoke humorously and passionately about music publishing and EMI’s alma mater. “What better thing could I do than to marry the affection, care and concern that I have for both of those to start this program?” he said.

Bandier believes that now more than ever, the industry needs qualified individuals. He wants this program to feed educated and ambitious minds into the music business.

Keys spoke about a music teacher who was the first woman she knew that wrote, played and sang music. She inspired Keys to express herself in that way. Keys said that she was also inspired by the block where she grew up as a child watching prostitutes.

ALICIA KEYS, left, and MARTY BANDIER were present at the announcement of Syracuse University’s new curriculum for students of the music business.

“The Bandier Program is just one of the many ways Syracuse University is working to meet the changing needs of the music business, and to prepare our students for the challenges that lie ahead,” said University President John Wildgoose.

“I remember saying to myself, ‘I will never let that be me.’ So I worked my ass off with that in mind, that I want something good for myself, and I’m not going to rest until I get that.”

Sykes compared today’s technology explosion to pre-MTV days when broadcasting executives ignored his ideas to start a music channel. “If we today forget that there’s a whole new wave of technology coming in, then we will go by the wayside and be roadkill like all the executives whose names I’ve forgotten who wouldn’t let me in the office in 1976.”

Flom urged the students who feel inexperienced not to discount the amount of knowledge they have gained simply by growing up with the Internet; tomorrow they will be teaching today’s executives.

The program will begin in the fall of 2007 with about 28 students, with a goal of growing to about 80 students by 2010. The amounts of the financial gifts were not disclosed.

SIGNINGS: EMI Music Publishing has expanded the territory of its publishing deal with singer/songwriter Nelly Furtado to include North America. It is now a global arrangement.

For her upcoming CD “Loose,” Furtado co-wrote all the songs, many with artist/producer Timbaland who co-produced the album. Coldplay’s Chris Martin also co-wrote one of the songs.

Furtado’s first single, “Promiscuous,” is No. 10 on The Billboard Hot 100 this issue. The album is scheduled for a June 20 release on Geffen Records. EMI says Furtado’s first two albums have sold 7 million copies combined.

In other news, Warner/Chappell Music expands its publishing agreement with Nickelback worldwide. The Canadian band’s Chad Kroeger, Mike Kroeger, Ryan Peake and Daniel Adair signed with W/C in 2000.
Labels Like Online Ad Boom

EMI Music Licenses Catalog To Free Download Site For Share Of Ad Revenue

Free, ad-supported digital music services have become the business model du jour for a music industry growing increasingly flexible in its licensing practices.

The most recent example is EMI Music’s agreement to provide its catalog to Qtrax—a peer-to-peer file-trading network that aims to let users download free music in return for viewing an advertisement in advance. Half the advertising revenue is then kicked back to the labels.

The service—which won’t go live until similar deals with the other three major music labels are finalized—follows similar ad-supported music offers from subscription services Napster and Rhapsody.

For the music industry, giving away free music in return for a share of advertising revenue is a cautious experiment to determine whether it can monetize free music without devaluing it in the process.

“It’s a natural evolution of two coinciding facts—music moving online and an increasing portion of advertising dollars moving online,” says Ken Parks, senior VP of strategy and business development at EMI Music. “It’s at that intersection that we’re trying to pursue experiments like these. There’s a lot of money flowing into the same space that our content is flowing, so we’re just trying to see where it’s all going to go.”

Online advertising spending is at an all-time high of about $12.5 billion, according to the Interactive Advertising Bureau, and is growing at a rate of about 30% per year. According to Brian Morrissey, senior interactive reporter for Adweek, more than 80% of the money is spent on the most trafficked sites—

_files can be played before the user must either buy the track or become a monthly subscriber.

Analysts largely have applauded such moves, even though there’s little indication yet that advertising revenue will have any significant impact on labels’ bottom lines. While digital sales rose to 6% of global music revenue last year, advertising revenue remains a drip on the music biz balance sheet.

“From a music label or publisher standpoint, the vast majority of revenue they’ve been generating digitally have come from digital track and album downloads and ringtones,” says Richard Greenfield, a media analyst with Pali Research. “But the more ways there are to monetize music it is just good for the business and can lead to growth in the industry.”

Exactly how much growth is not something anyone is willing to forecast yet. Labels are very interested, to be sure, but also stress that it is a very nascent business model that they are still trying to figure out fully. Hence the current spirit of experimentation.

“We’re looking at things like consumer acceptance, advertisers’ willingness to pay, what kinds of economic models are there,” EMI’s Parks says. “What are you looking for when you fly to the moon for the first time? You kind of have a general idea, but you don’t quite know until you get there.”

“There’s a lot of money flowing into the same space that our content is flowing, so we’re just trying to see where it’s all going to go.’

—KEN PARKS, EMI MUSIC

PEPSI’S PLUG-IN POSTERS

Pepsi has installed about 100 interactive posters in Toronto and Vancouver subways that allow passengers to plug in their headphones to hear 30-second song clips of select artists participating in the soda maker’s Pepsi Access online music promotion.

Listeners are prompted to buy a bottle of Pepsi and redeem the promotional code under the cap at its pepsiaccess.com Web site to download the full song for free. 

Retail ad agency, BBDO Canada, spearheaded the poster campaign, which has gained no small amount of attention among marketing and tech-oriented bloggers.

Now if they only streamed music via Bluetooth and incorporated mobile downloads.

—Antony Bruno

BITS & BRIEFS

BAND BY BOLT

Emerging social networking site Bolt Media is holding online auditions for what it calls a “collaborative band” via its Web service. Every week, Bolt will review original submissions from users contributing different instrumental elements. The winners of each round will be the band member for the selected instrument: drums, bass, vocals and guitar.

The Bolt Media team and band members from Three Days Grace judge the submissions each week. Auditions can be linked from existing MySpace and YouTube postings as well. The contest will run through June, and is sponsored by fast food chain Wendy’s.

AGENCY LAUNCHES LICENSING SITE

Rumblefish, an independent music marketing and licensing agency, will launch an online music licensing store June 19 that aggregates pre-cleared music for use in TV ads, films, videogames and podcasts.

The catalog will primarily toward Independent musicians. It was created in part as a promotional vehicle for unsigned artists seeking exposure.

Licensing costs for the service vary from $5 per song for a podcast license to more than $5,000 for TV commercials. Users may browse and fully sample all songs in the database and download the licensed files in multiple formats, with or without digital rights management.

MORE RINGTONE SITES

The mobile music hype machine shows no signs of slowing, as evidenced by the addition of another two direct-to-consumer wireless content Web sites focusing on ringtones.

Mixter, formerly 3GUpload, is taking a decidedly indie-music approach by allowing unsigned acts to upload their own ringtones to the site, which Mixter then provides to its 4 million-strong member base. It also includes a music recommendation engine and a create-your-own ringtone feature.

UrbanWorldWireless has launched a similar initiative, focused on hip-hop. Ringtones are organized into categories such as Dirty South and West Coast, both featuring top-name DJs, as well as emerging, unsigned artists and producers.

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At Bay 7, the Los Angeles recording studio producer Howard Benson calls home, there are parking spaces reserved for Spinal Tap’s David St. Hubbins and Nigel Tufnel. While Benson can’t include Tap on his résumé, plenty of rock acts have called on Benson in his 20-plus year career.

Trained as an aerospace engineer, Benson’s producing breakthrough came with Los Angeles hardcore band T.S.O.L. in the late ‘80s. “I was able to [take] this band that was a bunch of drug addicts, they were out scoring drugs all the time, and [get] it done,” he recalls.

Since then, Benson has produced an abundance of acts, including Motorhead, Sepultura, Ice T & Body Count, the All-American Rejects, P.O.D., My Chemical Romance, the Used, Cold, Three Days Grace, Less Than Jake, Flyleaf and Hoobastank.

Benson has also held posts as staff producer at Elektra, Giant and the Enclave. He now has a deal with Warner Bros. to produce four acts per year. He also has his own imprint, Sparky Dark, which will release its first album this year from Sound the Alarm through a nonexclusive deal with Geffen.

When Billboard caught up with Benson, he was wrapping his second album with Papa Roach as well as working on projects for developing acts Saosin (Capitol) and Mellee (Warner Bros.).

Q: Bay 7’s vocal booths are a tiny, windowless cubicle accessible only by a steep spiral staircase. What is the strangest thing that anyone has ever done up there?
A: [A certain singer] couldn’t get inspired one night. So I said, “What do you need?” He said, “Do you have any Vaseline?” Somebody had some, so he took one and shoved it up his ass ‘cause he says it works really fast. In 20 minutes, this guy was singing like I’d never heard before . . . And he sang the whole song with no clothes on. I’ve had probably a quarter of my singers completely strip naked up there and sing without clothes on. I told them, “When you go up to that vocal booth, as long as you sound great, don’t tell me what you’re doing.”

Q: At South by Southwest, you said labels frequently give you an all-on budget to make an album and what is left over after mixing is your fee. Isn’t that encouraging the producer to scrimp as much as possible?
A: No. The reason it works with me, and I’m not being a jerk by saying this, but I’m not looking for their money. I’m looking to make the points. So I don’t care if I’m making $10,000 less or $20,000 less.

It’s not going to kill me. But for a young producer that’s got bills every week, every month, I would not recommend that. I would say half my records are like that. There’s a point where you obviously want to get paid doing this thing, but it’s not where I’m going to say, “Look, we’re not doing strings on this record because I’ve got to make some more money.”

Q: You were an aerospace engineer before you became a producer. How did your technical background affect your producing?
A: Serious technical background, but I had to lose a lot of that. That was the biggest hindrance I think. I had for the first few years of my career. I had to force the emotional part of me to become more a part of my life.

Probably the biggest influence in my career was meeting Keith Olsen, the producer. In a very hard part of my career, about 14 or 15 years ago, he was brought in to take over a record I had done, and [that] had never happened before. And I thought, “Either I’m going to make lemonade out of lemons or I’m fucked right now.”

What I learned from him was his organizational ability was really strong, and he only thought about the vocals in the songs. I started thinking, “Now I get it . . . I delegate great, but when it comes to the vocals, I do them all myself.” There’s no one between me and the singer.

Q: You have worked at a number of labels as a staff producer. How has this experience helped you with record company politics?
A: It’s an incredibly important thing to do. That’s why I think I’ve done so well, because I understand it. I don’t hate A&R guys, I like them. Their job is unbelievably difficult. No matter how good your product is, you’re throwing it into the lion’s den, and everyone wants to chop it up, eat it up, blow it out and hate it because they have their competing records. Survival of the fittest. So [A&R execs] better be bulletproof when they walk into that [A&R] meeting, you better be sure of what you got.

Q: You’re at the stage in your career where you could focus on established artists, yet you still do a lot of new acts. Why?
A: I think it’s just because I’ve gotten used to that method of survival. I’ll name these names because I’ve always thought these were the best producers.

I learned a lot from watching Tom Werman, Olsen, Beau Hill, Michael Wagner producing superstar acts, and their careers are over because once those acts are gone and don’t sell, once those bands are expired, what band is going to want you to produce them? You’re done. I remember watching that going, “The problem with these guys is they never went outside of their box.” They keep producing the same friggin’ things over and over again, and I said, “I’m not going to let that happen to me.”

So I always develop stuff, like Flyleaf. I knew I’d never produced a female [rock] vocal. 

Q: Is there anyone you’re dying to produce?
A: I like producing people that want me to produce them. That’s always the best marriage. There’s a few people I’d like to work with, but a lot of times they come with their own problems, those big superstar acts. Jon Bon Jovi had come up to me once and wanted me to produce him. [The band said], “We’re going to do a song that’s going to take a week.” Then someone from the label said, “Dude, it’s not going to take a week, it’s going to take a month. It could keep going forever.” And I can deal with that.

Q: Or I got a call from Steven Tyler and I could tell that if I decided to do an Aerosmith record, I’d be basically stopping everything I’m doing for the next year. I can’t imagine the guys that worked with Axl [Rose]. I mean, what happens to your career at that point? And Benson says that he’s not just there to do A&R work, that he’ll develop new artists.

Q: Why don’t you work with more solo artists?
A: I’ve had horrible experiences with solo acts. It’s just too complex. There’s always a band you have to put together, and the artist doesn’t like this or doesn’t like that or doesn’t want this . . . If you’re going to do a solo act, I agree with [Geffen/A&M president] Ron Fair. You get what he calls an empty vessel, someone who cannot write. I can’t do anything but sing, that way you can control the whole thing and get it done right.

Q: But groups can be difficult, too. You had a contentious relationship with Motorhead and Lemmy Kilminster.
A: I don’t even know what to say about Lemmy. He influenced me a lot in completing things, in getting them done. I actually ended up in the hospital once, just from stress, he was just so hard to work with, difficult. But he kept hiring me because he knew I fought him. He had an article with Billboard [where] he said, “I love working with Howard because he’s the best argument I’ve ever met.”

It’s like a judge of honor to keep working with the guy. I couldn’t take it anymore, but he’s the real deal. It’s the original, and you learn as a producer what to look for when someone is giving it their all—like, is this what Lemmy would do? He would always go all the way with it. There’s very few people out there [like that].
Beyoncé’s Little Secret

After Two Years Of Hit Records And Moviemaking, Beyoncé Made An Album—And Didn’t Tell Anyone.

By Tamara Conniff
“Begin Movie.”
“Begin Album.”
“Next Movie.”
“First Single.”
“Take Vacation.”
“Start World Tour.”
“Shoot Video.”

Beyoncé stared at these words, neatly printed on metal strips. It was the summer of 2004, and she sat in a room with her strategic team. Slowly she placed each project on a board. This would be her schedule for the next two years.

Beyoncé may be the most driven and organized 24-year-old in the music business. But she has learned to do things her way. Early this year, after wrapping a six-month shoot for her film “Dreamgirls,” a big-screen adaptation of the Broadway musical loosely based on the Supremes, Beyoncé’s calendar gave her two options: “Take Vacation” or “Begin Album.” She opted for the latter, but she did not tell anyone—not her manager/father Mathew Knowles or her record label Sony Urban/Columbia Records. And she kept quiet until the project was finished.

“I called my dad, I called my label, and I said the record was done,” Beyoncé says. She says the film shoot itself was a vacation. “Just being in one place for six months was a break for me. It’s different from being on tour and traveling non-stop. So when the film was over, I was ready to work on my music.”

The album, “B’Day,” will be released Sept. 4 (her 25th birthday) internationally and in the United States Sept. 5.

“We asked Beyoncé to do her timeline for the next two years,” Knowles says. “I think she realized that she really had to do this record now if she wanted to be able to shoot another movie next year. Beyoncé has really stepped up to be the conductor of all aspects of her career.”

Having been a performer since she was 7 years old, Beyoncé has learned a few things about the music business. She booked her own time at Sony Studios in New York, paid for it herself and finished the album in three weeks—a very smart move, considering most artists have the label pay for studio time and then have to recoup it from album sales. “I’m conscious of budgets,” she says. “This might be the cheapest record I’ve ever done. We were focused.”

Beyoncé arranged, wrote and produced all the songs with her dream team—Sean Garrett, Rich Harrison, Rodney Jerkins, the Neptunes and Swizz Beatz.

She may have chosen the five hottest producers in the biz, each with a discography of hits that reads like the track listing to a “NOW” compilation. But it did not stop her from shrewdly playing each producer off the other.

“I called up Sean, Rich and Rodney. I got them each a room at Sony Studios, and we went to work.” Beyoncé laughs at the memory. She says she would leave Harrison’s room and go check on Garrett and say, “Wow, Rich has some great beats.”

“It was healthy competition,” she says.

JOY AND PAIN

Her last solo album, 2003’s “Dangerously In Love,” was about the joys of love. With “B’Day,” Beyoncé wanted to go back to the pain of love, more like her former group Destiny’s Child’s multiplatinum album “The Writing’s On the Wall” (1999).

Beyoncé, who is in a long-term relationship with music mogul Jay-Z, says her love life is rather “boring,” but she likes it that way—“I’m happy in my life.” So for this album, she channeled her acting chops by putting herself in a moment of pain, of pas-

Animal Attraction Artists And Their (Sometimes) Meaningful Mascots

With the first single off her new album, “Déjà Vu,” already blowing up at radio, and message boards around the Web on fire with fans posting about her upcoming album, Beyoncé’s buzz is big enough to be heard—and seen. Visit beyonceonline.com, and a little bumblebee bounces around the home page.

Beyoncé’s friends and family all call her “B”; her new album, “B’Day,” is being released on her 25th birthday. Why not have a bee or her mascot?

“It was my idea,” she says with a smile. “It’s cute, right?”

Sony Urban Music VP of strategy and product marketing Quincy Jackson says the bee will be everywhere—in the album packaging, in the marketing material. Even a...
"This album is different, it's conceptual, and I do things with my voice that I haven't done before."

Thematically, "B'Day" is about the roadblocks and consequences of relationships. "Like you teach him everything, you take him to all your favorite clubs and then he gets another girl and takes her there," Beyoncé says that's enough to make any woman mad.

"Déjà Vu," featuring Jay-Z and produced by Jenkins, went to radio June 14, only four weeks after she informed her label she album was done. When asked about the new album, Jay-Z beams, "This is all her. I bet it will sell a million" in the first week.

Sitting in the New York recording studio, Beyoncé plays what will probably be the next two singles: "Ring the Alarm," produced by Swizz Beatz, and "Freekum Dress," produced by Harrison. She bounces up and down in her seat and sings along.

"Ring the Alarm" shows a harder side of Beyoncé—she goes from screaming mad through a megaphone to heling Aretha Franklin-like verses. "I love working with Swizz, he's challenging. His beats are so complex it's hard to find a melody. But this just clicked."

Beatz produced four songs on the album. "She is so creative. I think we made history," he says. "This is going to be the biggest thing coming out in R&B."

One of her favorites is "Freekum Dress." Beyoncé laughs and explains: "You know, when your man starts taking you for granted and you put on that one dress that makes him go, 'Wow, and not want you to leave the house.'"

Her work is just beginning. Beyoncé will promote the album internationally during July then prep for a worldwide digital and mobile album launch campaign for late summer. (Two mobile games, one centered on Beyoncé and one on Destiny's Child, will also be released.)

"This is really to empower females... We hope, that even for those who don't make the final cut, it will inspire them to continue their craft." The band will tour with Beyoncé this fall.

"There are so many great female musicians that don't get the opportunity to play," Knowles says. "This is really to empower females..."
"Pobre niña, dicen que tienes granitos de montar tanta guagua."

The woes of a pimpled-ridden butt, set to the tune of Don Omar's hit "Pobre Diabla," greets listeners of Miami morning show "El Vació" on WXML (El Zol, 95.7 FM), a Spanish Broadcasting System (SBS) Spanish top 40 station. It's 9:44 a.m., and hosts Enrique Santos and Joe Ferrero are on a roll, happily alternating between discussions on immigration and sexually themed parodies.

"I rented a Barney video for my 2-year-old, and it had pornographic images on it," a woman supposedly calling a video store says. "I've never seen bigger testicles in my life. Sit, have you ever seen testicles that big on your TV screen?" The attendant mutters no. "Then," the woman adds, "he flipped her around and gave it from behind. I had to tell my child it was a black hole."

Further up the Miami dial, DJs on Univision tropical WRTO (La Kalle 98.3 FM) are doing their best to keep up, with a parody of a cable guy who comes calling on a lonely housewife.

"Where should I put my cable?" he asks.

"Sonía, who has no cash, bares her breasts," a narrator intones. "Where do you think?" she coyly answers.

Welcome to Spanish-language morning shows. Sophomoric. Highly popular. Sometimes even hysterically funny. And quite often skirting the FCC's boundaries of decency. But, unlike their English counterparts, they almost never get fined.

The reason, experts say, is basic: There simply are not as many indecency complaints filed with the FCC against Spanish-language broadcasters. And, when they are filed, they are hard to follow up on because of language and cultural barriers.

Although the number of overall indecency complaints to the FCC has skyrocketed in the past two years—since Janet Jackson's 2004 Super Bowl halftime show "wardrobe malfunction," to be precise—only one fine has been levied against Spanish-language radio and TV stations for indecency, profanity or obscenity issues since 1999. The increase is attributed to organized letter writing campaigns by conservative activists.

Since 2000, the FCC has issued 43 notices of apparent liability (NAL) for TV and radio stations, which the FCC issues prior to actually fining someone. Only six pertained to Spanish-language broadcasts. Actual fines were levied in 14 cases to date, including the one Spanish radio infraction. In other words, approximately 7% of fines were directed toward a Spanish broadcast.

"There is definitely a heightened focus on indecency enforcement right now in general," says Francisco Montero, a partner with Washington, D.C., law firm Fletcher, Heald and Hildreth. He specializes in Spanish-language media, and his clients include the Puerto Rican Broadcasters Assn. and Buxton Media.

"And I think it would be logical, if it hasn't already happened, to see some of that spillover into the Spanish-language media. But, you need complaints to be filed. And for a Spanish broadcast to be so offensive to somebody that they would file a complaint, first of all, they would need to understand it. And that rules out a good portion of the potential complainants in the market."

Even when offended, Latinos tend to simply switch the dial. In part, this may be because some of the most daring Spanish-language morning shows also happen to be those deeply entrenched in the community. El Cucuy de la Manana, for example, the morning DJ at regional Mexican KLAX Los Angeles (La Raza), has a reputation for very risqué comments, but he is also a man of many philanthropic ventures that range from a health centers in Los Angeles to telephones and fund-raisers for multiple causes around the world.

Moreover, the process of complaining to the FCC is alien to many listeners. Dr. Mari Castañeda, an associate professor of communication at the University of Massachusetts at Amherst, says Latinos may be less likely to file complaints.

"There is a cultural component that has to do with political repression in Latin America," Castañeda says. "You don't want to rock the boat if it means oppression, or in the case of the United States, if you're undocumented you could risk deportation. Although I know lots of people in the Latino community who are very disturbed by the amount of 'indecent and vulgar' language. But they also feel like the system is so big and confusing, that what can be done?"

The FCC says it does not classify specifically how many of its complaints refer to Spanish-language media and that it does not monitor a station or broadcast unless someone files a complaint.

"They get away with it simply because not enough complaints have reached the ears of the FCC in Washington," says Bill Tanner, longtime SBS senior VP of programming, who now has his own radio consultancy, Bill Tanner & Associates.

"Those shows are funny as hell. And they're dirty as hell."

What constitutes "dirty" gets fuzzy with Spanish-language media.

For one, the FCC's rules regarding the broadcast of obscene, indecent and profane programming are very clear—it is not allowed. But the guidelines to determine what is obscene, indecent or profane are often highly subjective.

Obscene speech, which is prohibited from airing at any time, must meet a "three-prong standard": The average listener must determine that it can incite lustful thoughts, the material must offensively describe sexual conduct and the material must lack serious literary, artistic, political or scientific value.

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Few complaints have been filed over the raunchy banter of such morning show hosts as, from left, KLAX Los Angeles' EL CUCUY DE LA MARIANA, WSKQ New York's LUIS JIMENEZ and MOONSHADOW, and WXML Miami's ENRIQUE SANTOS and JOE FERRERO.
Profane language (the "F" word, for example) cannot be broadcast between 6 a.m. and 10 p.m. Neither can indecent material. The FCC defines indecency as "any language or material that, in context, depicts or describes sexual or excretory activities in a way that is patently offensive as measured by contemporary community standards for the broadcast medium."

Applying these standards to English-language content is challenging. For Spanish, it is sometimes impossible.

"In our case, our on-air talent has all the FCC guidelines," says Eduardo León, VP of programming for Liberman Broadcasting, which owns nine radio stations and four TV outlets. "But in Latin radio, especially in regional Mexican stations, we use a lot of double-entendre. There isn't an exact translation for many words."

The word "chingar" is a good example. It can be applied to a sexual act. Or to hitting someone. Or to something that's amusing. Or excellent.

The word "tirar" means "to pull." It is also applied to a sexual act. And the list goes on.

"If someone wanted to file a complaint with the FCC with words like this, they would have a really hard time," León says, noting that the FCC has never fined Liberman for obscenity or indecency broadcasts.

In fact, none of the major Spanish-language networks have been fined for indecency. The sole fine against a Spanish-language station for indecency came in 2001, against WLDI Puerto Rico. The $16,800 fine was for broadcasting graphic sexual language on the "Morning Party" morning show on local station WCOM (FM) in 1999, which at the time was a licensee of WLDI.

Univision is one of the few radio networks that had to pay a fine to the FCC, though it was not for indecency. The 2005 penalty stemmed from a 2002 incident in which a gay man was outed during a phone call broadcast on the "Raul Brindis and Pepito Show" (see sidebar). The show aired on stations then owned by Hispanic Broadcasting Corp. The fine was for unlawfully failing to obtain consent before broadcasting the conversation.

Perhaps the most notorious Spanish-language FCC fine was imposed on WZLX Miami after Ferrero and Santos got Cuban president Fidel Castro on the phone by pretending to be his friend Hugo Chávez. The 2003 prank was reported internationally and resulted in the FCC levying a $3,500 fine—again, not for indecency, but for failing to obtain Castro's permission to air the call. Ferrero and Santos raised the fine money, in pennies, and personally delivered it to the FCC's offices in D.C., becoming local heroes in the process. Ironically, Tanner says, their FCC fine has given them a free pass to say pretty much anything in Miami.

Whether they are worried about fines or not, Spanish stations certainly take precautions with their programming. Sources say most morning shows now run on delay, and many extreme prank calls are staged.

Clear Channel, which last year expanded into Spanish-language programming, does not allow anything offensive on the air, regardless of format or language, insists Alfredo Alonso, the company's senior VP of Hispanic radio.

"Every year, every on-air talent in the company has to go through a test of what is acceptable and what is not acceptable. There really isn't a set of words. When you listen to something that crosses the line, you know it... In Spanish radio, there is the perception that the raunchier you get, the more ratings you get. I think that will change when you get a big fine." Alonso says.

But until that big fine drops? According to Arbitron, the highest-rated morning show overall in New York, for example, is the notoriously raucous "El Vació de La Mañana" on tropical WSKQ (97.9 La Mega) where sex is a daily topic and risqué equals ratings.

"Not everybody likes a dirty joke," Tanner says. "But enough people do that it's an accepted form of humor in America. Now, does that mean that it is permissible to have outrageous filth on the radio while mommy is taking Billy and Susie to school? No. But the issue is where you draw the line. I used to have a rule with my morning shows: 'Guys, if it's going to be dirty, it better be exponentially funny.' Because if it's just a little bit funny and real dirty, you are in serious trouble."
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Saluda a sus Grandes del Género Regional Mexicano
Regional Mexican Music Is Finally Catching Up With The Times And Moving Online

By Leila Cobo

Regional Mexican music is the top-selling Latin music genre in the United States, accounting for more than 50% of all Latin music sales, according to Nielsen SoundScan and the RIAA. From the edginess of the Kumbia Kings to the classic sounds of Los Temerarios to the corridos of Los Tigres del Norte, there is a broad and rich variety of subgenres, including norteño, ranchero, grupero, duranguense and mariachi. There seems to be room for everyone at the table, which is no surprise since Latinos of Mexican descent make up 65% of the U.S. Latin population, according to U.S. Census numbers. Delve beyond physical CD sales, though, and you will find a startling fact: Regional Mexican music is barely a blip in the digital sales world.

The reasons for this range from lack of product availability to lack of information. And while some remain oblivious to the possibilities of regional Mexican music online, others are quickly trying to play catch-up.

"It seems true to say that there has not been a lot of regional Mexican content available digitally," says Angela Sanchez, director of online sales and marketing for Universal Music Group Distribution (UMGD).

Univision and Fonovisa, for example, the powerhouse labels in regional Mexican, began to offer digital tracks only a little more than a year ago. Disa came onboard only this year.

"The music is there," Sanchez says. "Our goal has been to work hand in hand with the digital retailers to do as much promotion and visibility as possible.

The plan extends not only to digital retailers, but also to sites like AOL Latino, which has a dedicated regional Mexican page, and MySpace, which only recently—and in reaction to a Billboard story—added regional Mexican to its list of music genres.

"The digital divide is being bridged at a huge pace," says Bruno Lopez, VP/GM of Univision Online.

At univision.com, which is launching its digital store this month, pop is the most popular Latin genre among visitors. Then comes reggaetón, followed by regional Mexican.

According to Lopez, the site doubled the number of regional Mexican pages during a one-year period starting in April 2005. The number of users visiting these pages grew by 80% in the same time period.

"A few years back it was true that relatively few users were seeking regional Mexican music on the Web or participating in online communities related to the genre, but when you look at the numbers you can see the audience embracing digital media," Lopez says. "Regional artists are slowly but surely working hard to build a fan base in the digital realm.

Digital retailer Misolas.com, for example, recently signed deals with several indie regional Mexican and Tejano labels, and now carries product from Freddy Records, Hacienda, Morena Music and others.

"For a lot of them, digital distribution wasn't even on the map, because their core business was with the one-stop distributors,"Misolas.com CEO Grant Goad says. "I think there is also a misconception that people that consume that music aren't online. I don't think that's true. A lot of those consumers just haven't been able to find the music.

The reasons for the lack of music online are threefold.

First, in digitizing their catalogs, several major labels initially espoused the theory that regional Mexican buyers weren't online, and, therefore, it was more pressing to digitize other catalogs like pop, tropical and reggaetón first.

Also, a substantial portion of the regional Mexican catalog has hard to define publishing, which makes it difficult to clear the rights.

Finally, many mainstream digital stores simply haven't made the genre a priority.

At emusic.com, for example, the regional Mexican offerings are limited to just a few titles and do not include any of the big indie catalogs.
**TRACK LISTING**

1. Intro  
2. No Quiere Novio  
3. Vena  
4. Que Se Tiren  
5. Vamos a Sacarla  
6. Pila  
7. Adrenalina  
8. Rompea  
9. Voy  
10. Stand Up  
11. Nos Matamos  
12. Paramelo Ahi  
13. Restraya  
14. Deja Que Te Pase  
15. Sacarla  
16. 5 Minutos  
17. Romper La Disco  
18. Ven y Pegate  
19. Beat  
20. Beat  
21. Beat  
22. Beat

---

**TWO YEARS AFTER THE DURANGUENSE and tierra caliente movements broke into the burgeoning regional Mexican music market, the styles continue to thrive. Popular duranguense bands include Grupo Montez de Durango, Patrulla 81 and K-Paz de la Sierra, while Los Cuates de Sinaloa and Los Algres de la Sierra, and to a lesser degree, the norteño progressive and norteño-romantico boy bands like Control, and La Contra, Palomo and La Cima.**

Other up-and-coming sounds include música de la sierra—a sub-genre of música de guitarras—whose leaders include Los Cuates de Sinaloa and Los Algres de la Sierra, and to a lesser degree, the norteño- progressive and norteño-romantico boy bands like Control, La Contra, Palomo and La Cima.

Several factors are fueling these offshoots: youthfull looks, an original sound and the red-hot immigration issue and changing demographics of the United States.

For decades, despite—or perhaps because of—immigration reform, Mexican immigrants have flowed across the U.S. border in massive waves, fueling sales of regional Mexican music. In turn, the exploding Latino population has helped expand the breadth of regional Mexican music and drive new subgenres.

**RISE OF DURANGUENSE**

A major factor behind the rapid growth of duranguense is the eternal quest for freshness and innovation.

"The success of these new groups comes from the necessity for change, for a new sound to excite people," says Albert Garcia, president of Guadalajara's Viva Music, whose roster includes La Hola Duranguense, Los Algres de la Sierra and Band Magued. "Like banda or techo banda 10 years ago, sometimes a new sound comes along and it finds a way to move people."

To some veteran ears, though, duranguense simply sounds like a variant of banda music because, while banda, duranguense uses lots of exuberantly played horns and percussion. It sounds like pure street-party music.

Yet while some say duranguense, which originates in and around the Mexican state of Durango, is really an old style, former Grupo Montez de Durango singer Alfredo Ramirez argues it is a new sound.

"Duranguense may sound to some like banda music, but there are key differences," he says. "The original banda music does not use keyboards, and we do. We use synthesizers to recreate a lot of the sounds, like certain horns."

Another distinction is that duranguense groups use the tambora, the big bass drum often seen in school marching bands.

Whatever the similarities to previous sounds, duranguense remains hot. Acts like K-Paz de la Sierra, Grupo Montez de Durango, Patrulla 81 and others have maintained a steady presence on the charts for almost two years.

For Manolo Gonzalez, senior VP of national promotion and regional Mexican A&R for Universal Records, the rise in new styles is a natural part of the music landscape.

"Like everything in life. continued on >>>p32"
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REGIONAL MEXICAN RADIO IS WELL-POSITIONED TO expand at a fast pace during the next few years, although the format faces some competition for the 18- to 34-year-old demographic from the contemporary and rhythmic formats. Last year, several major-market regional Mexican stations flipped to become reggaeton outlets. In mid-2005, Univision flipped its San Francisco/San Jose, Calif., stations KVZZ and KVVF from regional Mexican to reggaeton and changed the stations’ identities to “La Kalle.” Univision also flipped a few other stations to “La Kalle” but they were not regional Mexican-only outlets. This year, Univision has added other regional Mexican outlets.

Univision bought Hispanic Broadcasting’s KDKX Dallas in September 2003 but the station became a regional Mexican outlet only this year, having flipped from the Spanish oldies format it had aired previously. There are more than 100 regional Mexican stations in the United States, according to the latest tally by research company M Street. That is a significant statistic because there are only a few burban-formatted stations, and a like number of romantics or Spanish contemporary stations.

Even after combining the raw counts for burban and romantics stations, and then including several format variations such as Spanish hits and Spanish oldies, the regional Mexican format still wins out in terms of sheer number of stations programming the format. However, Arbitron’s format trend reports show that the Spanish contemporary format is gaining share while regional Mexican is holding steady over the long term with some recent slippage.

In the 18-34 demo, regional Mexican had a 6.8 share in Arbitron’s fall 2005 ratings book, while Spanish contemporary had a 5.1 share.

The regional Mexican format has maintained such a high number for many Arbitron surveys, and even scored a 7.4 in the summer of 2005. Spanish contemporary, on the other hand, has been building steadily.

According to Peter Davidson, president of Davidson Media, which owns 28 Hispanic-formatted stations and another dozen “inspirational” stations, feels that regional Mexican radio’s domination could be facing some changes in the not-too-distant future. “The reason? The shifting demographic makeup of the U.S. Latino population.”

“Regional Mexican has been the hot format for the past five years,” he says, “but as the composition of Hispanic immigrants coming into the U.S. changes, so will the Spanish formats that evolve.”

Right now, though, regional Mexican is still by far the biggest Latin radio format in the United States, and the fastest growing. When a new station crops up in a secondary market, more often than not it will either accommodate all types of programming—from talk to a variety of music—or it will be purely a regional Mexican station. And because regional Mexican has so many subgenres, the number of radio stations grow, so do the formats within the genre.

“Not too long ago, you would see just a regional Mexican station. Now it is regional Mexican oldies, and some of our stations are even more segmented (into) ranchero, norteno,” says Eduardo Leon, VP of programming for Liberman Broadcasting.

In fact, Leon predicts even further segmentation, akin to what happens in the general market. “We’re going to see different variations of all the formats,” he says. “For example, in a market where you have 10 Spanish stations, five will be regional Mexican, and the other five will fall under other formats.”

In other good news for programmers of regional Mexican radio, this year’s round of format changes did not affect the current station count.

According to Billboard’s survey of M Street’s reports, an equal number of stations have moved into regional Mexican as have moved out of the format this year. Most of these changes were at smaller-market stations.

According to Davidson, the measure of success with Hispanic radio is often directly tied to the number of Hispanics that are in a market. “We find that a market needs to have at least 90,000 Hispanic residents to make a Spanish station successful,” he notes.

A report published in mid-February by Banc of America Securities (BoFA) analysts says that Spanish radio groups and “niche operators” like Radio One or Salem are taking shares away from the general market, but at a relatively slow pace.

In the case of Spanish radio’s listener growth, analyst Jonathan Jacoby wrote that the entry of Clear Channel and CBS Radio into Hispanic radio could have an effect on shares currently captured by Univision or Entravision.

“We note that competition from general-market operators continues to increase, and also believe there is perhaps some slowdown to increased Hispanic radio listenership,” Jacoby wrote. Spanish Broadcasting System had the best year-over-year gain in average quarter-hour shares for adults 25-54, according to the BoFA study, which looked at results for 10 public groups.

Most of SBS’s gain was attributed to one station, regional Mexican KRZZ San Francisco, which was acquired and rebranded in late 2004. Excluding KRZZ, BoFA says SBS’s ratings share improved “only 1%” year-over-year.

Additional reporting by Leisla Cobo in Miami.
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Smaller Labels Struggle To Compete With The Majors

THE MAJOR LABELS CONTROL THE MARKETPLACE with massive marketing and promotional muscle, but indies are still able to find cracks wide enough to slip their own sounds through. One perennial headache for indies is radio airplay, which is critical in promoting new artists. Indies simply cannot compete on the airwaves against the majors’ big budgets and crucial influence. On the other hand, indies have lower operating costs and are leaner and nimbler. These advantages come into play when exploiting regional tastes and niche marketing. "Indies excel at artist development like discovering talent, nurturing them and guiding them through the creative process at a professional level," says entertainment attorney David Garcia Jr., who represents regional Mexican artists and record labels. "Indies are also willing to take risks on new and developing genres."

To compensate for smaller budgets, indie labels often resort to a variety of approaches, including aggressive street marketing and the Internet.

In San Antonio, A.R.C. Discos went after smaller-market radio stations last year to push new Tejano releases. "We worked hard to make sure El Guero was physically present at radio festivals to perform," A.R.C. Discos manager Carlos Alvarez says. In addition to performing at places like KHHL-FM Austin’s Valentine’s Day event and KROI-FM Houston’s Cinco de Mayo celebration, El Guero was taken to Miami in April, where he performed on national shows like “Sabado en Gigante” and “El Gordo y La Flaca.”

MAJORS NEED BIG BUSINESS

Signing with a major label is a high-stakes game for new artists. Sometimes unrealistic sales goals are set, or the artist gets lost in the constant shuffle of the label’s priorities and campaigns.

“We feel a greater responsibility now,” says Gabriel Berrelleza of the band Los Cuates de Sinaloa, who are on Sony Norte. "Actually we felt it from the first time a big label like Sony expressed an interest in us. We were working long and hard before, so we just continued."

Abel de Luna, CEO of Los Angeles-based Luna Music, points out that indies’ smaller rosters allow them to offer more personalized service to detail.

“We offer better productions, because we’re more involved in the process and are close to the artists,” he says. "We’re more in tune with the promotions, and indies are the ones that are always on the streets—especially in the smaller markets—looking for new talent."

De Luna adds that like other small labels last year, Luna Music paid more attention to smaller markets with acts like Los Gamma, Los Caminantes and Resenía Flores.

For veteran promoter/booking agent "Jumpin’ Jesse" Rodriguez, Houston’s indie label Bravo Records offers more than just personal attention and direction.

“They can get in-house management, booking and promotion," he says. "Also, they support the dance promoters and managers more with more product and promotion."

As an example, he cites Bravo’s neo-trad conjunto act Carlos Maldonado y Grupo Fuerte’s album "Lagrimas de Amor." Bravo reps managed to get the band involved in the 2006 Tejano Music Awards and Univision’s Premios La Musica event in San Antonio.

The group was heavily promoted during the Bravo Records showcase during TMA weekend, and label reps personally met with concert promoters, dancehall owners, club managers and DJs. "We brought them full packages, with CDs and photos," Rodriguez says. Bravo also took advantage of Internet radio, getting the act airplay and exposure on such Tex-Mex stations as Bnetradio.com, amigoradio.com and tejano classics.com.

NEW SOURCES OF REVENUE

In the past year, ringtone sales have become another opportunity to exploit.

For A.R.C. Discos, it was the hits by label owner/songwriter Ramon Gonzales Mora that opened up the possibilities for their other acts like Aniceto Molina, El Guero, Trueno, Montu and Los Fierros.

“We were getting requests from several companies because they were familiar with his hits ‘Necesito Decirte’ and ‘Morir de Amor,’ " Alvarez says. Yet from that initial contact, A.R.C. was able to secure ringtone deals for Molina’s cumbia hits “El Negro Altenero” and “Teresa” and El Guero’s “Adios Amor.”

“We have seen a dramatic increase in purchases of truenotes for cell phones,” Alvarez says. "For us, ringnotes have become a new and quickly growing source of revenue."

Chris Leick, president of Tejas Records—whose roster includes Ramiro Herrera, Latin Breed and Sunny Sauceda—says that while majors are best suited for established artists with national appeal, indies are best at pushing regional talent. "As an artist I would much rather be developing on an indie," he says. "The majors have tossed development out the window, have cut their production budgets to the bare minimum and rarely break new acts."

In case in point: Leick points to Las 3 Divas, a new trio comprising Elida Reyna, Stefani and Shelly Lares.

The three singers got together at a Tejano music convention in Las Vegas last August during an impromptu tribute to the late Laura Canales. The performance was so strong, Tejas got the three into the studio to produce their self-titled album in less than a month.

Since then, Tejas Records has managed to get the tracks "Hey Boy" and "La Cumbia del Oeste" on Tejano stations, including KXTN-FM San Antonio.

For De Luna, majors may have the upper hand, but there is always opportunity for indies to crash the market.

"The majors control the market," he notes bluntly. "For the indies it is extremely hard, because there are small or no budgets for promotions, which is always important. In my experience, one key for indies is just having a hit. That helps a lot, because radio is so hard to penetrate."
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Plaza Garibaldi
Aug. 20, 2006

Festival Labor Day
Feat. Tigres del Norte, Ramon Ayala, Jaguares
Plaza Garibaldi
Sept. 4, 2006

La Ley Fiestas Patrias
Plaza Garibaldi
Sept. 10, 2006

Fiestas De Septiembre
Plaza Garibaldi
Sept. 11, 2006

INTOCABLE
Aragon Ballroom
Sept. 23, 2006

Solo Para Mujeres
Aragon Ballroom
Sept. 30, 2006

Cuerpo Primavera
Aragon Ballroom
Oct. 7, 2006

Latin Grammy Street Party
Plaza Garibaldi
Oct. 8, 2006

Gilberto Santa Rosa & El Gran Combo
Aragon Ballroom
Oct. 14, 2006

VICENTE FERNANDEZ & PRONITA LA DEL BARRIO
Aragon Ballroom
Oct. 22, 2006

Bryndis
Aragon Ballroom
Nov. 11, 2006

K-Paz De La Sierra
Aragon Ballroom
Nov. 25, 2006

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### Top Latin Albums

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrio Fino: En Directo</td>
<td>Daddy Yankee</td>
<td>Disa</td>
</tr>
<tr>
<td>Da Hitman Presents Reggaeton Latino</td>
<td>Don Omar/Vi-Machete/UMRG</td>
<td>Disa</td>
</tr>
<tr>
<td>Pal Mundo</td>
<td>Wisin &amp; Yandel-Machete</td>
<td>Disa</td>
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<tr>
<td>Nuestro Amor</td>
<td>RBDO-EMI Televisa</td>
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<td>Rebelde</td>
<td>RBDO-EMI Televisa</td>
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### Hot Latin Regional Mexican Airplay

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<tr>
<th>Title/Artist</th>
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<tr>
<td>Pero Te Vas a Arrepentir</td>
<td>K-Paz De La Sierra</td>
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<tr>
<td>No Puedo Olvidarte</td>
<td>Beto Y Sus Canarios</td>
</tr>
<tr>
<td>Algo de Mi</td>
<td>Conjunto Primavera-Fonovisa</td>
</tr>
<tr>
<td>Si Yo Fuera Tu Amor</td>
<td>Alacranes Musical-Univision</td>
</tr>
<tr>
<td>Lagrimillas Tontas</td>
<td>Grupo Monte De Durango</td>
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### Top Latin Songs

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<tbody>
<tr>
<td>Rompe</td>
<td>Daddy Yankee</td>
</tr>
<tr>
<td>Llama Pa’ Verde</td>
<td>Wisin &amp; Yandel-Machete</td>
</tr>
<tr>
<td>ella y yo</td>
<td>Aventura Featuring Don Omar-Premium Latin</td>
</tr>
<tr>
<td>Rakata</td>
<td>Wisin &amp; Yandel-Mas Flow/Machete</td>
</tr>
<tr>
<td>Ven Bailalo</td>
<td>Angel &amp; Khriz-Luar/MVP/Machete</td>
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### Hot Regional Mexican Airplay Labels

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<tr>
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<th>Label</th>
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<tbody>
<tr>
<td>Fonovisa</td>
<td>(26)</td>
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<tr>
<td>Sony BMG Norte</td>
<td>(12)</td>
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<td>EMI Televisa</td>
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### Top Regional Mexican Album Imprints

<table>
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<th>Label</th>
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<tr>
<td>A1F1&gt;r&gt;tm To Reimtart</td>
<td>Nor/Televis</td>
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<tr>
<td>Alfredo Jimenez-Yosoy BMG Norte</td>
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<tr>
<td>Analogo De Un Rey</td>
<td>Ramon Ayala</td>
</tr>
<tr>
<td>Mas Capaces Que Nunca</td>
<td>K-Paz De La Sierra-Disa</td>
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<tr>
<td>Los Super Exitos</td>
<td>Lagrimillas Tontas</td>
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<tr>
<td>La Historia Del Rey</td>
<td>Jose Alfredo Jimenez-Sony BMG Norte</td>
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### Distribution On Demand

Indie Companies Are Keeping Up With Mainstream Distributors

Albert Dutschke, VP of San Antonio-based Vista Media Records and Distributors, adds that majors are designed to work more efficiently with big numbers.

An example he cites is El Guero y su Banda Centenario, a duet with Natalia Jimenez and Sunny Ozuña. The group’s album also is distributed by Vista Media.

For independent distributors, catalog sales of established artists are a big part of business. At Vista Media, perennial top sellers include norteño legends Ace de la Sierra and Lalo Mora and Tejano singer Sunny Ozuña. Meanwhile, the labels have signed Tejano singers Adalberto and Eddie Gonzalez.

Another factor in the distribution landscape is the changing demographics fueled by continuing Mexican immigration and a booming Latin population.

“I think the demand for Latin music product is much more than what the retailers are allocating,” says Alan Baxter, president of Platinum Artists Management. “The stats will show that Latin music sales are on the rise and other genres are flat or declining.”

According to the year-end numbers released by the RIAA, Latin music sales jumped 16% in dollar value for 2005 compared with 2004, which is a stark contrast to the 3.9% decline the general marketplace saw.

Regional Mexican makes up 48% of all Latin music shipments, pop/rock came in at 39% and tropical was a distant third with 9%.

As a whole, Dutschke says he sees “the industry is moving more towards regional success, rather than national success. And that’s where [independent distributors] have the advantage. We have the experience and we can tell the retail chains exactly where the product needs to go.”

That is happening more often as Wal-Mart, KMart, Circuit City, Best Buy and other retail chains across the country realize that Latinos make up a large share of their buyers.

“You’re starting to see in these chains that there are more regional Mexican customers,” Dutschke says. “Before it used to be that to find regional Mexican artists, customers had to go to mom-and-pop stores. But now that the labels have stepped in, there’s much more regional Mexican product in the chains.”

Richard Hernández, owner of Dallas-based AurMarc Records and Artist Management, believes majors still have the advantage, though.

“Majors have a larger catalog and usually prominent artists in high demand,” Hernández says. “Indie distributors usually have to be frugal with their monies and struggle to get their product into retail chains with lesser-known names.”

—By Ramiro Burr
La organización de derechos de ejecución pública más innovadora y de mayor crecimiento en Estados Unidos y Puerto Rico

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SONY BMG MUSIC ENTERTAINMENT
Kenny Gamble & Leon Huff's Soul Machine of the '70s Marks Its 35th Anniversary by Looking to the Future

Flip your TV channels these days, and you're likely to hear the O'Jays' classic "Love Train" as part of Coors' new ad campaign, sounding as inspiring and danceable as it did when it topped Billboard's Hot Black Singles chart in 1973. That O'Jays hit also pops up on the soundtrack to last year's comedy hit "Hitch," while the group's 1976 anthem "Family Reunion" appears on the soundtrack to the soulful comedy "Madea's Family Reunion." And no episode of the Donald Trump reality TV hit "The Apprentice" is complete without the O'Jays' "For the Love of Money" theme.

In its '70s heyday, the label earned 175 gold and platinum albums and revolutionized the world of not just R&B but pop music with hits by stars including Harold Melvin & the Blue Notes, Teddy Pendergrass, Dee Dee Sharp, Billy Paul, the Three Degrees, the Jones Girls, Archie Bell & the Drells, MFSB, McFadden & Whitehead, Jean Carne, Patti LaBelle and Lou Rawls.

As Gamble & Huff celebrate the 35th anniversary of the label known for innovating the Philly Soul sound, they are looking forward, not back. The pair continue to promote PIR through strategic marketing, promotional tie-ins, synchronization deals, catalog reissues and other projects.

An appearance by Gamble & Huff on last year's "American Idol" competition also upped the label's profile, reminding TV viewers, the music community and cor-

continued on >>p46
People All Over The World... Join Hands...

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Philadelphia International

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Gamble-Huff Music

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Love Like Mine

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People Make The World Go Round

Love Train

TSOP

Do It Any Way You Wanna

If Only You Knew

Ain't No Stoppin' Us Now

I Get There

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Gamble & Huff and Philadelphia International Records celebrates its great artists and music created over the past 35 years...

...and the legacy continues with the global licensing and sampling of its extraordinary catalog of music.

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Philadelphia International Records Artists

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Over 4000 Songs Written & Produced

* Over 200 Chart Topping Hits
Interest in the label’s brand of sophisticated urban soul remains strong.

Loeb & Loeb salutes Philadelphia International Records and the visionary leadership of Kenny Gamble and Leon Huff on their 35th Anniversary.
class, n.
[Fr. classe; L. classis, a class of people]
2. People drawn together because of their complimentary talents.
3. Thirty five years of working together in harmony.

class’ic, adj.
[L. classicus, relating to the highest class; hence superior]
1. Songs of the Mighty Three Music catalog.
2. Always hip; never goes out of style.
3. Timeless.

class’y, adj.
[L. classicustus, relating to Kenny and Leon’s legacy]
1. Writing and producing songs that continue to inspire, uplift and edify.
2. Re-developing under-served neighborhoods.
3. Never forgetting where you came from.
from >>p46

If they can do it, we can do it. Theirs was the Motown sound—so we’ll make ours the Philly sound. It wasn’t hard to come up with Philly International.”

The timing for the newly minted label in the changing music industry was also fortuitous, Gamble recalls. “It was hard to get a black artist on pop radio back in the ’50s and even in the ’70s until black radio went FM in the ’70s, which was a blessing for us,” he says. “In the ’60s it was pretty much AM radio. That made the difference in our exposure.”

“Also, the industry became an album industry; before it had been a singles industry. That was the difference between Motown and Philly International. I would imagine most of their releases were mono, and they were 45s. We tried to come up with album concepts.”

Gamble & Huff brought in Thom Bell, the third partner in their Mighty Three Music publishing company established some nine years earlier, to help with songwriting, arranging and orchestration for the new label venture.

Bell, a classically trained pianist/songwriter, and arranger Bobby Martin were an integral part of the PIR sound. However, Bell continued to work independently with such non-PIR groups as the Spinners, the Stylistics and the Delfonics. He says he turned down offers to be PIR’s third principal.

“I’m a music person,” Bell says. “Put me in the studio, and I’ll work with songs, artists, musicians, engineers all day long. When it comes to talking about cross-collaboration of some publishing of the European markets and industrialization of marketing, man, I don’t want to be bothered. I would have been a liability to that organization, I would not have been an asset. It wasn’t that it wasn’t offered to me. Gamble offered it to me many times. It just did not interest me.”

Within its first year, PIR was second only to Motown as an R&B hitmaker, earning chart positions for Cleveland-based trio the O’Jays; Philadelphia veterans Harold Melvin & the Blue Notes and their drummer-turned-lead singer Teddy Pendergrass; local blues performer Billy Paul, whose “Me & Mrs. Jones” was PIR’s first million-plus seller; Archie Bell & the Drells, who came to the label after a run on Atlantic; Philly group People’s Choice; and MPS.

The label is even credited with issuing one of the first 12-inch records as disco culture took hold in the ’70s: the O’Jays’ “The Love I Lost.”

But by the early ’80s many of the label’s top acts had defected, broken up or been hit by tragedy. In 1982 Pendergrass, the sexy solo star who helped PIR sail through the late ’70s, suffered a near-fatal 1982 car accident that left him paralyzed from the waist down. The following year, CBS and PIR parted ways. Though PIR was revived in a smaller capacity via a 1985 deal with Capitol-EMI, releasing the final albums by the late Phipps Hyman and others through 1994, the pop music climate had changed. The rise of rap and new jack and the proliferation of other urban music labels meant the glory days of PIR were effectively over.

In 1991, Gamble & Huff sold their hefty Mighty Three Music catalog to Warner/Chappell. “The music industry had changed for us, and we decided to let our catalog work for us,” Chuck Gamble explains. It was kind of a rest period for Gamble & Huff.

Warner/Chappell certainly recognizes the value of its acquisition. “This is a catalog that we see as being filled with so many gems. It’s hit after hit after hit—there’s such richness in it,” says Nancy Taylor, senior VP for the office of the president at Warner/Chappell. The publisher has been actively pitching the overall Mighty Three catalog and its PIR hits with steady success.

“Whenever we get really good placements like ‘For the Love of Money’ in ‘The Apprentice’ and the ‘Love Train’ Coors commercial, that sparks even more interest in the advertising community,” Taylor adds.

Today, PIR is re-focused on not just preserving its musical heritage, but keeping it a vital part of the contemporary music business.

The label is working with Sony-Legacy, which owns the masters to the label’s pre-1975 output, and Warner/Chappell Music, to find new outlets for the classic Philly sound.

“We have expanded our relationship with Sony BMG through partnering of digital and other worldwide licensing activity,” Chuck Gamble explains, adding, “As we came into the ’90s we saw a lot of our songs being sampled. By

WHERE THE
PHILLY LEGACY
LIVES ON

The master recordings of albums that Philadelphia International Records released prior to 1975 are today owned by Sony BMG and marketed by its Legacy Recordings label. Legacy has worked with PIR and Gamble-Huff Music to digitize the original recordings and make them available through a reissue program. One of the most ambitious projects released through that partnership was the now out-of-print 1997 boxed set “The Philly Sound: Kenny Gamble, Leon Huff & the Story of Brotherly Love (1966-1976),” which compiled nearly 50 recordings from the label’s ’70s heyday as well as recordings of tunes that the pair wrote. Although Sony BMG’s vaults include just five years of PIR’s output, those years produced the bulk of the label’s hits. The O’Jays released six albums on the label during that time, including the timeless “Ship’s Ahoy” and “Message in the Music.” Harold Melvin & the Blue Notes released five albums, including “To Be True” and “Wake Up Everybody.” Billy Paul, who stayed on the label until the ’80s, recorded five albums on PIR through 1975, including “360 Degrees of Billy Paul.”

Later PIR masters are owned by Gamble & Huff and distributed through Demon Music, which handles the European market.

In addition to the aforementioned acts, PIR hitmakers whose albums are available on Legacy releases include MSFB, the Intruders and the Eyebrows.

Janine Covener

CONGRATULATIONS TO A TEAM THAT’S BEEN SCORING SINCE 1971.

The Philadelphia 76ers congratulate Gamble & Huff and Philadelphia International Records on 35 years of influential music that transformed an era.

From one scoring champion to another.

WWW.SIXERS.COM

48 | JUNE 24, 2006
2001, we saw an opportunity to increase our activity in other uses in synchronization, specifically having our music covered in TV and film and commercials. In my mind it’s one of the great catalogs of the last 30 years,” notes Brad Rosenberger, senior VP of film and TV/catalog development for Warner/Chappell. “When you put a Mighty Three record in a movie or soundtrack, it’s not that it’s not an old track, but there’s just something really contemporary in the sound of it.”

Last year also saw Verizon’s use of McFadden & Whitehead’s “Ain’t No Stoppin’ Us Now” for a series of TV spots, while the 2005 Bernie Mac/ Ashton Kutcher movie “Guess Who” featured an updated version of Lou Rawls’ classic “You’ll Never Find (Another Love Like Mine)” performed by Marcus Miller on its soundtrack. The 2006 family film “Akeelah & the Bee” includes the original Blue Notes inspirational gem “Wake Up Everybody.”

One unique use of the catalog came in the form of a themed venue: the state of the art TSOP Live supper club, located in Atlantic City, N.J.’s Tropicana Casino Resort, owned by Gamble & Huff in partnership with Philly restaurateurs Robert and Benjamin Bynum. The process of digital conversion of the PIR catalog continues, with future plans to include digital download availability and mobile communications applications.

“We’re working actively with some of the mobile aggregators so we’ll also have the music available for mobile downloads, ringtones and ringbacks, and ever get Gamble & Huff’s voices in there,” says Chuck Gamble, who wants to raise the profile of the two founders along with the music. “Everybody knows our music, and secondly they know our artists, but not everybody always knows it’s Gamble & Huff. It’s different from Quincy Jones and Berry Gordy, where those men for some portion of their music career were always at the awards shows.”

Part of the reason Gamble & Huff have not been on the national stage in recent years is that they have directed their energies toward their hometown. Gamble in particular has helped revitalize some of Philadelphia’s poorer neighborhoods, creating low-income housing through his Universal Companies and working to reposition Philadelphia as the cradle of R&B music and history.

His efforts have resulted in the relocation of the embattled Rhythm & Blues Foundation from Washington, D.C., with its first Pioneer Awards ceremonies in two years to be held June 29 at Philly’s Park Hyatt Hotel. Among the honorees will be Gamble & Huff’s label inspiration, Berry Gordy.

Also, Gamble & Huff are primary forces behind the establishment of an R&B Music Center within the city, which would house the Rhythm & Blues Foundation, musical archives, restaurants, music companies, educational facilities and performance spaces.

“We’ve engaged the governor, the mayor, the city council and the chamber of commerce and asked them to support it, much like Nashville, when they made it the center of country music,” Gamble says. “What we’re proposing is an entertainment strategy for the city of Philadelphia, which has been accepted, and we’re working to create Philadelphia as the home of rhythm and blues.”

In the coming year, Chuck Gamble says the songwriting and production duo will be more visible as the pair celebrate the 45th anniversary of their partnership with a number of events and plan another hit compilation, among other projects now in development. Ever the musician, Huff has been working on a new solo jazz album.

In addition, Gamble & Huff have authorized a documentary film titled “Message in the Music,” currently being produced by Philadelphia media personality Dyana Williams and noted author Nelson George, and directed by Jack Benson. Slated for completion later this year, the film will feature interviews with Gamble & Huff as well as 30 entertainers and PIR associates past and present, with Will Smith set to narrate and Gerald Levert writing the score.

Looking back, Gamble & Huff still cannot believe the amount of music they were able to churn out in a few short years. Gamble says, “For the Love of Money” just won’t stop. ‘The Apprentice’ has it; anything involving money they use it, it’s the money song. ‘When Will I See You Again’ by the Three Degrees is still a big song around the world. So many songs, you know? ‘Wake Up Everybody’ and ‘Love Train,’ look what’s happening with the Coors commercial. It’s got a new life to it already, the lyrics apply to today just as much as they did back then.”

Ain't No Stopping You Now!!

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Philadelphia International Records
on its 35th Anniversary

www.americanradiohistory.com
It has been 35 years since Kenny Gamble and Leon Huff, the legendary architects of the renowned Philly sound, founded their record company and made pop music history. As Philadelphia International Records marks its 35th anniversary, Gamble and Huff spoke with Billboard to share their memories, insights and future goals.

Is it true that you first met in an elevator in the Schubert Building in Philadelphia?
Gamble: That’s the truth. We met in an elevator in the Schubert Building at 250 South Broad Street, the Schubert Building. I was working with [songwriters] John Madera and [Dave] White. In fact, White was one of Danny & the Juniors, the “At the Hop” guys. I learned a lot from Jerry Ross, and Huff learned a lot from Madera & White, just how to structure songs when we were trying to get in the business.

Then one day in that Schubert Building we met, because there weren’t that many black people coming in that building except for a lot of the artists like the Dream Lovers and stuff. So we met and that was it: “Let’s get together.” And we got together one day, and it was like an explosion. We must have wrote maybe six or seven songs. It was meant to be, because I’m basically a lyric writer and Huff basically wrote on the piano. We sang, we just followed each other. And what made it easy was, we had a tape recorder taping everything. Sometimes we didn’t even know what we were doing, we were playing around and having fun.

Huff: Gamble came over to my house in Camden, N.J., because I had a piano, and we sat down and wrote about 20 songs in a first setting. So it was like magic when me and Gamble started working together—we were so powerful together. I think me and Gamble liked being around each other. Because you have to like the person for the chemistry to even start, you have to like the character that you’re dealing with.

The two of you had established yourselves as songwriters and producers by the late ‘60s with your own publishing and production companies. Was it an easy transition to launch a record label?
Huff: It was a smooth transition to me, because me and Gamble had a production company and we became a very hot production company. We had hits with Jerry Butler, Dusty Springfield, Archie Bell & the Drells, Nancy Wilson. So we were making money for a lot of the labels within the industry at that time. So it was just natural for me and Gamble to start our own business and make money for ourselves.

Gamble: In ’67, ’68, ’69 we were independent producers, we produced Wilson Pickett, Dusty Springfield, the Sweet Inspirations and Jerry Butler, we had a good run with Butler with “Only the Strong Survive” and “Never Gonna Give You Up.” And we were working with Chess Records first, then something happened; they went out of business. Around 1970 we called Clive Davis and that was it, we went to CBS. That was the perfect marriage for us, because they had everything that we didn’t have, and we had everything that they needed from a creative standpoint.

The thing of it was, Gamble & Huff, we’re not good working under a situation where we had restraints. So basically, Clive Davis said, “OK, you guys just make the records.” And we would come to Clive [and] had great meetings to give him suggestions how to make CBS better-prepared to market and promote black music.

You were writing, recording and overseeing the label and Mighty Three Music. Was it work or play?
Gamble: It was fun. It was work, though, because I’m glad that it’s over with. Hey, you’re trying to do 13, 14 albums a year, that’s a lot of work. Say an average of 10 songs an album, 13 albums, that’s 130 songs. How many songs you figure you gotta write to get 130 songs? You might have to write 500. Five times as many to pick and record. We didn’t cut just 10 songs, we might cut 25 songs on the O’Jays and you pick 10.

Huff: That’s how we grooved, writing those songs. Imagine me and Gamble in there writing “Love Train.” Visualize the energy that we had to have for the O’Jays to let it when they came to town to hear new material. Eddie Levert’s voice and Walter Williams’ voice—man, that song took them to the peak of their performance. And it was based on them coming to listen to the way Gamble was singing it when we were writing it.

The songs used to sound so good in rehearsals we used to fall out on the floor laughing. The feeling was so strong, so dynamic in that room writing that song.
What were the elements of the Philly International sound?

Huff: The way I played the piano I think had a lot to do with shaping that sound, because Gamble wanted a certain feel of a keyboard player down at the church. It had a gospel sound, even the blues songs had a gospel feel.

Gamble: When people ask me to describe the sound of Philadelphia I always tell them it was the octave sound on the guitar of Wes Montgomery, who was a jazz guitar player. Roland Chambers was excellent, and Norman Harris [both guitarists] played those jazz licks in the octaves.

Then you had the vibes—like George Shearing, the piano and the vibes together—then you had the funky drums and the kind of gospel piano with Huff and Thom Bell and the organ with Lenney Pakula and those great voices we had.

But what really topped it off was the classical arrangements we had with the strings and the bluesy horns. It was a fusion of everything you can think of.

And I'll tell you, I don't know if he would say this, but Thom Bell's biggest inspiration from an arranger's point of view was Bacharach & David. You listen to all of Dionne Warwick's records, they had great arrangements on them. So we tried to use different instruments like French horns and saxes and flutes and oboes. When you listen to that music, you hear some very classical instruments on there.

What are you most proud of in creating the Philadelphia International sound?

Gamble: We were products of the James Brown era, with "Say It Loud—I'm Black and I'm Proud." We were trying to lift the consciousness of the people through music, even McFadden & Whitehead's " Ain't No Stopping Us Now" and "Wake Up Everybody." Those songs were not just songs—they were anthems. Not just in America but all over the world, people were using them for campaigns and for motivation, to try to raise the quality of life in our community. It has done that, and it's still doing that, which I'm very proud of.

I think the biggest thing I'm proud of is that we opened the doors for a lot of young people. It wasn't just Gamble & Huff; it was all these other people. We had an outlet through CBS and all these other independent production avenues, but we didn't use it with a lot of people and it was very good for them and good for us, and it put us in a position where we could do a lot more quantity.

What's your fondest memory?

Huff: I remember when me and Gamble put on a show in San Francisco when CBS had their international sales convention [in 1974], they had a Philadelphia International night. It was a Saturday night, and all of our artists were there. We had a star-studded roster. Billy Paul was hot with "Me & Mrs. Jones," Harold Melvin & the Blue Notes was hot with "The Love I Lost," O'Jays with "Back Stabbers." Then we had the MFSB keyboards, Bobbi Martin directed the orchestra, and that's when we were hot with the "Soul Train" theme and Don Cornelius was the MC.

Talk about a night! All the big CEOs, the presidents, all those international distributors and everybody were there, and we ripped that place up. And after that, sales went through the roof. It was amazing, and we recorded that. We might release that in the future.

What does the future hold for Philadelphia International?

Huff: I'm having fun licensing my catalog now. That's very active since we did the "American Idol" show... our catalog's really really becoming active again. So basically that's what I'm doing. And my son [Pops Gamble] is developing as a rap producer, so sometimes Pops calls me to play on some of his tracks and hopefully he can find success. Unless me and Gamble find something special we want to do that would put us back in the studio.

Do you have any advice for young artists today?

Huff: I tell musicians today, "Know your instrument. Master it. Know it. Cause opportunities are out there." When I was coming up I was playing mostly by ear, I could play what I wanted but I'm not a good [music] reader. So I
CONGRATULATIONS TO
PHILADELPHIA INTERNATIONAL RECORDS
ON YOUR 35TH ANNIVERSARY.
THANK YOU FOR THE INSPIRING MUSIC
AND SONGS.

DRE & VIDAL
VIDAL/DRE PRODUCTIONS
As Corinne Bailey Rae's star ascends across Europe, EMI finds itself in the strange position of trying to deaccelerate her career. "We always felt Corinne would be hugely successful," EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth says. "Hand on heart, we never felt it would be this quick. If anything, we were actively trying to slow this down, but there comes a point at which you can't." Indeed, Rae's self-titled full-length debut came in at No. 1 in her native United Kingdom and has shipped more than 1.2 million units worldwide since the rollout started in February, according to her label. More than 650,000 copies have been sold in the United Kingdom, and Rae reached the top 10 of Billboard's European Albums chart as well.

Now EMI will see if Capitol can replicate Rae's European success when the album comes out stateside June 20.

Dave Alder, former chief marketing officer for U.S. retailer Virgin Entertainment Group, goes so far as to say, "It would be a tragedy if Corinne didn't break in the U.S. Unlike a number of British acts who haven't had the full package, she's got it all."

Virgin first saw Rae's potential in the United States when sales for an import-only EP (it was also available on iTunes) started to soar in its New York stores several months ago. However, one factor that has undoubtedly led to her U.K. success—the variety of styles on her album—could provide a challenge in the United States. Rae is a blend of India.Arie and Norah Jones, slipping easily from neo-soul to pop to soft jazz, but never settling for long on any style.

Additionally, her mixed ethnic background—her father is Caribbean, her mother is from Yorkshire, England—leads some to assume she's a R&B artist. "I don't see myself fitting neatly into the R&B thing," she says, calling from the airport in Seville, Spain. Indeed, while the set's first single—the soulful, uptempo "Put Your Records On"—is receiving play at a few adult R&B stations in the United States, the majority of support is coming primarily from smooth jazz and triple-A outlets. A push at AC has star-ed and adult top 40 will be added to the mix around street date.

"We consider it a strength that she doesn't fit into a format," Capitol Records VP of marketing Sharon Lord says. "We can get to a few different audiences."

But Bruce Warren, assistant GM for programming at the influential noncommercial WXPN Philadelphia, says, "It will be tough for her on the radio side of things." And that's from an early believer. WXPN added the song because "it's got a timeless feel and a great lyric," Warren says. "The audience hasn't reacted yet. But it's still early."

Capitol is asking retailers to stock Rae in the pop/rock section rather than the R&B racks, but Alder says Virgin will cross-reference her in both areas in its bigger stores. Additionally, Starbucks will carry the title starting June 20.

A large part of Capitol's U.S. campaign relies on TV to provide maximum exposure around release date. Rae will perform "Put Your Records On" June 19 on "Good Morning America." Capitol will make that appearance available for a free download on iTunes immediately. She'll appear June 28 on "The Tonight Show With Jay Leno."

The tastemaker hype that precedes the U.S. arrival of albums from U.K. alternative rock acts like Arctic Monkeys does not appear to translate for nonrock artists. "Her British success does not carry the same weight," WXPN's Warren says. "Rock is so heavy from a hipster perspective. And her musical lightness—while not a criticism—doesn't have the same kind of impact."

The result is that Rae will have to devote face time here. Rae, who will appear at the NARM convention in August, will start a U.S. tour in July, with additional legs planned for November/December and February.

For Rae, her success has already eclipsed her expectations. "I'm happy to do it on whatever scale with a massive label, but it's not like I must be successful in this territory or that territory," she says. "To be an underground artist in America would suit me fine. I don't have these aspirations to be a star. I just like writing music."

Additional reporting by Tom Ferguson in London.
CHRISTIAN BY DEBORAH EVANS PRICE

The Afters Cross Over
Band With Christian Roots
Works MTV, Pop Radio

NASHVILLE—With a Gospel Music Award in hand for best new artist and prime exposure from such mainstream outlets as MTV, VH1 and pop radio, Dallas-based the Afters are the next contenders for Switchfoot’s crossover crown.

Indeed, although the Simple Records act’s roots are in Christian music, the majority of its exposure comes from the secular world. “Beautiful Love,” from the band’s debut album, “We All Could Win,” is the theme song for MTV’s “8th & Ocean” and is in the new Lindsay Lohan film “Just My Luck.” The song, currently being worked by Columbia to top 40 and adult top 40 formats, was highlighted by American Eagle last fall in the apparel chain’s back-to-school campaign. The clip was voted top video on mtvU’s Dean’s List, besting Coldplay.

Another track, “Until the World,” is the theme for ABC Family’s “Beautiful People.”

Like many rock acts emerging from the Christian market, the Afters often get asked if they are a Christian or mainstream rock band. “We are Christians, but we make music for everybody,” says lead singer Josh Havens, who thinks the hopeful tone of their music is a drawing card. “It’s interesting to me that music is one of the only professions that is categorized by faith. You don’t look in the Yellow Pages and see a listing for a Christian doctor or a Christian restaurant.”

Havens launched the band seven years ago with guitarist Matt Poqua, bassist Brad Wigg and drummer Marc Dodd while the foursome worked at a Texas Starbucks.

They sold all 2,000 copies of a self-released EP in 2000, and returned to the studio to record the full-length “When the World Is Wonderful” under original name Blisse. The group became a local sensation, and when labels came calling, it signed with Simple, a new venture owned by MercyMe frontman Bart Millard and producer songwriter Pete Kipley.

Simple is marketed and promoted to the Christian market through INO Records. Epic worked the band to the mainstream after “I Wish We All Could Win” came out in early 2005, but the group switched to the Columbia roster when former Epic president Steve Bar- netti became CEO of Columbia last December.

“We were with Epic last year, and they worked really hard at getting our music heard by the right people,” Havens says. “We toured with MercyMe, and that was a huge, huge opportunity for us to go from not being a full-time touring band to touring with MercyMe. We’re fortunate to have had other bands and people to have believed in us and kind of take us under their wing.” The band also toured with Jeremy Camp.

Millard has been a fan of the Afters ever since the newcomers opened a Texas date for MercyMe several years ago. When he and Kipley launched Simple, the Afters were their first signing. They have worked three singles to Christian radio. The album has sold 38,000, according to Nielsen SoundScan.

INO president Jeff Moseley credits the Afters’ success to the music’s accessibility and exposure. “When people hear the Afters, they immediately respond to the music,” he says. “‘8th & Ocean’ has really propelled them into the spotlight. We did 130,000 downloads in a six-week period on iTunes, and their MySpace site exploded. When that happens, people take notice.”

Additionally, the Afters’ Dodds feel mainstream gatekeepers have become more accepting of bands from the Christian market, especially when the songs do the talking. “We don’t come out there with an agenda when we go onstage,” he says. “We let the music speak for itself.”

THE AFTERS

More Rock From Holy Rollers

in the wake of the Afters’ breakthrough, here’s a look at some key contenders to follow their success.

DecembeRadio. This West Virginia-based rock outfit might best be described as AC/DC meets Lynyrd Skynyrd meets Billy Graham. “Love Found Me (Love’s Got a Hold),” the first single from the band’s June 27 self-titled release on Slanted Records, is already garnering airplay at Christian rock and top 40 formats. DecembeRadio is slated to play major Christian festivals this summer, including Rock the Universe and Atlanta Fest.

Hyper Static Union. This four-piece is the first signing to the new RKT Music imprint, a division of Michael W. Smith’s Rocketown Records. The group was discovered by Daystar’s Gregg Gail, whose name appears on the band’s Aug. 15 release, “Sound of Melodies.”

Jackson Waters. Drawing comparisons to Maroon5 and Coldplay, the members of this five-piece met while attending John Brown University in Siloam Springs, Ark., and developed an enthusiastic regional following that led to their signing with Word Records. The label is featuring the group in its Freshman Class promotion and is promoting the band heavily to Christian youth groups through marketing company Intertwine. The band’s debut disc, “Let It Fly,” is set for release Aug. 29.

Leeland. Fronted by 17-year-old Leeland Mooring, this quintet signed with Essential after completing its engaging pop/rock sound at its home church in Baytown, Texas. Mooring signed a deal with EMI Christian Music Publishing at 14. The first single, the title track of the band’s Aug. 15 release, “Praying for Sunny Days” is gaining steam on Christian AC stations. Look for the group on tour with Third Day.

Springfield, MO, has released two albums to date, with the second, “Afters,” earning critical acclaim.

JUNE 24, 2006

www.americanradiohistory.com
For every artist clamoring to sign a major-label deal, there’s another clamoring to get off. Amel Larrieux, the vocal half of former Epic soul/hip-hop duo Groove Theory, found herself in the latter category. It was largely overlooked commercially.

“I had signed one of these uncommonly long deals,” Larrieux recalls. “But we [husband/manager Lara] had a somewhat different vision that needed to be fulfilled in a different surrounding. And the major-label surrounding just wasn’t working for us anymore.”

Then came bliss in the form of founding Los Angeles-based independent label Bliss Life Records. The venture is headed by Laru and funded by the Larrieuxes and some silent partners. But while going independent isn’t an easy proposition, it has been “much more fruitful and the best decision we’ve ever made,” the singer/songwriter says.

Their labor began bearing fruit in 2004 with “Bravebird.” To further build on her loyal fan base and the airplay generated by that album’s lead single “For Real,” Bliss Life released Larrieux’s second solo set, “Morning,” in April.

Thanks in part to pace-setting single “Weary,” the album reached No. 8 on Billboard’s Top R&B/Hip-Hop Albums chart, debuted at No. 74 on The Billboard 200 and climbed to No. 5 on Top Independent Albums. Produced and written with her husband, the album is signature Larrieux. Not content to stay in one zone, she shakes up her melange of R&B, soul, hip-hop and jazz with some folk and music from the Middle East, West Africa and India.

While the music part comes easily, it’s the business side that is understandably challenging. Especially when it comes to securing good distribution.

“Distribution was a little difficult,” Laru says. “Distributors are happy to hear if you have some type of money yourself. It took us three or four meetings to find the one we wanted.”

Settling on the Alternative Distribution Alliance, Laru says there are other acts that Bliss Life plans to develop during the next five years.

“The thing about being independent is having an understanding of the industry,” Laru adds. “You’ve got to wear as many hats as you can. There’s production, recording, promotion, publicity, Web site design. Amel’s recent success is cool, but at the end of the day, it’s about how to keep the same customers and grow from there.”

As for going back to the major-label world, Larrieux stresses she doesn’t ever say never but it would have to be a partnership.

“I could never regress,” she says. “I never had the sense of being a marque name when I was on a major label. I know that seems small but it’s a big deal for me. And I can’t relinquish the freedom I’ve tasted. This is a better place to be for an artist like me.”

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**OF NOTE:** Producer Troy Taylor and his Songbook Entertainment label are now part of Music World Productions, a division of Music World Entertainment. Taylor’s credentials include Songbook/Atlantic newcomer Trey Songz. Maurice Joshua, the Bama Boyz, Solange Knowles, Erron Williams, DJ Static and Grizz round out Music World Productions’ roster.

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**Latin Notas**

LEILA COBO | lcobo@billboard.com

I think the real issue was the mustache.

When Italian star Tiziano Ferro was interviewed on Italian TV program “Che Tempo Che Fa!” recently, he joked about, among other things, Mexican women.

“[It’s] impossible to say they’re the most beautiful in the world,” Ferro said, over the objections of interviewer Fabio Fazio.

And then, the coup de grace: “With all due respect, they have mustaches.”

Uh-oh.

By the next day, the news traveled around the globe and Ferro’s comment became fodder for seemingly every media outlet in the offended country. Ferro apologized. Profusely.

But Mexico was not mollified. By the following week, the country’s National Assn, of Actors (ANDA), the organization that authorizes work visas for foreign artists, said it was denying Ferro’s work permit pending a formal apology before a group of Mexican women.

This means that Ferro cannot promote his new album, out the end of June, in Mexico—his biggest market outside Italy—until ANDA says so.

The reaction underscores the nuances of being an international star and the very real economic repercussions that can come from what could appear to be an innocuous comment uttered thousands of miles away.

Further, it highlights the subtle cultural differences that exist between markets and cultures, and the fact that artists have to be able to recognize them.

When the Dixie Chicks uttered their famous anti-Bush remarks in 2003, for example, many fans said they were most bothered by the fact that the comments were made while the group was on foreign soil in England.

In the Ferro case, he also cracked wise about security in Colombia, comments that garnered only negligible criticism. After all, security in Colombia is a problem.

Colombians were far more offended several years ago when Spanish duo Azucar Moreno performed at the national beauty pageant—the equivalent of the Super Bowl—and said: “Good evening, Bolivia!” The duo hasn’t returned on promotion to Colombia since.

Ferro also made the mistake of taking issue with Mexican women. “Our women, mothers, the Virgin,” a Mexican friend told me, “those subjects are taboo when it comes to jokes.”

The issue was compounded by the fact that Mexico had embraced Ferro and Ferro had embraced Mexico. He lived in Puebla for a long time and speaks Spanish fluently. He has a big enough fan base there that his last album, 2003’s “The Ill,” sold nearly 300,000 copies in Mexico alone. That feat catapulted him to success throughout Latin America and the U.S. Latin world.

His comments, even uttered in jest, crossed a line, says Sergio Reynoso, ANDA director of labor relations.

“He can’t say something like that lightly,” Reynoso says. “The only thing we demand is that artists treat their audience and their profession with respect.”

Reynoso says he spoke with Ferro, who sounded genuinely contrite and issued written and videotaped apologies.

Now, Reynoso says, Ferro’s label in Mexico, EMI Latin, will gather a committee of women representing several artistic and academic fields who will meet with Ferro when he comes to Mexico in July—on a tourist visa. That group will decide the fate of his work permit.

While the flaco may cost Ferro initial sales of his new album, “Nadie Está Solo,” there may be some final benefits to this whole affair.

For one, Ferro is now in a household name in Mexico. And second, the apology process is bound to get him sympathy votes.

“We have to reverse the situation,” says Camilo Lara, managing director of EMI Mexico. “In the end, if he has good songs, his career can continue. He is an artist of multiple dimensions, and he will last a long time.”

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McCoury Takes Fans To ‘The Promised Land’
Bluegrass Legend Records His First Gospel Album

After performing bluegrass music for more than 40 years, collecting numerous accolades including the International Bluegrass Music Assn.’s entertain-er of the year award nine times, and winning a Grammy Award earlier this year, you’d think Del McCoury would have checked off everything on his professional to-do list. However, there’s at least one thing left: a gospel album. So the June 13 release of “The Promised Land” was a dream fulfilled for the 67-year-old entertainer.

“I’m Baptist, and the first time I ever sung and played music was in church when I was just a kid,” says McCoury, who went on to join Bill Monroe’s band in 1963. He later went solo, recording such acclaimed albums as 1972’s “High on a Mountain.” But it was in the ‘90s that the Del McCoury Band hit its stride on such landmark albums as 1992’s “Blue Side of Town,” 1993’s “Deeper Shade of Blue” and 1996’s “Cold Hard Facts.”

After stints on other labels—most recently Ricky Skaggs’ Skaggs Family Records—the bluegrass legend now has his own label, McCoury Music, which is distributed by Sugar Hill Records and Welk Distribution. McCoury has high hopes for the new project. “There’s so many people who come up to our merchandise table and ask for a gospel record,” says McCoury, whose band features sons Rob (banjo) and Ronnie (mandolin) as well as Jason Carter (fiddle) and Alan Bartram (bass). “We always do a gospel song on the record and an instrumental, but we’ve never had a whole gospel record. I’m sure this will sell good on the road,”

Although many gospel collections tend to cover the same oft-recorded hymns, “The Promised Land” serves up some of the late Albert E. Brumley’s lesser-known gems such as “Led by the Master’s Hand” and “It’s Really Surprising (What the Lord Can Do).” The 14-song disc also includes new tunes by such Nashville writers as Billy and Terry Smith, Shawn Camp, Ronnie Bowman and Jerry Salley. McCoury and Salley co-wrote “Ain’t Nothing Going to Come Up Today That Me and the Lord Can’t Handle,” taking the title from a sign they saw backstage at the Grand Ole Opry on Roy Acuff’s door. “Jerry said, ‘Hey, I want to write a song around that.’ So I helped him, but didn’t help him too much,” McCoury recalls with a laugh. “He’d come up here to the house and I’d been in the studio all day. We couldn’t get nothing done. So in the next day or two he wrote a verse and called me and sung it to me and I said, ‘Man, now I’ve got to do a verse.’ So I wrote the last verse and sung it to him over the phone and that’s the way it came about.”

The remainder of 2006 will be busy for McCoury. In addition to performing this summer at bluegrass festivals, the Del McCoury Band is slated to play New York’s Carnegie Hall. The group goes to Ireland in the fall. Also on the agenda is filming a live DVD.

BIG SCREEN VEGGIES: Look for the second VeggieTales movie to hit theaters in 2008. Created by Big Idea, “The Pirates Who Don’t Do Anything: A VeggieTales Movie” will be distributed by Universal Pictures. The film is being directed by Mike Nawrocki (also the voice of Larry the Cucumber) and is based on a script by Phil Vischer (Rob the Tomato) who is serving as executive producer through his production company, Jellyfish Labs. Big Idea’s David Pitts will produce. The first Veggie film, “Jonah: A VeggieTales Movie,” hit theaters in 2002 and grossed more than $25 million theatrically.
Bela Banner
Classic rock meets indie rock on "Hole and Corner," the debut from Baldvin Ringsted's Glasgow, Scotland-based band, Bela. The 30-year-old bandleader cites Steely Dan and Belle and Sebastian as primary influences, and the album pairs his sensitive vocals with an elegantly mournful slide guitar. At times, his voice evokes John Mayer, while the sunny, spare guitar work on such songs as "Stones" is more reminiscent of Nick Drake. The album was released June 19 in the United Kingdom through indie Say Dirty Records and was produced with Marcus MacKay (Snow Patrol). Ringsted, a native Icelander who recently relocated to Scotland, says the label contacted him after receiving the one demo he'd sent out. His album is not available in America, but a few East Coasters may have heard his song "Jerome" in a commercial for Major League Baseball's Washington Nationals.
Contact: Baldvin Ringsted, bringsted@gmail.com

Michael Mazochi Banner
Originally from upstate New York, Michael Mazochi moved to Los Angeles a year ago, and scored a gig at the Roxy on the Sunset Strip soon after. "It's pretty cool that the folks there found merit in the music so much that they were willing to take such a chance," the 23-year-old Mazochi says. But lest he think life out West would be easy, reality soon set in. "Of course, we didn't sell it out," Mazochi says, gushing about playing the same stage as his idols, including Bruce Springsteen. Mazochi's alt-country certainly owes a debt to early Springsteen. His tales of small-town America are told in a mix of bluesy rave-ups and heartfelt ballads, and he's already self-released two albums, the latest being "California Bound." Sample them at myspace.com/michaelmazochi and hear an artist who likely won't be playing empty rooms for long.
Contact: Michael Mazochi, 818-446-0704

Edited by Todd Martens
(tmartens@billboard.com)
Sacred Music Meets In Morocco

It’s hard to imagine a better place to discuss cross-cultural currents than at the annual Fez Festival of World Sacred Music. Early each summer, musicians and fans from across the globe convene in the ancient city of Fez, Morocco, to enjoy performances and conversation in visually spectacular venues that range from the intimate, flower-filled courtyard of a 19th-century palace, to a looming gateway that leads into the king's palace, to a site of haunting Roman ruins called Volubilis.

It is here in Fez that we meet up with Jordi Savall. One of the most notable forces in the early music movement, the conductor/violin player has frequently performed at Fez in the 12 years since the festival began. “The spirit of this festival is special for everybody,” Savall says. “It is here in Fez that Muslims, Christians and Jews lived together peacefully during medieval times, and it is up to us to continue that dialogue.” It’s particularly apt for Savall to concentrate on these ideas at the moment. His newest release, “orient-Occident: 1200-1700,” to be released Sept. 12 on his own label, Alia Vox, is centered on cross-cultural exchange. In a program that ranges from medieval Italian music to pieces from Morocco, Iran, Israel, Afghanistan, Turkey, Sarajevo, Spain and Algeria, Savall and his musicians explore the historical bridges among an array of seemingly disparate musical traditions.

“When I am here in Fez and working with musicians from all these different backgrounds, I do research—not in the sense of going to libraries,” the Barcelona-born artist explains, “but in experimenting together and trying to understand what we have in common. For instance, the Moroccan musicians with whom we work have preserved part of our own Andalusian tradition. Much of what they do inspires how we approach our playing, in terms of sound, technical ornamentation, rhythmical solutions, improvising and questions of phrasing.” Savall says that these kinds of artistic dialogues are crucially relevant today. “We very consciously work to create bridges between these cultures, to understand each other and to start a real dialogue. Of course, making such music is a social statement—when audiences see that we can be so happy singing and playing together, maybe they will question why do we then make war? Why do we have to be so extremely aggressive towards each other?”

ASCAP’s ADVENTURE: During the recent American Symphony Orchestra League conference held in Los Angeles, ASCAP presented its Adventurous Programming awards to orchestras whose programming highlights music composed during the last 25 years. Among the winners: the Boston Modern Orchestra Project for its commitment to new music from American composers; the St. Louis Symphony for innovative programming; and the Minnesota Orchestra for educational programming.

Prize winners for contemporary music programming among the country’s largest orchestras included first place to the Los Angeles Philharmonic, second to the Atlanta Symphony Orchestra and third to the Seattle Symphony. Notably, all three have scored critical successes for recent recordings of new music, including the LAP’s “DG Concerts” series being released on digital services like TuneIn (featuring works by Olivier Andriessen, Arvo Part and Steve Reich), the ALO’s new recording of Osvaldo Golijov’s opera “Ainadamar,” also “Deutsche Grammophon,” and the Seattle Symphony’s recordings of music by Bruce Adolphe and Hugo Weisgall on Naxos.

Spread The ‘LDN’ Love, Please

Is it possible that our favorite song of the summer won’t even come out stateside in 2006? “LDN,” a bubbly, infectious, feel-good slice of pop heaven by Lily Allen first found acclaim in her native London Kingdom, where it was released as a limited-edition vinyl single. Although the track is full of Brit-speak, the ska-flavored, jangly-melody more than makes up for phrases lost in translation.

We first heard “LDN” on modern rock station KDLE/KDLD (Indie 103.1) Los Angeles’ specialty import show, “Passport Approved,” but it’s also available, of course, on Allen’s MySpace page. Never before have the lyrics “crack whore” and “the tale of a robbery been set to such chipper tunes. Allen’s Regal/Parlophone debut, “Alright, Still,” comes out July 17 in England.

Capitol is eager to release the 21-year-old’s album in the United States, but, as is always the case with international acts, scheduling depends upon when Allen can spend time here to give it a proper send-off. Sources are saying that “LDN” may indeed be the song of the summer in the States—sum mer 2007, that is.

NO WAIT: While we have to wait for Lily Allen’s arrival, there’s an album in stores right now that we believe will be the sleeper of the year: Alexi Murdoch’s “Time Without Consequence.”

Murdoch’s album, released June 6, hit No. 31 on iTunes’ album chart, ahead of Bruce Springsteen, and No. 53 on Amazon’s list. Not bad for an album on the artist’s own imprint Zero Summer. Scot Murdoch gets compared to Nick Drake just enough to be tedious, but Murdoch, who has lived in Los Angeles for years, makes it clear that he is following no one. The self-produced set is dark and sparse in all the right places, yet gen-le and vulnerable enough to let light in. His nuanced guitar playing charms throughout, then takes on a psychedelic life of its own on tracks like “Home.”

The album is Murdoch’s follow-up to his “Four Songs” EP that came out in November 2002. That set became a bit of a miniphenomenon by selling approximately 50,000 copies, many through CD Baby—and is the online retailer’s top-selling title. The EP track “Orange Sky,” which was recorded for the new album, was the most-played song on influential noncommercial station WXPN Philadelphia in 2004, and was licensed to “Garden State” and “The O.C.” as well as used in a Honda commercial.

Small wonder that although Murdoch was counted by a number of labels, he decided to self-release. Zero Summer is distributed through Razor & Tie. And since he owns his masters and publishing, he can move quickly and unencumbered on licensing opportunities, many of which are being explored for this project. “We get asked for things all the time,” his manager Gary Gersh says.

But the primary driver will be winning fans one by one. “Here’s a guy who’s sold 50,000 CDs out of his bedroom, so our job is to let those [fans] know it’s out and go out there and build an old-fashioned career: sell tickets and T-shirts market by market,” Gersh says.

To that end, Murdoch, who is booked by Creative Artists Agency, started a 24-city tour June 9 in partnership with the Coalition of Independent Music Stores. Up to 28 of the shows will take place at independent retail outlets instead of local clubs. The tour focuses on markets where Murdoch has already built a following, such as Philadelphia, Seattle, Boston, New York, Los Angeles and Austin.

“We’re superserving those markets,” Gersh says. “We want to get him to where he can do a few thousand people in every market live. And if we do that, the record [sales] will follow.”
Shaking Loose In Ireland
Finally, A Dublin Soul Band That Is No Fiction

There hasn't been a successful Irish soul outfit since the Commitments. And they were fictional.

That has changed with the arrival of Dublin-based white soul/urban funk outfit Republic of Loose.

Rather than hawking classic Atlantic/Stax covers like the Commitments, Republic of Loose offers self-penned fare, closer in style to Sly Stone or Prince.

Domestic hit singles "Comeback Girl" and "You Know It" plus a reputation for great live shows helped push sophomore set "Aaagh!" (Loaded Dice Records/RMG) to No. 2 on the Irish album chart in the week following its April 7 release.

The act issued its debut, "This Is The Tomb of the Juice," on U.K. indie Big Cat in 1994, but lead vocalist Mick Pyro says "Aaagh!" better reflects the spirit and energy of the band's live performances. "It's punchier and more aggressive than the last album," he says.

The band's widest U.K. exposure to date came through supporting Alabama 3 on its October 2005 tour. Republic of Loose also played a handful of U.S. shows in March. "We went over to New York two years ago and got a good reaction," Pyro recalls, "but this time it was even better. They just seemed to get off on it."

Republic of Loose is now touring Ireland and managing booking agent Dermot Doran says U.S. shows will follow later this year. "Aaagh!" is only available in Ireland or at republicofloose.com, but Doran is seeking overseas deals. Publishing is copyright controlled.

-Nick Kelly and Tom Ferguson

SCHLAGER TIME: Flemish schlager singer Laura Lynn's sophomore set "Voor Jou" (ARS/EMI) has headed the Ultratop 100 albums chart in Flanders since its May 4 release.

The 29-year-old released her debut, "Dromen" (ARS/EMI), in July 2005, and ARS says it has shipped more than 90,000 units domestically. That success is widely credited with increasing local interest in the middle-of-the-road schlager genre, long popular in Germany and the Netherlands.

"Voor Jou" passed the platinum mark (30,000 units) in its first week. ARS Productions managing director Patrick Busschots says.

It features 12 songs sung in Flemish, seven of them written by BMC Publishing writers Phil Sterman and Tom Cook.

"Whereas Laura's first single and most of 'Dromen' were ballads, "Voor Jou" is more like a party album," Busschots says. Switching to upbeat material was based on audience reaction.

"The live aspect is very important because schlager gets virtually no airplay in Flanders," Busschots says.

"But why bother breaking the playlists if sales are booming anyway?" Busschots says the new album has also been released in the Netherlands and a South African release through EMI is planned.

--Marc Mats

SICILIAN SPECIAL: Italy's FIMI charts have been dominated by international acts in recent weeks, but Carmen Consoli's seventh album "Eva Contro Eva" (Universal Music Italy) has gone some way to redressing the imbalance.

The 10-track set entered at No. 3 following its May 12 Pan-European release, and Universal says it has already shipped platinum (80,000 units). Marco Zischka, head of Universal Italy's domestic division, says he is "reasonably confident" sales will reach the 200,000 mark.

Sicily-born Consoli made her recording debut with "Due Parole" (Cyclopex/Polycor) in 1996. This time around, Zischka says the singer/songwriter was given "complete artistic freedom. She spent a lot of time looking for the right acoustic and ethnic sounds, and the result is a series of beautiful—and very Italian—songs about women's lives."

Consoli is published by Universal Music Publishing and her own company Narciso. Live bookings are through Italy's On the Road.

--Mark Worden

Questions With Snoop Dogg

by TAMARA CONNIFF

At the Los Angeles Chapter Recording Academy Honors gala June 8, a group of grammar school kids in grown-up-style tuxedos excitedly ran around the Grand Ballroom at the Hollywood and Highland complex. When asked if they want to be musicians when they grow up, they yelp a collective "Yes!" And why are they at this event? "Snoop!"

The kids are surprise guests for honee Snoop Dogg—he's their football coach.

The evening also honored four-time Grammy Award winner Lalo Schifrin (the famed composer of the "Mission: Impossible" theme), and MySpace.com co-founders Tom Anderson and Chris DeWolfe. Schifrin, 73, while accepting his award, gave a big shout-out to the famous rapper. "Me and Snoop on the same stage! Snoop! Snoop stood up, clapped and said, "That's what I'm talking about! That's what it's about!"

Q: What does this honor mean to you?
A: I'm getting respect on many different levels now, not just street level, but everybody in music in general. I guess. It feels the best when the people that you do it with, that you compete with, appreciate you and respect you enough to put you in a category like this. That's a good thing. I'm happy to still be doing it, and people still appreciate me for it.

Q: How are the recording sessions for your new album, "Blue Carpet Treatment," going?
A: It's coming together so good. I've been working on it for nine months. I've been working with Pharrell, Timbaland, will.I.Am. Stevie Wonder, James Ingram, Warren G, R. Kelly, Ne-Yo, Akon, Jermaine Dupri, Janet Jackson, on and on. I have so much good material, it's about [figuring...]

Q: How do you find time to make music given all the movies you're working on?
A: Music is my first love. That's my nature. It's like riding a bike for me. There is nothing I'd rather do than get in the studio and get some sort of musical thing done—a verse here, a hook here. I have to make music every day.

Q: Are you taking a role-model position?
A: I'm a real model.

DORRIS DOGG, left, and LAI OREBFFIN

Q: What other projects are you working on?
A: I'm working on the Dogg Pound album "Call Iz Active," and I'm working on my animated movie "Blue Carpet Treatment." I'm also doing a movie called "A Woman's Touch." It's a touchy movie directed at the women of America because I feel like the women need something from me, and I'm going to give them something. I'm going to give them what they really want and what they need.
NELLY FURTADO
Loose
Producers: various
Geffen/Mosley Music Group
Release Date: June 20

Nelly Furtado suffered the dreaded sophomore slump with the underwhelming sales of 2003’s “Folklore,” despite the album’s ingenius. On her third set, “Loose,” the eclectic singer offers a mix of pop, hip-hop and Latin, showcasing not only her own dexterity but that of chief producer Timbaland as well. While “No Hay Igual” and “Te Busque” featuring Juanes tap into Furtado’s Portuguese roots, cuts like “Afraid” featuring Attitude preserve her folksy charm. The techno-pop appeal of the Timbaland-assisted lead single: “Promiscuous” has granted the song steady airplay and a spotlight in a Verizon commercial, while tracks like “Showtime” and “Wait For You” let Furtado’s warm vocals prevail over less-adorned production. Elsewhere, she extorts Gwen Stefani’s ’80s vibe and schoolgirl chants (“Maneater, “Do It”), making “Loose” a welcome exercise in versatility. —CH

KEANE
Under the Iron Sea
Producers: Andy Green, Keane
Interscope
Release Date: June 20

For all the needling by guitarists U.K. trio Keane garnered for its ultra-poppy debut, “Hopes and Fears,” a subsequent backlash repudiated the very elements that made the band a star: too easy a flow with its graciously accessible melodies. Keane does take more chances on “Under the Iron Sea,” with first single “Is It Any Wonder?” churning keyboards into a blackwater tsunami that at least sounds like electric guitars. Elsewhere, Tom Chaplin’s touchy-feely vocals contrast between a-ha and Sting, maintaining an aural air of pliability, even as keyboards give tempo to lyrics that reflect discontent and searching. Closer “The Frog Prince” (with its autobiographically torn theme of “feed your people or lose your throne”) is exceptional, as are the pacing and rhythm on downright bubbly “Crystal Ball.” An album to return to again and again, whose depth grows with every spin. —CT

JOAN SEBASTIAN
Más Allá del Sol
Producer: Joan Sebastian
Musart/Balboa
Release Date: June 13

One of Joan Sebastian’s virtues is his capacity to convince in many regional Mexican genres. Here he returns to banda, which he romanticizes by virtue of his excellent songs. On “Sol,” the traditional brass/banda sound takes a tropical turn, while “La Medicina” is a more traditional huapango. Sebastian stretches banda’s boundaries on “En La Banca,” where the trombones interact with piano and strings for a sound that straddles two completely different genres. Despite the experimentation, “Mas Allá del Sol” is very considerably a banda album designed for a specific audience. Those who prefer Sebastian in a different genre will enjoy bonus track “Eso y Mas,” where he sings simply with his guitar, highlighting the voice and melodic flair that make him one of Latin music’s most gifted singer/songwriters. —LC

BEYONCÉ FEATURING JAY-Z Deja Vu
Producers: Rodney Jerkins, Beyoncé
Writers: B. Knowles, S. Carter, R. Jenkins, K. Price, Makeba, D. Thomas
Publishers: various
Columbia
Release Date: June 2

Beyoncé’s Columbia is pushing the limelight on the duet she released digitally on May 23. The pair’s potential chemistry is showcased in the video for the title track from this set. This compilation of reconstructions that RTJ produced for the band’s album since leaving the Pixies in 1993. It’s also a double-disc, 27-song compendium of mostly re-recorded and/or re-arranged tracks filtered through Black’s uniquely cokedey worldview. Recorded in between tours with the re-formed Pixies, the project features a hodgepodge of guests including Levon Helm, Al Kooper and Steve Cropper. Throughout, Black sounds just as comfortable and confident cutting back-porch versions of Irish folk classics (“Dirty Old Town”), sultry New Orleans swamp rock (“Dog Sleep”) and old-timey country send-offs (“Sad Man’s Song”) as he did bridging the gap from underground punk to grunge in the late ’80s. —TC

DIXIE CHICKS Voice Inside My Head
Producer: Rick Rubin
Writers: E. Robison, M. Maguire, N. Maines, L. Perry, D. Wilson
Publishers: various
Columbia
Release Date: June 16

With the publicity conundrum surrounding previous single “Not Ready to Make Nice” now an established part of folklore, the Dixie Chicks appear ready to get back to business at country radio. The trio’s “Voice Inside My Head” is a fine reminder of why the trio stormed the format a decade ago: It’s mournful, instrumentally acute, masterfully melodic and ozee pure country—not to mention Natalie Maines’ firestorm of a vocal, breathtaking, as always, in its depth and feeling. Of course, the questions remain: Will country remove its head from its butt and get down to showcasing the best music in the offering? And if it does, will listeners put down their flags and allow themselves to be entertained? Sadly, an impossible call. —CT

FRANK BLACK (3)
Funny/Scary
Producer: Jon Tiven
Back Porch
Release Date: June 20

There’s no other in the wide world of rock like Frank Black, whose undying creative output is a constant source of amazement to fans and confusion to outsiders. His latest salvo, “Fastman/Raiderman,” is his 11th solo album since leaving the Pixies in 1993. It’s also a double-disc, 27-song compendium of mostly re-recorded and/or re-arranged tracks filtered through Black’s uniquely cokedey worldview. Recorded in between tours with the re-formed Pixies, the project features a hodgepodge of guests including Levon Helm, Al Kooper and Steve Cropper. Throughout, Black sounds just as comfortable and confident cutting back-porch versions of Irish folk classics (“Dirty Old Town”), sultry New Orleans swamp rock (“Dog Sleep”) and old-timey country send-offs (“Sad Man’s Song”) as he did bridging the gap from underground punk to grunge in the late ’80s. —TC

HIP-HOP
FIELD MOB
Light Poles and Pine Trees
Producers: various
Geffen
Release Date: June 20

Northern artists have complained that trite South-side cuts topped the charts at their expense. Fortunately, Field Mob offers something different with “Light Poles and Pine Trees.” The group’s first album on Ludacris’ Disturbing Tha Peace label does have the obligatory strip track (“Baby Bend Over”), regional shout-out “Area Code,” and an ode to their rides (“My Wheels”). But “Poles” gets interesting when lyricists Shawn Jay and Smoke share a piece of themselves. On “Blacker the Berry,” Smoke talks about society’s color complex and always being the darkest kid in the room over a slice of 2Pac’s “Keep Ya Head Up.” Elsewhere, “At the Park” is a mellow barbecue track with rolling guitars and a catchy chorus. While Smoke and Shawn Jay aren’t the rebirth of OutKast, the pair does give the South a solid chance at lyrical redemption. —HC

DJ KHALED
Terror Squad Presents Listennn... The Album!
Disturbing Tha Peace
Koch
Release Date: June 6

DJ albums are often either mash-ups of the DJ’s friends atop tedious beats or sacry compilations offering a snapshot of hip-hop at that moment. DJ Khaled’s “Terror Squad Presents Listennn... The Album!” is thankfully the latter. “Holla at Me,” the Cool & Dre-produced posse cut featuring U. Wayne, Paul Wall, Pitbull, Rick Ross and Fat Joe, is already heating up Billboard’s R&B/hip-hop charts. Meanwhile, “Gimmy
Family" showcases Kanye West and Consquence's solid rhymes while John Legend impresses in the background. "Born N Raised" featuring Trick Daddy, Pitbull and Ross has the catchy, screwed-up hook and organic drum that has made the Runners popular. A solid summer compilation, featuring almost every hot contemporary rapper and even a few subterranean ones. —NC

JAZZ

REGINA CARTER

I'll Be Seeing You: A Sentimental Journey
Producer: John Clayton
Verse
Release Date: June 13

A sentimentality equals saccharine, especially when an album's repertoire comprises yesterday's standards. However, jazz violin phenom Regina Carter avoids mawkish missteps on "I'll Be Seeing You," an energetic and heartfelt homage to her late mother, Grace, featuring her favorite songs. Up-tempo romps include "Little Brown Jug" with the fiery hothouse fiddler leading the way with a band that includes arranger Gil Goldstein on accordion. Vocal guests include Carla Cook and Dee Dee Bridgewater, with the latter creating a complete scat action on "Be My Mist Bist Do Shonn." In addition to the spirited swings, Carter omours on such quieter tunes as her original "How Ruth Felt" and the classic "I'll Be Seeing You" that ends the collection with sublime sentiment. —DO

COUNTRY

BLAINE LARSEN

Rockin' You Tonight
Producers: Tim Johnson, Rory Lee Feek

Giant Slayer/BNA

Release Date: June 13

There's little as exciting as watching a budding flower bloom into full-bloom. On his second outing, Larsen, 20, gives short shrift to the sophomore jinx with a truly terrific piece of work. In a country-as-can-be baritone, he displays insight into his material far beyond his years and complete control of whatever he touches. Picking standouts is tough on an album only a couple of songs short of batting a thousand. Larsen caces everything from ballads to breezy midtempo and rockers with a perfect grasp of harmony and irony ("No Woman, I Don't Wanna Work That Hard"), stand-by-my-woman testimony ("Someday I'll Be a Man," "I'm in Love With a Married Woman," spiritually ("At the Gate") and even social consciousness ("Somebody Is Me"). Not bad at all for a kid who surely is still just warming up. —GE

POP

BRIAN STOKES MITCHELL (4)

Brian Stokes Mitchell
Producer: Brian Stokes Mitchell

Playbill/Sony Legacy

Release Date: June 6

Brian Stokes Mitchell is the Great White Way's Great White Hope: an ethically mixed, movie-quality leading man with a heavenly baritone, a performer with enough appeal to make a new generation love theater. So his self-titled debut album was a logical first release for the newly formed Playbill Records. The track listing reads like a Broadway best-of with some American standards thrown in for fun. But Stokes, who also arranged most of the 12 songs, doesn't perform them in the traditional way. High-drama stage anthem "Being Alive" is warbled over and memory with a Spanish guitar solo; another Stephen Sondheim standard, "Another Hundred People," is marched-up with jazz standard "Take the A Train," it's a different take on the same material by an artist capable of doing it in the expected way. Which, depending on who you ask, is either inspiring or disappointing. —KM

BLUES

INDIGENOUS (5)

Chasing the Sun
Producers: Steve Fishel, Indigenous

Vanguard

Release Date: June 13

It seems like the last time we've heard from the Dakota as it was upon the emergence of teenaged blues-rocker Jonny Lang. This time South Dakota is making some noise via Mato Nakaje, blues guitarist, vocal and member of the Nakota Tribe. Nakaje wrote or co-wrote all 10 tracks on this blues-rock CD and the guy is legitimate talent. Very much in the mold of Lang and Kenny Wayne Shepherd, Nakaje has arrived with a mean axe in hand and a genuine knack for rugged electric blues. "Chasing the Sun" opens with "Runaway," showcasing Nakaje's strong voice and fluid guitar. For something a little crunchier, check out "The Way You Shake," particularly Nakaje's appropriately nasty lead licks. —PVV

NEW & NOTeworthy

CORINNE BAILEY RAE

Put Your Records On (3:36)
Producer: Stevo

EMI

Writer: Chrisanthou, Jimmy Hogarth

Cupids: "Put Your Records On" has already propelled Corinne Bailey Rae to U.K. stardom, thanks to her debut song's cool, lounge grove and neo-soul imprint. Think Des'ree meets Erykian Badu. Sparse acoustic production further's a feel-good vibe—the like the entertainment you hired for your summer garden brunch. As appealing as it is, "Records could be too avant-garde for U.S. radio. The pop throwaways are too doactic their grip on all things hip-hop, while R&B yet to fully re-embrace the soul that put it on the map. This track makes this track a tough sell here, but there is hope among the media resources that consumers are moving toward, la Yahoo, AOL and iTunes. Capitu's work is cut for out, but it has solid goods to build upon. —CT

CRITICS' CHOICE

NEW RELEASES

No list is complete without mention of the series' newest edition, "Snow Patrol's Chasing Cars." Producer: Nick Raskinduzhnev

Writer: Nick Raskinduzhnev

Snow Patrol's new album shows a remarkable change in the band's sound. Rather than the simple, yet effective sound of "Chasing Cars," the album features a more complex and dynamic approach. The album's opening track, "Anthem," is a powerful and emotional song that sets the tone for the rest of the album. "Anthem" features simple instrumentation and powerful vocals, creating a truly moving and heartfelt piece of music.

The album continues with the hit single "Chasing Cars," which features a catchy and memorable melody. "Chasing Cars" is a perfect example of Snow Patrol's ability to create anthemic pop hits that resonate with listeners. The song's lyrics are both sincere and relatable, making it a favorite among fans.

Snow Patrol's "Singles" album is a testament to their talent and growth as a band. The album features a variety of styles and sounds, but all of the songs are united by their emotional depth and musical excellence. With "Chasing Cars," Snow Patrol has created a song that will be remembered for years to come.
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AFI Keeps Rock Hot; New Menu For Video Charts

The chart of a favorite Aretha Franklin oldie comes to mind, as the arrival of AFI’s new album keeps rock steady on The Billboard 200. With the band’s “Decemberunderground” moving a career-best Nielsen SoundScan week of 182,000 pieces, four of the last five No. 1 albums on the big chart have been rock sets. AFI halted the two-week streak for Dixie Chicks’ “Taking the Long Way” and follows recent bell ringers from rock bands Godsrack, Tool and Red Hot Chili Peppers. AFI’s second Interscope-distributed album follows the pattern labels hope for when they sign a rock band: build a healthy following during a long chart run, then mount an even larger splash the next time around.

AFI

For the week ending June 9, 2006:

* Nielsen SoundScan, the source for most of Billboard’s video sales charts since December 1998. (Nielsen SoundScan compiles Top Music Videos.) The chart option that Billboard previously printed, which tracks a title’s different versions as separate entries, remains available to VideoScan subscribers.
* New to pages is Top TV DVD Sales, recognizing a significant growth category. The 25-position chart runs in the space Top VHS Sales previously occupied; the VHS chart continues to appear weekly on billboard.biz.

The return of “Sittin’ on the Roof” is another reminder that rock albums, despite their sizeable sales, are in the minority on this list. But it does make one more than her first No. 1 on the Top 200, and “Date Movie” versions not combined.

HOTTER, STILL
* The Red Hot Chili Peppers’ “Dani California” tops the Modern Rock chart for a 10th week. In the chart’s 18-year history, only 14 songs have topped the list for 10 or more frames; the heartset is the only act to do it more than once, and this is its fourth time.

CHART BEAT

READ FRED BRONSON
WEEKLY AT BILLBOARD.COM/FRED

**The Billingsfield family sits down to dinner, do they talk about work? No, it’s Natasha’s turn to brag, as she earns her third chart entry on The Billboard Hot 100 with “Single” (Epic). That’s one more than her brother Daniel, although the siblings are tied with one top 10 hit each. So far.**

**Fred Bronson also reports on the return of Christina Aguilera after a gap of almost two years. That’s a short hiatus compared with the return of Lionel Richie to Hot R&B/Hip-Hop Songs after 10 years.**

**Plus, Bronson keeps score on Top Bluegrass Albums, where 15 albums have reached No. 1 since the chart’s inception, including the second chart-topping soundtrack, “A Prairie Home Companion.”**
### HOT 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Rank</th>
<th>Airplay</th>
<th>Week</th>
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### Adult Top 40

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### Modern Rock

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<td>The Real Thing</td>
<td>Dan Bal decentral (URBAN)</td>
<td>Relentless</td>
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<td>The Kill (Bye Bye)</td>
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<td>True North</td>
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### Digital Songs

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<td>Where'd You Go</td>
<td>Calvin Harris feat. Amy Shark</td>
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<td>Walk Away</td>
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<td>In The Room</td>
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<td>Take A Look At Me Now</td>
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<td>Island</td>
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<td>The Fray</td>
<td>Epic</td>
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Data for week of June 24, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data
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### Top R&B/Hip-Hop Albums

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<td>Yung Joc</td>
<td>New Jack City</td>
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<td>2</td>
<td>Ice Cube</td>
<td>Laugh Now, Cry Later</td>
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<tr>
<td>3</td>
<td>DJ Khaled</td>
<td>The Love Album</td>
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<td>A Girl Like Me</td>
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<td>5</td>
<td>T. I.</td>
<td>King</td>
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<tr>
<td>6</td>
<td>The Isley Brothers</td>
<td>Baby Makin’ Music</td>
<td>$9.99</td>
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<td>7</td>
<td>Ne-Yo</td>
<td>My Own Words</td>
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<td>8</td>
<td>Greatest Chanters</td>
<td>St. Elsewhere</td>
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### Top Reggae Albums

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<td>Welcome To Jamaica</td>
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<td>Matsiyah</td>
<td>Live At Stubb's</td>
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<td>Various Artists</td>
<td>Africa Unite</td>
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<tr>
<td>5</td>
<td>Damian 'Jr. Gong' Marley</td>
<td>The Singles Collection</td>
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<td>6</td>
<td>The Aggrolites</td>
<td>I'm Reggae Hit</td>
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<td>7</td>
<td>Bob Marley</td>
<td>It's The Final Chapter</td>
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<td>8</td>
<td>Various Artists</td>
<td>Dancehall Nuttah</td>
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<td>9</td>
<td>Willie Nelson</td>
<td>Countryman</td>
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<td>10</td>
<td>Various Artists</td>
<td>Island Love Shack</td>
<td>$9.99</td>
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**Yung Joc's First Set Leads List**

Yung Joc takes over the driver's seat on Top R&B/Hip-Hop and Top Rap Albums with "New Jack City." At radio, Yung Joc's "It's Goin' Down" spends a fourth week atop Hot R&B/Hip-Hop Songs, while follow-up "I Know You See It" debuts at No. 71. On The Billboard Hot 100, 24,000 digital downloads earn "Down" sales honors at No. 3. Yung Joc made release-week stops at radio and retail in New York and hometown Atlanta and was a "Who's Next" artist on Yahoo Music.
### R&B/HIP-HOP PLAYAIR

#### HOT R&B/HIP-HOP PLAYAIR

<table>
<thead>
<tr>
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<td>1</td>
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<td>TORN</td>
<td>JIVE</td>
<td>**</td>
</tr>
<tr>
<td>2</td>
<td>LOVE THAT MONEY</td>
<td>CHris Brown</td>
<td>JIVE</td>
<td>**</td>
</tr>
<tr>
<td>3</td>
<td>ALL OF A sudden</td>
<td>JUBIN</td>
<td>JIVE</td>
<td>**</td>
</tr>
<tr>
<td>4</td>
<td>GOOD THINGS</td>
<td>KANDI</td>
<td>JIVE</td>
<td>**</td>
</tr>
<tr>
<td>5</td>
<td>WE IN THIS TOGETHER</td>
<td>B.O.B.</td>
<td>JIVE</td>
<td>**</td>
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<tr>
<td>6</td>
<td>DROWN</td>
<td>D. L.</td>
<td>JIVE</td>
<td>**</td>
</tr>
<tr>
<td>7</td>
<td>SOMETHING TELL ME</td>
<td>MIKE</td>
<td>JIVE</td>
<td>**</td>
</tr>
<tr>
<td>8</td>
<td>NAUGHTY</td>
<td>JUNIOR</td>
<td>JIVE</td>
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#### R&B/HIP-HOP SINGLES SALES

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<td>TORN</td>
<td>JIVE</td>
</tr>
<tr>
<td>2</td>
<td>LOVE THAT MONEY</td>
<td>CHris Brown</td>
<td>JIVE</td>
</tr>
<tr>
<td>3</td>
<td>ALL OF A sudden</td>
<td>JUBIN</td>
<td>JIVE</td>
</tr>
<tr>
<td>4</td>
<td>GOOD THINGS</td>
<td>KANDI</td>
<td>JIVE</td>
</tr>
<tr>
<td>5</td>
<td>WE IN THIS TOGETHER</td>
<td>B.O.B.</td>
<td>JIVE</td>
</tr>
<tr>
<td>6</td>
<td>DROWN</td>
<td>D. L.</td>
<td>JIVE</td>
</tr>
<tr>
<td>7</td>
<td>SOMETHING TELL ME</td>
<td>MIKE</td>
<td>JIVE</td>
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<tr>
<td>8</td>
<td>NAUGHTY</td>
<td>JUNIOR</td>
<td>JIVE</td>
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#### RHYTHMIC AIRPLAY

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<td>SNAP YA FINGERS</td>
<td>JUICY</td>
<td>JIVE</td>
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<tr>
<td>2</td>
<td>SPEW</td>
<td>JUICY</td>
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<tr>
<td>3</td>
<td>IT'S GOIN' DOWN</td>
<td>TORN</td>
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<td>LOVE THAT MONEY</td>
<td>CHris Brown</td>
<td>JIVE</td>
</tr>
<tr>
<td>5</td>
<td>ALL OF A sudden</td>
<td>JUBIN</td>
<td>JIVE</td>
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<td>GOOD THINGS</td>
<td>KANDI</td>
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### ADULT R&B

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<tr>
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<td>CAN'T LET GO</td>
<td>R. KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>2</td>
<td>FIND YOURSELF IN ME</td>
<td>R. KELLY</td>
<td>JIVE</td>
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<tr>
<td>3</td>
<td>ONLY GIRL (IN THE WORLD)</td>
<td>R. KELLY</td>
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<tr>
<td>4</td>
<td>BE WITH ME</td>
<td>R. KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>5</td>
<td>I'M GONNA BE ME</td>
<td>R. KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>6</td>
<td>SOMETHING NEW</td>
<td>R. KELLY</td>
<td>JIVE</td>
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<td>R. KELLY</td>
<td>JIVE</td>
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<td>8</td>
<td>SOMETHING NEW</td>
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<td>10</td>
<td>I'M GONNA BE ME</td>
<td>R. KELLY</td>
<td>JIVE</td>
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### HIT PREDICTOR:

#### R&B/HIP-HOP PLAYAIR

- **Want You Mad (Atlantic) (score)**
- **I'm Coming (Atlantic)**
- **Lil Jon (BME/TVT)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**

#### R&B/HIP-HOP SINGLES SALES

- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**

#### RHYTHMIC AIRPLAY

- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**
- **It's Not Over (Epic)**

#### ADULT R&B

- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**
- **I'm Coming (Atlantic)**

### Data for week of JUNE 24, 2006 | CHARTS LEGEND on Page 78
HOT COUNTRY SONGS

1. SUMMERTIME
2. LAST DAY OF MY LIFE
3. THE WORLD
4. WHEN THE STARS GO BLUE
5. SOMETHING'S Gotta GIVE
6. DON'T FORGET TO REMEMBER ME
7. SETTLE FOR A SLOWDOWN
8. GREATER THAN A LITTLE TOO LATE
9. EVERY TIME I HEAR YOUR NAME
10. SIZE MATTERS (SOMEDAY

ARTIST (Language)/Score: Artie Monsell/Rockin' Country

COUNTRY

KENNY CHESNEY

SUMMERSTRONG

Canada


date

Chart Rank

1

2

3

4

5

6

7

8

9

10

JONES' 2-YEAR-OLD SET STILL FEEDS RADIO

Country's independent label sector is in the spotlight more frequently these days, and the Hot Shot Debut this issue marks a return to the chart by H. W. 'Pappy' Daily's legendary Houston-based D imprint. Arriving at No. 57 is Zona Jone's "I'll Give It To You," which bows with 708,000 audience impressions. Jones charted twice before for D, with "House of Neglectable Affections" in 2004 and "Two Hearts" in 1958. Launched in 1958, the label was a one-time home to such future major-label hitmakers as Willie Nelson, Claude Gray, George Strait and the Big Bopper. Daily's grandson, Wes Daily, reopened the storied company in 2003. With 50 detections during the tracking week, the airplay for Jones' new song is Clear Channel KNX Phoenix. The new single and Jones' other two charting tracks are from his debut set, "Harleys & Horses." — Wade Jason

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BETWEEN THE BULLETLS: wjesseen@billboard.com

JONES' 2-YEAR-OLD SET STILL FEEDS RADIO

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Data for week of JUNE 24, 2006 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 73
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<th>1st Week</th>
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<td>L.A. Demo</td>
<td>RBD</td>
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<td>11</td>
<td>4/15/06</td>
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<tr>
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<td>Various Artists</td>
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<td>4/8/06</td>
<td>$300,000</td>
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Data for week of JUNE 24, 2006  |  |  |  |  |  |
### LATIN AIRPLAY

#### POP

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<td>La Lupe</td>
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<td>Lo Que Me Gusta A Mi</td>
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<td>Como Un Amor</td>
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<td>Por Mi Herencia</td>
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<td>Si Te Atravieso</td>
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### REGIONAL MEXICAN

#### POP

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For complete chart data, visit www.billboard.biz
### Hits of the World

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For complete data, visit www.americanradiohistory.com.
### EUROCHARTS

**SINGLE SALES**

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<td>3</td>
<td>We Are the Champions</td>
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<td>Hangin' On</td>
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<td>A Punk Rocker</td>
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<td>Hard Rock Hallelujah</td>
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### ALBUMS

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<td>Oasis</td>
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<td>2004</td>
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<tr>
<td>6</td>
<td>Mark Knopfler &amp; Emmylou Harris</td>
<td>2004</td>
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<td>7</td>
<td>Bruce Springsteen</td>
<td>2004</td>
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<td>seit 1842</td>
<td>2004</td>
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<tr>
<td>10</td>
<td>Neil Young</td>
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<td>Pink</td>
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### RADIO AIRPLAY

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<th>Artist/Album</th>
<th>Year</th>
<th>Airplay (in Wks)</th>
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<td>Hips Don't Lie</td>
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<td>2</td>
<td>Crazy</td>
<td>2004</td>
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<td>3</td>
<td>The World at Your Feet</td>
<td>2004</td>
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<td>4</td>
<td>Hangin' On</td>
<td>2004</td>
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<td>5</td>
<td>One</td>
<td>2004</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>Who Knew</td>
<td>2004</td>
<td>8</td>
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<tr>
<td>7</td>
<td>A Punk Rocker</td>
<td>2004</td>
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<td>8</td>
<td>Hard Rock Hallelujah</td>
<td>2004</td>
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<td>9</td>
<td>No No Never</td>
<td>2004</td>
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<td>10</td>
<td>SOB (Rescue Me)</td>
<td>2004</td>
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<td>11</td>
<td>The World at Your Feet</td>
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### Top TV Sales

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<th>Title</th>
<th>Principal Performers</th>
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<tr>
<td>1</td>
<td>High School Musical: Encore Edition</td>
<td>Alyson Hannigan/Aaron Campbell</td>
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<tr>
<td>2</td>
<td>The Venture Bros: Season 1</td>
<td>RT, Luka Jones</td>
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<tr>
<td>3</td>
<td>Grey's Anatomy: Season One</td>
<td>Ellen Pompeo/Patrick Dempsey</td>
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<tr>
<td>4</td>
<td>WWE: WrestleMania 22</td>
<td>John Cena/Dean Ambrose</td>
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<td>5</td>
<td>Will &amp; Grace: Series Finale</td>
<td>Debra Messing/Sean Hayes</td>
</tr>
<tr>
<td>6</td>
<td>Friends: The Complete Ninth Season</td>
<td>David Schwimmer/Lea Michele</td>
</tr>
<tr>
<td>7</td>
<td>Boston Legal: Season One</td>
<td>James Spader/Kate Walsh</td>
</tr>
<tr>
<td>8</td>
<td>Friends: The Complete Seventh Season</td>
<td>Matt LeBlanc/Emily Deschanel</td>
</tr>
<tr>
<td>9</td>
<td>Deadwood: The Complete Second Seson</td>
<td>Ian McShane/Don Murray</td>
</tr>
<tr>
<td>10</td>
<td>My Name Is Earl: Season Ten</td>
<td>Kyle Bornheimer/Justin Berfield</td>
</tr>
<tr>
<td>11</td>
<td>Friends: The Complete Fifth Season</td>
<td>Matt LeBlanc/Emily Deschanel</td>
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<tr>
<td>12</td>
<td>Friends: The Complete Sixth Season</td>
<td>Matt LeBlanc/Kristen Johnston</td>
</tr>
<tr>
<td>13</td>
<td>A Home: The Last Appearance, Vol. 1</td>
<td>Diane Lane/Mark Harmon</td>
</tr>
<tr>
<td>14</td>
<td>Friends: The Complete Second Season</td>
<td>Kaley Cuoco/Johnny Galecki</td>
</tr>
<tr>
<td>15</td>
<td>Alf: Season Three</td>
<td>Paul Reubens/Andrea Elrod</td>
</tr>
<tr>
<td>16</td>
<td>Rescue Me: The Complete Second Season</td>
<td>Greg Kinnear/Kristina Rihan</td>
</tr>
<tr>
<td>17</td>
<td>Codys' Little Engines: Team Up For Adventure</td>
<td>John Ratzenberger/Joey Cramer</td>
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### Top TV Video Rentals

<table>
<thead>
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<th>Rank</th>
<th>Title</th>
<th>Principal Performers</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Cheaper by the Dozen</td>
<td>Steve Martin/Annabel Scborsky</td>
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<tr>
<td>2</td>
<td>Freedomland</td>
<td>Sam L. Jackson/Julianne Moore</td>
</tr>
<tr>
<td>3</td>
<td>The Ringer</td>
<td>George Henry/Scarlett Johansson</td>
</tr>
<tr>
<td>4</td>
<td>Nanny McPhee</td>
<td>Emma Thompson/Cole Fern</td>
</tr>
<tr>
<td>5</td>
<td>Munich</td>
<td>Eric Bana/Daniel Craig</td>
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<td>6</td>
<td>Big Momma's House 2</td>
<td>Martin Lawrence/Naomi Long</td>
</tr>
<tr>
<td>7</td>
<td>King Kong</td>
<td>Jack Black/Kaaroa Watts</td>
</tr>
<tr>
<td>8</td>
<td>Pride &amp; Prejudice</td>
<td>Kristin Scott/Justin Bartha</td>
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<tr>
<td>9</td>
<td>Chicken Little</td>
<td>Max Hernandez/Leonardo DiCaprio</td>
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<td>10</td>
<td>The Boondock Saints: Unrated Special Edition</td>
<td>LaVerne Cox/José Colón</td>
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<tr>
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<td>When a Stranger Calls</td>
<td>Camilla Belle/Timmy Flanagan</td>
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<td>12</td>
<td>Rumor Has It...</td>
<td>Jennifer Aniston/Kevin Costner</td>
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<td>Harry Potter and the Goblet of Fire</td>
<td>Daniel Radcliffe/Emma Watson</td>
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<td>14</td>
<td>The Venture Bros: Season 1</td>
<td>Stephen Root/Evan Rosser</td>
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<td>15</td>
<td>The 40 Year-Old Virgin (Unrated Version)</td>
<td>Steve Carell/Catherine Keener</td>
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<td>Grandma's Boy</td>
<td>Alen Cohen/Carrie/Caroline</td>
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<td>The Family Stone</td>
<td>Claire Danes/Naomi Kost</td>
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<td>Pirates of the Caribbean: The Curse of the Black Pearl</td>
<td>Johnny Depp/Grando Bivin</td>
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<td>19</td>
<td>BloodRayne: Unrated Directors Cut</td>
<td>Kristanna Loken/Beau King</td>
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<tr>
<td>20</td>
<td>Boston Legal: Season One</td>
<td>Asia Argento/Eric Bana/Thomas Sangster</td>
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<td>21</td>
<td>Friends: The Complete Sixth Season</td>
<td>Matt LeBlanc/Kristen Johnston</td>
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<td>22</td>
<td>Queen of Huss: The Complete Sixth Season</td>
<td>Tina Fey/Kristen Johnston</td>
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<td>David Schwimmer/Lea Michele</td>
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<td>Rescue Me: The Complete Second Season</td>
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<td>32</td>
<td>Codys' Little Engines: Team Up For Adventure</td>
<td>John Ratzenberger/Joey Cramer</td>
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### Top Video Game Sales

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<td>NBA 2K10</td>
<td>Electronic Arts</td>
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<td>2</td>
<td>Madden NFL 10</td>
<td>EA Sports</td>
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<td>3</td>
<td>NCAA Football 10</td>
<td>Warner Bros.</td>
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<td>4</td>
<td>The King of Fighters: Legendary</td>
<td>Activision</td>
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<td>5</td>
<td>Resident Evil: The Director's Cut</td>
<td>Capcom</td>
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<td>6</td>
<td>Tony Hawk's Pro Skater 8</td>
<td>THQ</td>
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<td>7</td>
<td>Guitar Hero Live</td>
<td>Harmonix</td>
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<td>8</td>
<td>Tony Hawk's Pro Skater 7</td>
<td>Harmonix</td>
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<td>9</td>
<td>The Simpsons Hit &amp; Run</td>
<td>EA Sports</td>
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<td>Dragon Ball Z: Extreme Butoden</td>
<td>Deep Silver</td>
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### Top CD Sales

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<td>The Ringer</td>
<td>George Henry/Scarlett Johansson</td>
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<tr>
<td>2</td>
<td>To The Max!</td>
<td>Jim Jones/Freddie Princent/Elvis</td>
</tr>
<tr>
<td>3</td>
<td>The Last Summer</td>
<td>Monty Alexander/Elvis</td>
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<td>4</td>
<td>The Devil Wears Prada</td>
<td>Liam Neeson/Elvis</td>
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<td>5</td>
<td>The Hunger Games</td>
<td>Ed Sheeran/Hollub</td>
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<td>6</td>
<td>The Lego Movie</td>
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### Chart Legend
- Nielsen SoundScan
- Billboard Hot 100
- Amazon
- Billboard Top 200

For more information, visit www.billboard.com.
<table>
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<th>Label</th>
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<td>The Spin Doctors</td>
<td>BMG/A&amp;M Music</td>
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<tr>
<td>2</td>
<td>Your Love (Will Always Be)</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
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<tr>
<td>3</td>
<td>Live to Love</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
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<tr>
<td>4</td>
<td>The Ringer</td>
<td>Jessica Simpson</td>
<td>Sony Music</td>
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<tr>
<td>5</td>
<td>My Baby</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
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<tr>
<td>6</td>
<td>Ride the Storm</td>
<td>Faith Evans</td>
<td>EMI/Atlantic</td>
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<td>7</td>
<td>Miss You Knowing</td>
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<td>Back to You</td>
<td>Faith Evans</td>
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<td>My Baby</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
<tr>
<td>63</td>
<td>Back to You</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
<tr>
<td>64</td>
<td>I Gotta Have You</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
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<tr>
<td>65</td>
<td>Right Here</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
<tr>
<td>66</td>
<td>Ride the Storm</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
<tr>
<td>67</td>
<td>Right Here</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
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<tr>
<td>68</td>
<td>Miss You Knowing</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
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<tr>
<td>69</td>
<td>Not Enough Love</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
<tr>
<td>70</td>
<td>All I Need</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
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<tr>
<td>71</td>
<td>Promise</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
<tr>
<td>72</td>
<td>Promise</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>73</td>
<td>One Night</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>74</td>
<td>All I Need</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>75</td>
<td>Miss You Knowing</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>76</td>
<td>Not Enough Love</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>77</td>
<td>The Ringer</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>78</td>
<td>Your Love (Will Always Be)</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>79</td>
<td>Live to Love</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>80</td>
<td>My Baby</td>
<td>DJ Manual</td>
<td>Enjoy/Sony BDS</td>
</tr>
</tbody>
</table>

Note: The chart includes songs that are currently topping the Billboard Hot 100 chart as of June 24, 2006.
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Billboard.com Editor

VNU Business Media publishes over 44 business publications, stages more than 40 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. The Billboard.com Editor holds a leadership position in creating and editing content for Billboard.com and related properties. Working with a small team to deliver 24/7 updates to a large consumer audience while interacting with other Billboard properties in the B2B space in terms of expertise and content cross-pollination. Responsibilities include but are not limited to:

- Edit content from staff and freelance writers
- Coordinates programming of Billboard.com site
- Maintains relationships with music industry leaders
- Conducts interviews with artists, manager, producers
- Some management duties and interaction with other departments required.
- Attends industry events, reports on events "as they happen" the news and other relevant information-without supervisor guidance.
- Coordinate with strategic online partners
- Liaise with sales, marketing, circulation and tech teams

Must have the ability to multitask and operate with minimal supervision, knowledge of blog space, experience with delivering content to mobile applications, excellent computer skills and deep experience with online publishing. Must have strong attention to detail, professional demeanor and excellent organizations and communication skills.

Please send a cover letter and your resume to: help@vnubusinessmedia.com. Please include Billboard.com editor in the header. Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

General Assignment Correspondent - Los Angeles

VNU Business Media publishes over 44 business publications, 17 directories, 150 events and conferences and operates 154 electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, media, retail, professional performance, real estate and design.

Blab Newspaper, a VNU publication, currently has a career opportunity for a full-time general assignment correspondent, with an emphasis on touring, to be based in the Los Angeles bureau.

This position requires the correspondent to deliver accurate reporting paired with timely, perceptive, insightful and analytic coverage of the touring industry, as well as handle general reporting assignments in all fields covered by Billboard. The role requires a writer who can deliver stories for the weekly magazine of Billboard while offering robust coverage for the online property, as well as helping plan an annual touring conference. Additionally, this position will include fulfilling the West Coast editorial needs of posting stories for Billboard.hi - the 24/7 online face of Billboard's coverage of the music industry. The role requires extensive writing, reporting and project management skills. Experience in web publishing is essential.

For consideration, please send your resume and cover letter including salary requirements to:

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**LIGETI**

Composer Gyorgy Ligeti Dies

One of the 20th century’s most compelling and original voices, composer Gyorgy Ligeti died June 12 in Vienna at the age of 83. His passing came after a serious illness, but the exact cause was not disclosed.

Ligeti became better known in the wider pop culture when some of his work appeared in Stanley Kubrick’s film “2001: A Space Odyssey,” including excerpts from his “Requiem,” “Lux Aeterna” for chorus and “Atmospheres” for orchestra. “Atmospheres” in particular was a defining piece for the composer, packed with thick textures in a style that he dubbed “micropolyphony.”

Ligeti’s music was ever-resistant to easy classification, and his compositional voice reflected the turmoil of his own life and the wider backdrop of a chaotic Europe. Born in 1923 in Romania to Hungarian-Jewish parents, he lost his father and mother to Holocaust death camps; he himself survived forced labor. After World War II, he entered the Budapest Academy to study music. When the Soviet Union crushed Hungary’s revolution of 1956, Ligeti fled and settled in Cologne, Germany. Three years later, he moved to Vienna and eventually became an Austrian citizen.

Using a broad palette was a conscious choice. As he put it, “I am an enemy of ideologies in the arts. Totalitarian regimes do not like dissonances.” Ligeti’s eclectic output ranged over an extraordinary array of aesthetic territory, such as in his “Poeme Symphonique,” a witty 1962 piece scored for 100 metronomes; the surreal opera “Le Grand Macabre,” which debuted in Sweden in 1978; the Balkan- and Gypsy music-inspired “Horn Trio” from 1982, which was an homage to Brahms’ piece for the same configuration of horn, violin and piano; and his “Studies for Piano,” a series begun in the 1980s that often evokes the polyrhythms of Central African drumming.

Ligeti’s discography includes releases on Sony Classical, Teldec, Deutsche Grammophon, Wergo and BIS, among many other labels. He is survived by his wife, Vera, a psychologist, and son Lukas, a rising New York-based composer.

—Anastasie Tsioultsou

**BIRTHS**

GIRL: Rainey, to Kori and Pat Green, June 12 in Fort Worth, Texas. Father is an artist for BNA Records.

GIRL: Isabella May Cantrell Tepper, to Laura Cantrell and Jeremy Tepper, May 27 in New York. Mother is an artist for Matador Records and radio host for noncommercial WMFU New York. Father is format programming manager at Sirius Satellite Radio.

**MARRIAGES**

Maria Lois Ho to Erik Christopher Burge, May 6 in San Juan, Puerto Rico. Bride is VP of corporate communications at Universal Music Group. Groom is a freelance assistant director for TV and film.

**DEATHS**

Teo Leyssmeyer, 59, May 16 at St. Elizabeth’s Hospital in Boston, of liver and kidney failure. Leyssmeyer was a fixture of Boston’s blues scene as a promoter and pianist. Born in Germany, Leyssmeyer began his career as a pianist with bluesmen Buddy Guy and Freddie King. He later worked as music coordinator at the House of Blues in Cambridge, Mass., bringing in such acts as Otis Rush, Ike Turner, Solomon Burke and the Blind Boys of Alabama.

The Blues Foundation honored Leyssmeyer with the Keeping the Blues Alive Award in 1997. He is survived by his wife, Hege, and daughters Nena and Lily.
During the 2006 Women in Film gala, actress Jennifer Lopez, producer Lauren Shuler Donner and songwriters Diane Warren were honored with the Crystal Award June 6 at the Century Plaza in Los Angeles. Celebrating the event’s theme, film brings life to the world, attendees from left, Lopez, Warren and artist Marc Anthony.  

Former Toasted Wet Socklet Fontman Glen Phillips performed a few songs from his new solo album, "Mr. Lemmings," May 12 at the Billboard offices in New York.

During the May 20 premier of the "La Traviata" DVD, Universal Music Germany president/CEO Frank Briegmann, right, presented opera stars Anna Netrebko, left, and Rolando Villazón with platinum and gold awards for their 2005 Deutsche Grammophon recordings of Verdi's "La Traviata," at the Pinakothek der Moderne museum in Munich, Germany.

Rock in Rio Lisboa 2006 recently showcased acts including Shakira, the Darkness, Carlos Santana and Red Hot Chili Peppers at the City of Rock in Benfica Park. Lisboa. Pictured in the week’s celebration were, from left, and and, are Rock talent coordinator and Sony/Reprise Records co-founder Rod Smallwood.

Legendary band Blondie was inducted into the Rock Walk of Fame May 22 at the Guitar Center on Hollywood’s Sunset Boulevard. Pictured with the band’s Chris Stein, Debbie Harry and Clem Burke.

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Fleet acts including Godsmack's Sully Erna and Lizzy Hale, Queen, Duff Leppard and Jethro Tull for VH1's "VH Rock Honors." The show was filmed at the Palos Verdes Bay Events Center in L.A. and premiered May 31 on VH. Pictured on the red carpet, from left, are Columbia's Sheryl Lingsh Larkin, MTV Networks Music Group president Van Toffler, Godsmack's Sully Erna, J. J. Cale, Tom Caldwell and Godsmack's Robbie Merrill.
LISTENING EN ESPAÑOL
Track has learned that iTunes is preparing to launch iTunes Español. Sources at several key labels say the digital retailer has been making the sounds to discuss the all-Spanish section within the larger iTunes store. The iTunes Español area would better-organize Latin music and arrange it by genre. This has the potential to make for a more effective shopping experience for Latin music fans. A launch could come as early as September. Latin music accounts for roughly 7% of all album sales and 1% of all digital sales.

TURKISH DELIGHT
We can think of no better recipient: The Ministry of Culture and Tourism of the Republic of Turkey presented its 2006 Outstanding Achievement Award in Arts & Culture to producer Arif Mardin. Mardin’s son, Joe, accepted the award on his father’s behalf June 14 at the American Turkish Society’s annual meeting in New York. Atlantic Records founder Ahmet Ertegun, who is also Turkish, was very much present at this special occasion.

Mardin, who was born in Istanbul, began his music career at Atlantic Records in 1963. The legendary producer and 12-time Grammy Award winner has worked with numerous superstars, including Aretha Franklin and Barbra Streisand. In 2001, Mardin retired from Atlantic and subsequently reactivated the Manhattan/EMI Records label, where he worked, among others, Norah Jones. Mardin is a longtime American Turkish Society vice chairman.

UNPLUGGED SOUL
Collective Soul is busy putting the finishing touches on its new album, but that did not prevent bandmates Ed Roland and Joel Kosche from stopping by Billboard’s New York office June 13 for an intimate performance at the Billboard Cafe. With guitars in hand, the pair delivered their signature hits as “The World I Know,” “Shine” and “December.” At one point, a billboard staffer requested “Gel.” But Roland had bad news: “We never do that song acoustically before.” Sorry. Instead of “Gel,” Roland and Kosche delivered a funk-up version of “Better Now” and the sparkling new “Hollywood,” which will be the first single from the band’s new album, due in December.

HE’S OUR MAN
Leonard Cohen’s massive influence on the rock world is apparent in the new documentary “Leonard Cohen: I’m Your Man,” which opens nationally July 14. A number of top acts can be found on the accompanying soundtrack, which arrives July 25 via Verve Forecast. U2 joins Cohen for “Tower of Song,” while Rufus Wainwright belts out “Chelsea Hotel No. 2” and “Everybody Knows.” Nick Cave tackles the classic “Suzanne,” while Beth Orton covers “Sisters of Mercy.” Several performances were captured at 2005 tribute concerts for Cohen in Sydney, which were staged by industry vet Hal Willner.

‘PRAY’ FOR A CURE
Track hears that UNAIDS has tapped newcomer Tinatin to help raise awareness and funds for its joint United Nations program on HIV/AIDS. According to Mary Clemente, CEO of M3—the Image Group, who helped orchestrate the deal, Tinatin’s original song “I Pray” will be at the center of a UNAIDS fundraising effort. Tinatin, who hails from Georgia, Russia, and resides in New York, will perform the song at UNAIDS events worldwide. Though the photogenic 21-year-old singer/songwriter is unsigned, after hearing “I Pray” and a couple of other songs, Track is confident that will soon change.

FRIARS HONORING MIchELLE
Billboard’s own senior R&B correspondent Gail Mitchell will be honored June 23 by the Friars of Beverly Hills. Malcolm Jamal Warner and industry veteran Bruce Walker will host the evening. A number of special musical guests, including Eric Benet and Desirée Coleman Jackson, are expected to perform. B&B Entertainment, BMI and Hidden Beach Recordings are sponsoring the evening. Where’s Milton Berle when you need him?

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### 800,000 SPINS
- Truly Madly Deeply / Savage Garden / COLUMBIA

### 700,000 SPINS
- Complicated / Avril Lavigne / ARISTA/RMG
- Here Without You / 3 Doors Down / UNIVERSAL
- If You Could Only See / Tonic / POLYDOR

### 600,000 SPINS
- In Da Club / 50 Cent / INTERSCOPE
- Superman / Five For Fighting / AWARE/COLUMBIA

### 400,000 SPINS
- Live Like You Were Dying / Tim McGraw / CURB
- Photograph / Nickelback / COLUMBIA

### 300,000 SPINS
- Cold / Crossfade / COLUMBIA
- My Front Porch Looking In / Lonestar / BNA
- I Wanna Talk About Me / Toby Keith / DREAMWORKS

### 200,000 SPINS
- Temperature / Sean Paul / VP/ATLANTIC
- Unwritten / Natasha Bedingfield / EPIC
- Bad Day / Daniel Powter / WARNER BROS.

### 100,000 SPINS
- Hips Don’t Lie / Shakira Feat. Wyclef Jean / EPIC
- Snap Ya Fingers / Lil Jon Feat. E 40 & Sean Paul / BME/TVT

### 50,000 SPINS
- When You’re Mad / Ne-Yo / IDJMG
- Snap Ya Fingers / Lil Jon Feat. E 40 & Sean Paul / BME/TVT
- Settle For A Slowdown / Dierks Bentley / CAPITOL NASHVILLE
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Thanks to the tribute performers:

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- Godsmack
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*Source: Nielsen Media Research.
5/31/06 9p-11:05p, Based on P2+ Reach (000). Qualifications available upon request.