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TV OnDVD A Strong Sales Driver If Kept In Check

BY MARK HIGGINS

For all of our infinite wisdom, who could have ever anticipated that one of the strongest categories on DVD would be TV?

I witnessed the power of TV on DVD one rainy weekend as I became all-consuming in the Fox TV action series “24.” I had caught only an episode or two near the end of the show’s first season on TV, so I eagerly had been anticipating the arrival of the “24: Season One” DVD boxed set from 20th Century Fox. The studio timed the release perfectly to coincide with the TV hype and marketing efforts for the airing of the second season.

Needless to say, I spent that weekend—and Monday and Tuesday night—finishing up the series on DVD. I enjoyed certain aspects of the package that you cannot get from TV, including the lack of commercial interruptions and the ability to control how and when I watched each episode. The added content was another incentive.

The TV on DVD category has grown to become an important revenue stream for studios and retailers alike. Since its inception, this category has been instrumental in increasing the average retail price of DVDs, while creating many hours of entertainment value for consumers.

To generate this additional and incremental revenue stream, senior management at such studios as Fox and HBO have challenged the traditional mold and compressed release windows, shortening the lag between a show’s airing and its release on DVD.

Thanks to them, the TV category has created a boom in the overall DVD retail market. Hollywood has recognized the revenue potential of this category and almost every hit TV series DVDs classic to contemporary—is now available on disc. Billboard recently acknowledged the importance of the category with the introduction of a Top TV DVD Sales chart, which it publishes every other week. (See chart, page 57).

Of course, the category is not without its problems, including a glut of product. From the start of 2003, we saw an increase in TV titles of more than 1,000% for the first 12 running quarters. However, retail shelf space for DVDs has not increased proportionately. Retailers have forced suppliers to streamline packaging in order to manage it. Conversely, the longest window of a contemporary show was “Seinfeld.”

Despite these different strategies, the “Seinfeld” and “Friends” franchises are highly successful for Sony Pictures and Warner Bros., respectively.

Going forward, I have a mild concern that we will face an even greater challenge as some studios turn to the TV category to drive their digital initiatives. Although downloading a show to view on a three-inch screen may not be a satisfactory experience for all consumers, some will be attracted by the convenience factor. We must be careful of cannibalization.

Digital downloading the day after a show airs could result in reduced viewership, affecting both the TV category and broadcast TV.

As the industry feels its way through this dilemma, I am confident Hollywood will strike a balance that maximizes revenue potential for TV advertising, retail sales and profit for all parties involved regardless of how the content is delivered. With the marketing creativity of studios and retailers, we will continue to maximize the potential of this TV category for years to come.

Mark Higgins is VP of merchandising, DVD, games, consumer electronics and trend for Trans World Entertainment.

HONORING THE ORIGINALS

I was saddened to hear of the deaths of Freddie Gorman of the classic Motown group the Originals. The duo in the July 8 issue of Billboard didn’t mention my favorite Originals’ songs “Baby I’m for Real” and “The Bells,” as well as the disco classic “Down to Love Town.”

The Originals also worked with Marvin Gaye, and he was inspired by their harmonies to use his own voice in layers on the album “What’s Going On.” They even recorded a few of the songs for “Let’s Get It On” produced by Gaye before he recut them for his album.

Also, one correction: The Originals did not break through in 1982 just a few years ago I saw them in concert at the HP Center in San Jose, Calif., where they thrilled the huge crowd with their powerful lead vocals and gorgeous harmonies. This time they had a female member. They were wonderful.

Steve Kamins
San Francisco

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IN STORES AUGUST 15

[Image of the album cover and a man playing guitar.]
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Suzuki Fuels Kutless Tour
Sponsorship A First In Automakers Supporting Christian Acts On National Scene

NASHVILLE—This fall, Kutless’ Hearts of the Innocent tour will be funded by a sponsorship deal with American Suzuki Motor Corp. The deal is a joint effort between ASM’s automotive and motorcycle divisions that makes Suzuki the exclusive tire sponsor for the BEC/1001H and Nail/EMI rock band’s upcoming tour.

Though Christian rock act Third Day has had a regional deal with Chevrolet for several years, this marks the first time a major automaker has engaged in a national campaign with such an act. It is also Suzuki’s first foray into the music industry.

“Jon Micah Sumrall, the lead singer of Kutless, expressed an interest in our finding a sponsor that fit their lifestyle, and motorcross riding is something the band is enthusiastic about,” says Kathy Armstead, a commercial agent at the William Morris Agency. She credits Laura Hufless in the William Morris Nashville office with researching potential partners and coming up with Suzuki. William Morris, in conjunction with Kutless’ Platform Artist Management, brokered the deal with the automaker.

“They were very interested in the fans and the demographic that Kutless could deliver to them,” Armstead says, adding that the band’s interest in extreme sports and its sales stats also appealed to Suzuki.

“We came to the table with solid research to show that beyond Kutless’ great rock ’n roll image and music, the band brings a track record of building a sophisticated young fan base that buys records, concert tickets and merchandise,” says Chance Hoag, partner in Platform Artist Management.

“They’ve really emerged as one of the hottest bands around,” says Gene Brown, VP of marketing at ASM Automotive Operations. “And they have a real appreciation for the same kind of lifestyle Suzuki promotes.”

Some corporate sponsors shy away from involvement with Christian acts. “It didn’t give us pause, because we’re not aligning with their faith,” Brown says. “We obviously have customers of all faiths and respect all of their personal beliefs, but this was really more about the attitude of living life to its fullest and bring a excitement to your day that fit so well with the positioning of our brand. We saw a band fit more than anything to do with personal beliefs.”

Sumrall says the band is thrilled to be involved with a major manufacturer like Suzuki. “For us, it really brings us legitimacy in the eyes of the mainstream community,” he says. “Christian music is often looked at as the baby brother of mainstream music. When major

Manufacturers like Suzuki take notice, it brings legitimacy to what we do.”

The Hearts of the Innocent Tour Powered by Suzuki kicks off Aug. 25 in Birmingham, Ala. The 21-city trek is in support of the Portland, Ore.-based quintet’s fourth BEC/1001H and Nail release, “Hearts of the Innocent,” which debuted at No. 2 on Billboard’s Top Christian Albums chart and No. 45 on The Billboard 200. In addition to providing tour support, Suzuki is sponsoring an online sweepstakes in conjunction with the tour. Starting mid-August, fans can go to kutless.com/tour for a chance to win one of three Suzuki vehicles—a 2007 Suzuki SX4 compact sport X-over, a 2007 Suzuki RM-Z450 and a 2007 Suzuki DR-Z400SM.

“Right now, we’re discussing options to license music,” Armstead says of talks between William Morris and Suzuki about Kutless song in a future promotional campaign.

Armstead thinks the Kutless/Suzuki deal will pave the way for similar ventures involving Christian acts.

“We are pitching our contemporary Christian department and getting enthusiastic reception from companies and ad agencies. Whether it’s a Christian act is really secondary to them. They are really interested in sales stats and how many people they might be able to market to, how many dates are on the tour and if the educational and marketing message they are trying to get out can be delivered through this artist. Whether or not they are a Christian artist really hasn’t been much of a discussion.”

Sumrall thinks other companies may be slow to align themselves with Christian acts for another reason. “In the past few years, there’s been a real recognition that faith and family values are considered valuable to much of the American public,” he says.

>>GOOGLE PARTNERS WITH NEWS CORP., MTV

Google has partnered with News Corp. to provide search and advertising services for MySpace and more than a dozen other Fox Interactive-controlled sites. Under terms of the multiyear agreement, revealed Aug. 7, Google will be the exclusive search and keyword-targeted advertising sales provider for Fox Interactive Media’s network of sites. In exchange, Google will pay $900 million in guaranteed minimum revenue share payments to Fox Interactive, based on Fox achieving certain traffic and other commitments. Google has also enlisted Viacom’s MTV Networks in an ambitious expansion of its advertising network and video portal, the companies revealed Aug. 6. The plan will integrate clips from Viacom-owned programs with Google’s targeted advertising system, AdSense. The clips will essentially promote shows and be embedded with mini-ads as well that MTV Networks will sell to third parties.

>>>MYSpace Launches In France

MySpace has quietly launched its first non-English version in France. A disclaimer on the site at fr.myspace.com explains that the French version is in development and many of the current artist pages are still in English. In June, CEO Chris de Wolfe said the service was seeing expansion in Europe with 11 countries targeted. MySpace revealed this week that it had signed up its 100 millionth member worldwide. continued on >>p8
Tower On Shaky Ground—Again

Retailer On The Verge Of Another Chapter 11 Reorganization

Tower Records is facing an imminent Chapter 11. That's a certainty, according to top major-label distribution and financial executives, all speaking on condition of anonymity. But what kind of filing will it be? A prepackaged Chapter 11 deal with an equity sponsor in tow to take over ownership of the chain and see also has the blessing of the creditors? A Chapter 11, 363 asset-purchase agreement, with the "stalking horse" bid setting the floor price for other suitors to bid against? That kind of filing will leave the creditors to fight over the proceeds from the asset sale and wrangle with their emotions about whether they will support a new owner going forward. Or could the filing turn into an outright liquidation?

Most industry executives believe it will be one of the first two options. But as the second week in August came to a close, they were still waiting to see if Tower's bank—CIT Financial, the senior secured lender—would support the retailer through a Chapter 11 process or force the chain into liquidation. Tower, which has been up for sale since February, met with CIT Aug. 8, according to label executives, some of whom say that CIT is pushing for a liquidation, but will work roughly two weeks to close a pending deal with a private equity firm.

All four majors placed the chain on credit hold on the eve of NARM's annual convention. When we'll learn that at the beginning of the event on Aug. 3, most other suppliers followed suit, and that means Tower can only buy product with cash upfront.

"Deep down, the industry is pulling for Tower, but a lot depends on how patient the bank is," one major-label financial executive says. "If they start sweeping the cash from Tower stores' nightly deposit out of the company's account and say 'liquidate,' then there is nothing we can do.

Tower Records has already been through one Chapter 11 filing, in March 2004, when a prepackaged, 35-day long process resulted in the retailer becoming majority-owned by a consortium of bondholders. Label sources trace Tower's current predicament to shorting one of the majors by about $1 million on July payments, with the promise to pay by Aug. 1. Some time during that period, a deal for an unnamed suitor to acquire Tower fell through, sources say. At around the same time, CEO Allen Rodriguez was replaced by new interim CEO Joe D’Amico from FTI Pallas, a financial consulting firm, after the former’s contract ran out.

Sources say D’Amico’s first move was to stop the $1 million payment. His second? He gave word that the chain would not make August product payments, which were due starting Aug. 10. Sources say Tower owes product suppliers approximately $90 million.

Sources suggest that Tower had, down to the maximum amount available from its $100 million revolving credit facility, supplied by CIT Group/Business Credit.

Now the majors will have to see a signed deal sheet or cash before they agree to work with Tower again.

While the majors awaited word on how the meeting with CIT went, Houlihan Lokey & Partners was working behind the scenes to bring in an equity sponsor. The Los Angeles-based investment bank had already conducted two rounds of bidding, which yielded two letters of intent to buy the troubled chain, sources say. One of those suitors was said to be H&F Capital; the other is unknown. But the deal broke down when the Tower board apparently told the bidder that it was looking elsewhere for a higher bid. Six weeks later when the board was ready to do a deal, the bidder’s check of the chain’s books revealed Tower was close to insolvent. That prompted that bidder to rescind its offer. According to sources, that marks the second time the Tower board has had the chain sold, but neither turned down the sale or blew the deal. When Tower was up for sale in the summer of 2004, the board reportedly bid against $180 million in cash and debt.

Since this most recent bid was withdrawn, Tower’s investment bank said it was close to convincing that bidder to become an equity sponsor for a prepackaged Chapter 11 filing, sources say. Meanwhile, amid speculation that Trans World Entertainment is already looking at Tower, sources say that’s untrue. However, in the event of a Chapter 11 filing and a subsequent asset sale, Trans World is expected to sit at the table.

Another interested suitor with financial backing from a private equity firm says that group would also come to a bidding party should it be conducted by the court. In addition, sources say another well known retail executive backed by a private equity firm also wants to bid on the chain but so far has been kept at bay by Houlihan Lokey.

With all that interest in Tower, executives from two different majors—who were both furious when Tower won the NARM large retailer of the year award—said they would support a Chapter 11 sale despite the pain it would inflict on suppliers.

"Of course one ought to take in there and buy the chain," one major-label distribution president says. "Can you imagine the blow to the industry if Tower Records on Sunset Boulevard became boarded up?"

The latest music news from Billboard

MTV Networks has agreed to acquire Atom Entertainment, a developer of casual games, music videos and video, for $200 million. Atom is home to Shockwave.com and AddictingGames.com, a pair of leading casual gaming Web sites that offer nearly 1,500 free and downloadable games. The acquisition is the latest in a string of Web content purchases by MTV Networks, which in the last year has also acquired XFIRE, Y2M, GameTrailers.com, iFilm and Neopets. The acquisition is expected to close in the third quarter of 2006.

Apple's iTunes Music Store is expanding its offering of digital singles free with the purchase of select music videos. The store is currently running a promotion, which began Aug. 8 and runs for two weeks, offering more than two dozen digital tracks and their corresponding videos together, in a special combo bundle known as a "digital dollar," for $1.99—the price of the average music video.

Vingles featured in the promotion include AFI's "Miss Murder," the Raconteurs' "Steady As She Goes," and Dem Franchize Boyz' "Ridin' Rims."

Bob Dylan has teamed with Apple's iTunes Music Store to offer fans who pre-order his new album through the retailer first crack at tickets for shows on his fall tour. Dylan's "Modern Times" is due Aug. 29 via Columbia. Pre-order participants will receive a ticket presale code the following day, giving them a jump on the Sept. 9 general public onsale. The presale will be run through Ticketmaster; tour dates have yet to be announced.

The webcast—available for on-demand viewing via Billboard.com and more than 50 Clear Channel radio stations' Web sites—will feature the awards show, artist performances and behind-the-scenes red carpet and green room moments.

"Our partnership with Clear Channel will make this year's Billboard Radio & Hip-Hop Awards show bigger and better than ever," says Tamara Conniff, Billboard executive editor/associate publisher.

Jamie Foxx leads the pack this year as a finalist in eight categories including top R&B/hip-hop albums, top R&B/hip-hop songs and top R&B/hip-hop artists. Mary J. Blige, Mariah Carey and Kanye West are finalists in seven categories, while rapper Young Jeezy is up for four awards. Leading up to the event, the participating Clear Channel stations will offer on-air promotion in advance of recorded promos, live DJ mentions and flyaway contest ties.

"Now millions of music fans can experience the R&B/hip-hop Awards performances online and on four major networks, live DJ mentions and flyaway contest ties," says John Durham, EVP of Clear Channel Radio. "This is a key event in the R&B/hip-hop community, and we're extremely proud to be a part of it."

Now in its seventh year, the Billboard R&B/hip-hop Conference & Awards attracts more than 700 industry players including agents, artists, managers, producers, press and record label executives. The event is packed with conference sessions, artist showcases, networking opportunities and the awards show.

WE HAVE A WINNER

Laurel Dammann, a 16-year-old high school junior from Arcata, Calif., is the winner of the 2006 Songwriting Contest for Teens sponsored by Billboard and USA Today.

With the theme "come together," Dammann's song "Through the Fall" beat out more than 5,000 other student entries from across the country. Her song was chosen unanimously by the panel of celebrity judges—Allicia Keys, Damian Marley, Bow Wow, Hoobastank and Sara Evans—as the best of 10 finalists. It was the first unanimous vote in the contest's five-year history.

"It's about prejudices and stereotypes. Everyone has them," Dammann says of her song. "The problem is, some don't look past the differences to see the person and, if they're in trouble, help them out." As the winner, she receives a trip for two to the Billboard Music Awards in December in Las Vegas, where she'll hang out backstage; a $1,000 U.S. Savings Bond; and a Sony CD/DVD burner and production software. Runner-up Nathan J. Campbell, 14, of Brooklyn, N.Y., wins a $500 Savings Bond and Sony software. Perhaps the biggest prize, Dammann says, is having her words printed in a national magazine.

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LAMC Seeks Alternatives

Panels, Performances Ask: Who Is This Music For?

In its seventh consecutive year, the Latin Alternative Music Conference looked for new ways to promote and market a genre that has yet to break in a major way in this country. Marketing to assimilated, bilingual or English-speaking Latinos was a focus of discussion during the four-day gathering that took place Aug. 2-5 in New York.

Artist showcases, always an LAMC draw, were their most varied and impressive to date. But this time around the Latin alternative industry took a hard look at itself and pinpointed some things that (the eclectic genre—ska, rock, rap and almost every other style that doesn't fall into the Latin pop category)—it didn’t work.

Hot topics included a reliance on the Spanish language and treating Latin alternative music as a genre to be marketed exclusively to Latinos instead of the mainstream.

During a panel discussion regarding the language to use to reach U.S. Latinos, Manny Gonzalez, VP/managing director for Hill Holliday Hispanic/abect, suggested, “It's not what language to use to speak to Latinos, but what the best way to engage them in a culturally relevant manner.” Virgin Records chairman/CEO Jason Flom added, “Sometimes the language is not as important as the feel of the music and the melodies.” As he then pointed out, “Sometimes with American bands you can’t even understand the words.”

Miami’s hip-hop bilingual crankster Pithbull, who was part of the diverse performance schedule at LAMC, proved to be equally entertaining on a panel. “I'm glad that we're so pro-Latin, pro-Latin, pro-Latin,” he said. “But sometimes we gotta stop boxing ourselves in... Don't get me wrong. I'm very proud to be Latino, but every time I hear, ‘You're a Latin rapper?’ I say, ‘No, I'm just a rapper who happens to be Latin.’”

With dozens of unsigned bands and artists listening intently, Flom offered further advice on breaking beyond the Latin alternative niche, “Have somebody that believes in you, whether a program director or an executive,” he said. Of course, given the wide representation of Spanish-speaking artists in the audience, the LAMC might consider translation during panels.

Musiically speaking, while festivals like Coachella tend to be a good forum for vastly diverse acts, LAMC’s efforts yielded fractional results. LAMC’s Central Park SummerStage show, for example, featured electronica fusionist Mexican Institute of Sound, Puerto Rico’s reggaeton boundary pusher Calle 13, and Argentine rock royalty, Gustavo Cerati. Though all three acts enjoyed a filled-to-capacity crowd, an exodus followed each set, suggesting that broad stroke marketing geared toward “Latin alternative” aficionados could prove disastrous.

Other notable performers included Barcelona’s electronica cultural ambassadors the Pinker Tones, unsigned Puerto Rican crowd pleaser Superaquello and newcomer Allison, which has already topped Mexican sales charts.

Cuban-American rapper PIT BULL captured a mood at the LAMC when he said, “I'm just a rapper who happens to be Latin.”

NOKIA BUYS LOUDYE

Company Poised To Tap iPod Market

LONDON—Nokia is marking its battle lines with Apple Computer, and the gloves are about to come off. The Expo, Finland-based mobile technology giant has agreed to buy Loudye for about $60 million in what analysts say amounts to another challenge to the Apple iPod’s market supremacy.

In a joint statement issued Aug. 8, Loudye president/CEO Michael Brochu said its platform would be used to deliver “a comprehensive mobile-music experience to Nokia device owners all over the world.” In theory, the new service could allow users to buy music from an Internet site, download it to their handset and pay for it on their phone bill.

“Now with Loudye, we can offer the whole end-to-end solution,”—ILKKA RAISKINEN, NOKIA

and the device would position this offering as a strong contender to the iTunes [online]/iPod [offline] offering.”

Jupiter Research analyst Michael Gartenberg says that he expects to see more companies come to market with end-to-end strategies, systems and devices, but was skeptical regarding their prospects. “The market simply won’t be a multi-platform of different devices tied to proprietary services and stores offering about the same level of functionality.”

As Apple representative declined to comment. The Nokia move comes on the heels of confirmation that Microsoft is readying its own Zune portable music player and integrated music service.

Nokia boasts more than 15 million sales of its music-enabled devices in the second quarter alone, making it one of the leading players in its field.

Seattle-based Loudye aggregates rights and content of more than 1.6 million tracks licensed from all the major labels and hundreds of independent labels. It powers 60 services in more than 20 markets, predominantly across Europe, South Africa and Australasia, and employs about 130 people. In the second quarter of 2006, the firm generated net income of $5.4 million (including the sale of its discontinued Overpeer subsidiary) versus a net loss of $6.9 million in the same period in 2005.

Under the terms of the pact, Loudye shareholders will receive $4.50 per share in cash for each share of common stock. The offer represents more than double the closing price of $1.77 in U.S. trading the day prior to the announcement.

As previously reported, Loudye invested various U.S.-based operations to digital entertainment firm Muze in May for $11 million.

Loudye beefed up its business in mid-2004 when it agreed to buy then-privately held OD2 in a deal worth about $38 million.
**INDIE SHOWDOWN**

Promo Flap Prompts Hawthorne Heights To Sue Victory

Hawthorne Heights is putting an indie-label deal memo to the test. The platinum-selling band sued Victory Records and label head Tony Brummel to get out of its recording commitment after a falling out over the label's promotional methods. Whether the three-page contract, which outlines little more than financial terms, will be the band's victory or allow it to walk away with all its recording, publishing and merchandising rights is the multimillion-dollar question—literally.

The document states that the band would deliver four albums during a certain time period if the label exercised certain options. The deal also lists the royalty percentages and advance payments that the label promised to pay for record sales, a "publishing deal" and merchandise. It does not specifically say that the band granted any rights to Victory—exclusive or nonexclusive. It does not say who owns or controls any rights in the physical master recordings or in the copyright to the recordings or the compositions.

"It's become the norm for majors as well as indies to execute short forms [i.e., deal memos], wait to see what happens with the band and sign a long form with definitions and other important points later," says attorney Ron Bientstock with Bientstock & Michael in New York. Although he does not represent Hawthorne Heights, Bientstock notes that the risk for bands in working only under a short form is being locked into deal points that they really did not intend for the long term; labels risk losing interest in present or future recordings if the terms are not clear or enforced.

The lawsuit follows a promotional stunt that landed Hawthorne Heights, Victory and Brummel in the media spotlight in March. As the band and island Def Jam's Ne-Yo were vying to enter The Billboard 200 at the top spot, an e-mail from someone at Victory appeared on Absolute-Punk.net that suggested street promotions teams essentially hide Ne-Yo CDs at retailers and move Hawthorne Heights CDs to more prominent places in the stores. The ensuing controversy and media coverage did not generally paint Victory or the band in a flattering light. In the suit, the band claims that Brummel's "overly aggressive, unethical and illegal schemes and tactics"—including physically threatening the band's manager and radio station personnel who refused to increase airplay of the band's recordings—have severely damaged the band's reputation and its relationship with fans. It charges Brummel with disseminating statements falsely attributed to band members that said the group believed there was "some type of war with artists in the hip-hop and R&B music genres, leading many to brand the band as racist."

Brummel and Victory deny these claims. "The lawsuit filed by Hawthorne Heights has no merit whatsoever," read a statement issued by the label. "Victory Records fully expects Hawthorne Heights to honor their commitment to deliver two additional studio albums to Victory pursuant to their recording artist agreement with Victory."

Band members Eron Bucciarelli-Tieger, Casey Calvert, Micah Carli, Matt Ridenour and JT Woodruff want a federal court in Chicago to treat the deal as if it never existed. They want to sever their relationship with the label and receive monetary damages. Despite sales of nearly 1.5 million units of the band's multiple recordings and videos, the suit alleges that Victory's "egregiously fraudulent accounting practices" show that the band owes Victory in excess of $1 million.

Rhonda Trotter, Anthony Stamato and Robert Spalding with Kaye Scholer are representing the band members. Robert Meloni in New York is representing Victory and Brummel.

**MARKETING**

Web Generates Southbeat Heat

Miami Beach-based Southbeat Records has only signed six artists and released eight singles since launching in 2004. But the label's alliances with an adult entertainment company and a dating company—thanks to president Gregory Frankel's childhood friends—holds the potential to link an estimated 10 million-14 million people to its acts through the Web.

"We're trying to break artists through the internet to open the door to mainstream outlets," Frankel says. "If we can drive enough people to see the videos it creates a lot of hype, so maybe a PD getting 50 CDs a day will pay attention to it."

Southbeat's strategy seems simple—shoot a video and link it to as many online outlets as possible. In May, the label launched hip-hop act Mayday's song "Grounding Day" featuring Cee Lo. They uploaded the video to YouTube.com, sent e-mail blasts to their subscriber lists and placed links on web-date.com and its affiliates, which combined have six million subscribers, and nastydollars.com, an online aggregator that leads to more than 30 adult sites that, combined, pull in 4 million-8 million visitors a day.

To date, Mayday has received approximately 2.4 million hits, according to YouTube's tally. Frankel says that about 10% of those came from adult sites. "It's the ultimate demographic, 18- to 35-year-olds, mostly men," says a Nastydollars source, who requested anonymity.

Now Southbeat plans a similar attack with R&B artist J-Shin's video, "Send Me an E-mail" featuring T-Pain, which will hit the Web Aug. 17. "We're hoping to double what we did with the Mayday video," Frankel says. "We want to create the perfect storm."

In addition to uploading J-Shin's video to YouTube, Southbeat will embed it in a network of friends' MySpace pages (one of whom, model aspiring pop star Tila Tequila, has more than 1.2 million friends and also appears in the video). Yahoo Music will feature the clip on its Video Premiere page, which gets more than 100,000 views daily. "Both J-Shin and T-Pain have done very well for us in the past," says Jay Frank, head of programming and label relations for Yahoo Music, adding that the daily featured video, is "based on the artists' potential success with our viewers."

Webdate and Nastysdollars will again post links to the J-Shin video. In fact, Webdate may delve further into the music realm. The company has a database loaded with subscriber demographics and selling music such as ringtones could be a viable fit, says chief executive Abe Smilowitz. "It's obviously been a successful combination for other sites," he says. "We definitely see the potential for the relationship."

Meanwhile Southbeat is still working on how to best turn viral video exposure into cash. The Mayday track may have been exposed to millions, but it has sold only a handful since being made available for sale in mid-June, and the album, like J-Shin's, won't be available for sale until Sept. 26. "With the Mayday record, there's certain things we did well with the first time around and certain things caught us by surprise," Frankel says. "We weren't 100% prepared to capitalize on that on a financial level—have ringtones, digital downloads there—and that was our mistake."

In June, the label inked a deal with the Alternative Distribution Alliance to release both Mayday and J-Shin ringtones and digital song downloads, which will be available Aug. 17, in step with the online promotion. Yahoo Music will feature the J-Shin single as a download on Aug. 22, Frankel says.

And although Frankel says two major labels are sniffing around Southbeat's marketing and acts, he declined to give more details. "They know we're the cutting edge of what's going on here," he says. "We're going to be a real model moving forward."

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**YouTube's Greatest Guerrilla Marketing Hits**

Thousands of bands are now using YouTube to promote their careers. Though the site doesn't track how many acts are posting, in total, 65,000 new videos are uploaded a day—and the site gets 100 million views. "The bands are getting more and more creative in order to market themselves," says Julie Supan, YouTube senior director of marketing. "When you see them showcasing their personalities through video, it connects with the audience more." Here, Supan breaks down some of the best.

**OK GO**

**LABEL:** Capitol

**TRICK:** Credible wickedness.

The band dances on treadmills, divulges secrets to becoming a ping-pong master and, of course, performs choreographed numbers to super addictive, bouncy rock.

**CSS**

**LABEL:** Sub Pop

**TRICK:** Brazilian rockers take to the road on a U.S./Canadian tour and keep a video diary to give fans between-gig shots of food scavenging and looking for Cat Power in Atlanta.

**DAMONE**

**LABEL:** Island

**TRICK:** Pretty-but-lethal rock band from Boston gets dropped by RCA, records a public service announcement about saving starving rock acts, then gets picked up by Island.

**PATENT PENDING**

**LABEL:** We Put Out Records

**TRICK:** The Long Island, N.Y., punks have filmed a parody of MTV's "Real World" series called "Band World," which features Benny the Whale drinking, stealing groupies and cheating at cards.
NINTENDO FUSES GAMES, BANDS, FANS

Fusion Fall Trek Features Hawthorne Heights, Wii Console

Nintendo has found that gamers, eager to jump on new gaming technology, are also often the first music fans to embrace emerging bands.

With that in mind, the technology and videogame giant will launch its fourth Nintendo Fusion tour this fall, showcasing both the exploding Hawthorne Heights and Nintendo’s latest and greatest.

Produced by Live Nation, the Fusion bill includes Relient K, Emery, Plain White T’s and the Sleeping. In addition, each venue will allow fans to check out new Nintendo games, including a first look at Nintendo’s Wii console, to be launched for the holidays.

The tour begins Sept. 27 in Columbus, Ohio, and includes approximately 40 dates, with tickets going for about $20. Rich Levy, senior VP of custom sponsor events for Live Nation, oversees the tour, booking the talent, orchestrating the promotion and coordinating the routing with agents Jeremy Holgerson and Michael Mori at the Agency Group.

Nintendo is involved in sponsorships on several tours, but Fusion is the company’s baby. Previous headliners include Evanscence (2003), Story of the Year (2004) and Fall Out Boy (2005). “We wanted something that we owned, and for us it was about emerging markets and emerging bands and tapping into those that are just on the cusp of making it into the mainstream,” says Perrin Kaplan, VP of marketing for Nintendo of America.

Forty markets are typical for the tour. Venues are mostly in the 2,000-4,000 capacity range, including such rooms as Roseland in New York, Electric Factory in Philadelphia, the Tabernacle in Atlanta and the Wiltern in Los Angeles. “We try to get places that have a good-sized lobby or space that lends itself to the gaming expo,” Levy says.

U.S. Concepts, the agency that executes the interactive side of the tour, gave producers a review of all the venues on past tours, basically which ones worked and which ones didn’t. The ones that work aren’t necessarily Live Nation venues. “We try to do as many of them as we can in [our] venues because for me internally it’s a little easier to execute,” Levy says. “But whatever the right place is, that’s where we try to go.”

Similarly, Live Nation produces every show, but works with other promoters in some markets. “In a place like Phoenix, Ariz., where somebody like Tom LaPenna [of Lucky Man Concerts] has a history of four plays deep with the band, we may be involved as a partner on the date,” Levy explains. “While we think it’s important to be involved because we’re in a sponsorship, we’re not looking to cut anybody out. We want to make sure we do what’s right by the band, get to the right venues, do what we need to do.”

Previous tours have come in at or near sellout levels, and Levy expects the same this year. “That’s a testament to both the artists we’ve chosen and how much Nintendo does behind the tour,” he says.

This year, the debut of Wii is like having another “buzz” band on the bill. “People are really anxious to get their hands on that console. I’ve been here a long time, and this is one of the more exciting launches I’ve been a part of,” Kaplan says.

Levy agrees. “This console launch is going to be huge. We’ll have people coming out to the tour just for the opportunity to experience the console.”

Which, of course, is the goal for Nintendo, which a few years ago left traditional marketing efforts behind in favor of more interactive marketing. “We know for a fact that a lot of people who listen to different kinds of music, especially emerging music, are really into videogames,” Kaplan says. “It’s all sort of one big form of entertainment or lifestyle for them.”

But do these tours quantifiably sell Nintendo products? “It’s difficult because it’s a little bit of art, not science,” Kaplan says. “I do think the cumulative effect of letting people experience products for themselves—not just associating with the bands but literally putting on a tour that supports them—is recognized and appreciated by people.”

And it seems that this type of strategic multi-act touring is breaking bands. “In this genre, especially this kind of punk pop and harder rock, tours like Warped, Taste of Chaos have all become really valuable promotional tools in terms of launching bands,” Levy says.
Web Brings Audience Closer To Acts
Artists Tap Fan Power In Videos, Promotions, Even Customized Songs

No matter where you look these days, artists are tapping their fans to contribute not only their dollars, but also their talent, in support of their career.

The Beastie Boys allowed 50 fans to shoot the footage for their concert video "Awesome: I Fuckin' Shot That!" Janet Jackson just changed the name of her upcoming album from "20 Years Old" to "20 Y.O." as a result of a contest giving fans the chance to design the album's cover art.

What's next, letting them write the songs, too? Jessica Simpson just did that with her single "A Public Affair," which lets those buying the track from Yahoo Music choose to include a personalized "shout out" of their name in the song.

The trend stems from the popularity of such Web sites as MySpace and YouTube, which have attracted millions of users simply by giving people the tools to easily express themselves online. Music, more often than not, has become a de facto standard on both.

YouTube, for instance, is packed with user-submitted videos of fans lip-syncing to their favorite songs, most famously popularized by two Chinese students doing renditions of Backstreet Boys tunes.

The initial reaction by publishers and record labels is to seek a licensing fee for the use of their artists' music. But slowly, others are realizing the broader promotional implications of this phenomenon and have taken steps to embrace it.

Take MTV Records. In May, the label's flagship artist Lil Jon conducted a contest on Yahoo Music that asked fans to submit videos of themselves dancing to the song "Snap Yo Fingers." The campaign was one of several similar contests that Yahoo Music has sponsored via its FansOnly program with such artists as Shakira and Christina Aguilera.

The artist himself selected the top 10, which Yahoo then edited into a special fan video and posted to its music-streaming site. The fan video proved almost as popular as the original, generating 2.2 million streams to the original's 2.7 million.

According to Chrisa Zafiris, senior director of new media for MTV, user-generated content is an easy and cheap way "to maintain momentum behind a single in the face of increasing competition for attention."

"When it comes to content in general, it doesn't stay fresh for long on the Internet," she says. "So having new content coming out all the time and showing all different aspects of your artist and their music is very important to building the entire picture now." This rise in user-generated content comes at a time when traditional advertising and marketing methods are in decline. Desperate for new ways to capture the public's attention, brands see user-generated promotions as a cheap and effective medium.

Several online startups have emerged to capitalize on this concept. Earlier this month, two new online karaoke services emerged—SingShot, an audio-only virtual karaoke club, and Bix, a still-in-beta video contest site. Along with an existing service called KSolo—acquired by News Corp. in May—these sites want to become a promotional platform for the music industry.

Bix founder Michael Speser says he is working with a "huge" artist to sponsor a karaoke contest on Bix in conjunction with the release of the artist's upcoming album. Fans would be invited to submit videos of themselves singing karaoke-style to the artist's single, with various prizes for winners.

The X-Factor is convincing users to actually create and submit something interesting. According to Zafiris, only 100 of the 600 fans who registered to submit a video for "Snap Yo Fingers" actually did so. Far more people visit YouTube to watch the videos than to contribute anything themselves.

Licensing provides an additional challenge. YouTube does not license any content at all and simply removes unlicensed content upon request. Bix, KSolo and SingShot do license from publishers, but their catalog of available music is very limited as a result. Bix offers a little more than 2,000 songs. KSolo 4,000 and SingShot 2,500—but what is available is mostly older music, as gaining licenses for new music is pricier and difficult.

Yet it is new music that will drive the use of these services. Should these services ever demonstrate their value to the music industry, the licensing process will likely become much smoother, just as it did with ring tones.

"We don't want to see legal killing the user-generated video stars," Zafiris says. "There are looming licensing issues behind any user-generated content site. It's very early right now but it's very important to always focus on the things that are fun. Allow the users to participate and have more of a presence on the artist's Web site or video. That's part of increasing that bond between the artists and their fans."

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ROKR FUN IN THE SUN
Oakley and Motorola have teamed together again for the next generation of MP3 player sunglasses, dubbed the O ROKR. In addition to the pure Plutonite lenses (yes, they made that up), which block 100% of virtually every ray of harmful sunlight, these shades kick out the jams by doubling as a set of Bluetooth wireless headphones. Users can stream music through the earbuds mounted in the sunglasses' arms when connected to a Bluetooth-enabled MP3 player or mobile phone. Controls on the frame stop, start and rewind music as well.

The O ROKR is available at Oakley retail stores, Sunglass Hut locations and via the Motorola Web site for $250.

BY ANTONY BRUNO
The end of the beginning.
This week, on Aug. 15, 1965, the Beatles played Shea Stadium.
It was the first time a rock 'n' roll band did anything that big. The Rolling Stones wouldn't start the arena era until 1969.
The Beatles had flown in two days earlier to tape five songs for Ed Sullivan on the 14th, and he would come along to introduce them to the unprecedented sellout of 55,000 fans. They'd make $160,000 for 30 minutes' work. Good bread in those days.

D.J. Murray the K was also acting as MC and opening acts included the King Curtis Band, Cannibal & the Headhunters, Brenda Holloway and Sounds Incorporated.
The band traveled with an NYPD escort from the Warwick Hotel to the Manhattan East River Heliport, flew by helicopter to the Worlds Fair building's roof in Flushing Meadows Park, and then driven to the stadium in a Wells Fargo armored van. The driver gave each Beatles a Wells Fargo agent badge, which you can see them wearing in the video footage, thusly inventing rock 'n' roll product placement.
The stage was erected at second base with no seats in between the band and the stands, so it's hard to imagine how bizarre that must have been to play for an audience so far away, and by the way, with no monitors.
It would be the peak of their live performance career.
I attended the Beatles' second Shea Stadium show on Aug. 23, 1966, and it was still incredible. From where me and my friend Mark Romaniski sat in the second balcony, the meager P.A. system must have been pointing right at us, because they came through loud and clear through the still screaming audience, and they sounded amazingly close to the records, again in spite of no monitors.
It would be many years before we'd find out there were 15,000 unsold seats at the second show, which, along with other factors, would signal the end of their touring career.
The Beatles would surprise the world and bounce back, securing their place in history a year later with "Sgt. Pepper," but they'd never tour again.

Butch Walker is known as a writer/producer/mixer/whatever but we like him as an artist. His tribute to Marc Bolan is as good a place to start as any, never forgetting in Garajeville, you're only as cool as who you steal from.
Arthur Lee R.I.P. Your legacy is Love. See you next week. 

THE BEATLES

COOLEST GARAGE SONGS

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<tr>
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<th>ARTIST</th>
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<td>HANDS</td>
<td>THE RACONTEURS</td>
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<td>DANCE LIKE A MONKEY</td>
<td>NEW YORK DOLLS</td>
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Includes the hits "CAILE" Top 5 on the Billboard Hot Latin Charts & "FLOW NATURAL" ...an amazing collaboration with Beenie Man. AVAILABLE ON CD & DIGITAL FORMATS
Depeche Mode Always In Fashion
Longtime Band Notches Its Biggest World Tour

While many quarter-century-old bands have been relegated to the county fair circuit, Depeche Mode has been selling out arenas throughout the world on the biggest tour of its career.

Thanks to a devoted fan base, the Touring the Angel world outing has established the alternative rock band once again as a live act to be reckoned with. The band played 39 shows during the tour’s North American leg, selling out at least 13 of them in venues ranging from Los Angeles’ Staples Center to New York’s Madison Square Garden—an impressive achievement for a 26-year-old group whose last No. 1 hit on the Modern Rock chart was in 1993.

Still, “off of every record that they’ve ever released, they always have one or two signature songs that do quite well,” says Carole Kinzel, the Creative Artists Agency agent responsible for the North American tour.

The band’s latest album, 2005’s “Playing the Angel,” has sold a respectable 395,000 copies in the United States, according to Nielsen SoundScan, on par with sales of 425,000 for previous effort “The Exciters.” Two songs from “Playing the Angel” landed on Billboard’s Modern Rock chart. Depeche Mode’s continued presence on rock radio as well as its enduring influence on newer bands and a headlining performance at the taste-making Coachella festival this spring have helped pitch the group to younger audiences.

“Certain artists, you’ll see their audience has matured with them,” Kinzel says. “With Depeche Mode, it’s different. They’re not an oldies band.”

However, much of Depeche Mode’s continued success is due to a loyal fan base that the band has spent years cultivating. With ticket prices topping out at $85 and as cheap as $19.96 on certain dates, Kinzel credits the band’s “relatively conservative” pricing policy as one of the secrets to its longevity. But the real secret might be the sales boost provided by audiences hungry to see the band more than once.

“If we play two nights in a market, [the fans] will see two nights. You would see the same people every night,” Kinzel says. Steve Krinsner, director of booking and events at the San Jose (Calif.) HP Pavilion, which hosted the band last November, says, “They’ll go see them anywhere.”

For North American leg wrapping May 21. From 31 shows reported to Billboard Boxscore, the band drew 402,568 for a gross of $23 million.

The U.K. band’s popularity extends well beyond its U.S. audience. The tour’s highest-grossing shows were a two-night run in Mexico City that earned more than $4.5 million. The band played to capacity crowds of more than 50,000 each night.

The North American tour, which started Oct. 28, 2005, alternated with European dates. It was the band’s biggest tour yet by far,” says Jonathan Kessner, Depeche Mode’s long-time manager.

“We started out on the first [European] leg of the tour with 52 shows, which were all arenas, many multiple nights, which was different than in the past,” Kessner says.

After the North American portion of the tour wrapped up in the spring, Depeche Mode returned to such countries as Spain and Germany, performing at 11 festivals and 25 headlining open-air shows, for the summer. The last date on the tour, slated for Aug. 3 in Tel Aviv, was canceled because of the Middle East conflict.

One of the tour’s obvious draws was the opportunity to hear music from the band members’ latest projects, including material from lead singer Dave Gahan’s 2003 solo album “Paper Monsters.” “So that adds an extra element that was never in the band before,” Kinzel says.

Though Depeche Mode doesn’t tour often—in the last decade, it has done only two other extensive outings—the band makes an effort to stay on fans’ minds even when it isn’t on the road.

“If that’s their Internet presence,” Kirsner says, “It’s very big. Their fans are ravenous about them—anything they can buy on the Internet, they go for.”

The band’s extensive Web site features an array of unique content in its archives; each of the group’s past tours is documented, with more recent shows including setlists, photos and video. “We try to keep it fresh, keep it current,” Kessner says. “Our fans are very Web-savvy.”

In addition, each of this tour’s shows is being sold in CD and digital formats.

On The Road
RAY WADDELL rwaddell@billboard.com

Live Nation Ups The Ante
Company’s Sponsorship Arm Promotes Ford, Wallach

Live Nation’s recent promotions within its local and national alliances divisions would seem to indicate a renewed commitment by the world’s largest venue operator toward its sponsorship arm. Maureen Ford was promoted to the position of president of local alliances and Maureen Wallach was named president of national alliances. Both will continue to report to Live Nation president/CEO of global venues and alliances Bruce Eskowitz.

Eskowitz says there is no “renewed focus” on sponsorships, but rather the personnel bumps are about expanding the responsibilities for Ford and Wallach.

“We’ve always been committed to providing opportunities for companies that want to tie into live entertainment, and that’s not changing,” Eskowitz says, adding that Live Nation would continue to be “very aggressive” on the national and local sponsorship fronts.

Beyond venues, Live Nation’s sponsorship-friendly assets include music tours, motorsports, action sports, theatrical tours, and online and digital properties. Eskowitz sees the live entertainment sponsorship market as healthy.

“We have hundreds of companies that work with us on a daily basis both nationally and locally in terms of tying in with live entertainment,” he says. “As traditional media has become more fragmented, corporations continue to look to the experience and value of live entertainment to take to their customers. Whether they want to do something at a venue or whether they want to do a tour with an artist or have something created from the ground up, we do that all over the world.”

As amphitheater attendance has flattened, have shed sponsorship losses value? “It has really to do more with the quality and quantity of talent that comes through there,” Eskowitz says. “It goes up and down, some years there are more shows, some less. But companies realize whether they want to do something in one market, five or 30, this is a unique way to create programs built around live entertainment.”

Eskowitz says most of these venue sponsorship deals are not just built around the attendance of the show, but the promotion in support of it. “It’s not about the 10,000 people at the show, it’s about the hundreds of thousands of people that you do a promotion with before the show, the people who are at the show and how you follow it up.”

“PERFECT MARRIAGE”: The Lynyrd Skynyrd/3 Doors Down co-headlining tour has wrapped for the summer, and all concerned consider the pairing of legendary and contemporary Southern rockers a success. The tour grossed about $5 million in 27 dates.

“The shows went great, attendance was large, the promoters did very well, and I think the bands enjoyed each other’s company all summer,” says Ken Ferugmagli, agent for 3DD at the Agency Group.

Skynyrd agent Greg Oswald was equally enthused. “Business was great, it was a perfect marriage.” But the real highlight had to be Skynyrd and 3DD at the grand reopening of the Mississippi Coast Coliseum in Biloxi, 3DD’s home area. That show grossed $435,000 from a battered market, and it goes without saying that a hell of a lot of beer was sold.

Lynyrd Skynyrd wraps its tour with fellow Southerners 3 Doors Down. The tour grossed about $5 million.
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Varvatos’ Line To Pop
Designer Taps Rock Icon Iggy For Fall Campaign

Slowly but surely, the images of John Varvatos’ fall 2006 campaign are making their presence known on the streets of New York and on the Internet. Gloriously shot in black and white, the photographs featured in the menswear designer’s campaign are sleek and stylish, slightly edgy, with dollops of humor. Such elements make perfect sense, given that the campaign stars rocker Iggy Pop—fully clothed at that.

With Pop in the spotlight, the Varvatos brand has been injected with a playful quality missing from past campaigns that featured Chris Cornell, Joe Perry and Ryan Adams. This is not lost on the designer himself who had a strong desire to infuse the campaign—and his brand—with a fun sensibility. “I wanted to bring a more playful, tongue-in-cheek attitude to the brand,” Varvatos says. “I wanted the brand to evolve. I thought we could make that happen with Iggy.”

**IGGY POP is the latest rocker to wear John Varvatos menswear line.**

Putting Mobile, Digital Markets First
Sony/ATV, Jamster Sign Ringtone Co-Publishing Deal In Germany

It seems that Sony/ATV and Jamster heard those who have criticized the music industry for not offering consumers new musical experiences through ringtones. The publisher and the digital content provider sealed a ringtone co-publishing deal in Germany to develop and promote new songwriters so ringtone customers won’t have to simply download the same songs already released on CDs.

What makes this deal rather unique is the development, marketing and revenue-sharing model between publisher and content provider that targets the mobile and digital markets first.

The two companies will work together to sign new writers, record their songs, distribute the music digitally and co-brand the songwriters. Some members of the music community may be leery of a company outside the industry holding an equity stake in music. Jamster is a subsidiary of VeriSign, which provides infrastructure services for Internet and telecommunications networks. But Markus Berger-de-León, CEO of Jamster/Germany, says not to worry.

“There’s a very fundamental difference between a technology company, a telco company and Jamster,” Berger-de-León says. “We don’t use premium content to sell hardware or phone contracts. We generate more new content and give incentives for generating new content every day. The more content there is, and the better I can sell it, the more the whole industry—and particularly the artists—will profit. They shouldn’t be afraid of us. They should make more use of us.”

Indeed, Jamster wants an industry with a lot of music. “I live from the Long Tail,” he says, referring to the theory that the more music that’s available, the more revenue for the industry.

“Everybody else is about selling the charts . . . We make our money from having hundreds, millions of songs that we sell.”

Even though Jamster and Sony/ATV will record the music, they are not side-stepping record labels or other traditional distribution channels entirely. Patrick Strauch, managing director of Sony/ATV Germany, says that record labels could become part of individual projects.

The project will initially launch in Germany and later branch out to other territories. Jamster services are available in more than 30 countries. Sony/ATV will administer the songs and Jamster’s existing copyrights worldwide.

The two companies came together after publishers and digital music providers clashed over licensing rights during the last couple of years. German copyright law, unlike American law, recognizes an author’s “moral right” to maintain the integrity of his or her work. Some digital services believed that they could simply record compositions for ringtones by securing a license from the appropriate collecting society in Europe without special permission from the particular publisher. Publishers took the position that a ringtone changed the composition—it was a derivative work—subject to a different license that had to be secured directly from a publisher. As a result, some digital companies recorded songs without the appropriate license.

“We could sue them or do business with them,” Strauch says. Even though Jamster could have been viewed by publishers as a potential enemy, Sony/ATV did not elect to sue Jamster. Instead, they are now making music together. Time will tell if it’s beautiful.

**Top 10 Publisher Airplay Chart**

<table>
<thead>
<tr>
<th>Second Quarter 2006 Market Share</th>
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<tbody>
<tr>
<td>1. EMI Music Publishing</td>
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<tr>
<td>2. Warner/Chappell Music</td>
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<tr>
<td>3. Sony/ATV Music Publishing</td>
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<tr>
<td>4. Universal Music Publishing</td>
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<tr>
<td>5. BMG Music Publishing</td>
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<tr>
<td>6. Windswept Holdings</td>
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<tr>
<td>7. Famous Music Publishing</td>
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<tr>
<td>8. Arthouse Entertainment</td>
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<tr>
<td>9. TVT Music Publishing</td>
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<tr>
<td>10. Music Sales Corp.</td>
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The week of June 6 - 12.

Percentage calculations are based on the overall top 100 airplay charting songs from BMI. BMI airplay chart is measured using the BMI Research 80.S. code survey of over 1200 radio stations. The chart is compiled from all radio play sources for the previous week. BMI’s research is conducted by Winter Music Group.

The chart is provided to Billboard by BMI and is not an official chart. It’s a snapshot of what people are listening to on the radio.

**CHUNKING NUMBERS:** Warner Music Group (WMG) has reported its latest financial information for investors. In the nine months ending June 30, Warner/Chappell’s revenue (unaudited) was $410 million, down from $456 million (calculated on a constant currency basis) during the same period the previous year. Its operating income was $47 million, down 13%.

During the most recent quarter ending June 30, revenue was down 2% to $150 million compared with the prior year quarter. Digital revenue totaled $4 million, which amounted to 3% of total publishing revenue for the quarter.

Operating income before depreciation and amortization (OIBDA) for the quarter was $23 million, down 18% from $28 million in the prior-year quarter. Operating income for the quarter was $9 million, down 31% from $13 million in the prior-year quarter. WMG reported that these decreases were due to lower revenue and a pickup in investments in long-term growth.
Mobile Music Moves

Wireless Carriers Offer Uninterrupted Channels

LONDON—For Europe’s next big sound in mobile music, dial up radio.

Consumers across the continent could soon have a virtually limitless choice of streamed music to listen to via mobile handsets with dedicated music channels from such carriers as the United Kingdom’s Vodafone and France Telecom’s Orange.

The channels are uninter rupted by ads or DJs and allow users to browse and interact with content by skipping songs. Some also offer the option to download and pay for a track, album, ringtone or a related concert ticket, as well as hear the same content via computer.

Performance rights are collected through blanket licenses from the appropriate collecting societies.

“We had to convince the labels about the security and effectiveness, and they wondered if it might distract from download sales.”

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PENTAPORT SHOWS BANDS NEW KOREA

Festival Brings Acts Back To South Korean Stage

INCHON, South Korea—The last time promoter Steven Kim was involved with organizing a summer rock festival in Korea, it was a washout. Literally.

In 1999, a passing typhoon lashed the Triport Festival here, causing the stage to sink into the mud and the event to be abandoned.

So when torrential rains swept through Incheon on day one of Pentaport—Korea's first attempt at a summer rock festival since that doomed effort seven years ago—Kim could have been forgiven for feeling a bit of deja vu.

This time, however, he was prepared for the worst. Strengthened staging provided by Australian constructor World Stage International and free rainwear supplied to festivalgoers allowed the show to beat nature's assault.

"The weather was our biggest worry, so we did all we could to make sure the festival could withstand anything," says Kim, president of leading Seoul-based promoter Yellow 9 Entertainment. Y9 co-produced Pentaport at Incheon's seaside resort of Sosugdo with Seoul-based production company YesCom.

"The funny thing is," Kim adds, "each year at this time I've checked the weather, and between 1999 and this year, not once was there rain."

Running July 28-30, the Pentaport rock festival featured the biggest lineup yet to grace a Korean stage. The Strokes, Snow Patrol, the Yeah Yeah Yeahs, Placebo, the Black Eyed Peas and Franz Ferdinand were among the 50-plus acts playing the event, which spread across three stages.

Kim worked for YesCom He left to set up his own company in 2002. Pentaport was organized with financial and logistical assistance from Incheon city council (Incheon is about 20 miles west of South Korea's capital Seoul). "We're still incubating, so we need that kind of support," Kim says. Sponsors included Pepsi and Hitel Beer.

Kim describes the 2006 event as a qualified success. "We've lost some money this year, but next year we'll definitely do it again," he says.

Some 25,000 tickets were sold for Pentaport, with a one-day pass costing 80,000 won ($83) and a three-day pass 150,000 won ($155).

"The Korean promoters were incredibly hospitable and very organized," the Strokes manager Richard Priest says. "They made the smart decision to keep the dressing room facilities out of the mud backstage and in a clean, dry hotel nearby with working bathrooms—something that's never to be underestimated."

Pentaport is not the only game in town, however, as South Korea opens up to Western acts. Y9 promoted shows for Oasis and the Bravery earlier this year, having organized shows for Stereolab, Avril Lavigne, Suzanne Vega, Elton John and Alicia Keys in 2004-05. Korea's other leading rock promoter, Access Entertainment, brought James Brown to Seoul in February when he was involved in organizing the 1999 Triport event, whose bill included Deep Purple, Rage Against the Machine, Dream Theater and the Prodigy.

An enthusiastic Pentaport audience

In Korea, Asia is becoming part of the touring scene."

INDUSTRY ANCHOR?

An invigorated live sector would be welcomed by the South Korean music industry after a difficult decade. According to the IFPI, the country's music industry peaked in 1996, when retail sales were valued at 415.6 billion won ($437.5 million at today's exchange rate).

Since then, battered by file-sharing, physical sales have plummeted to 113.8 billion won ($118 million) in retail value in 2005, with local artists taking 63% of the market.

That slump has been partly offset by Korean's appetite for digital music, with retail sales of legal downloads and mobile music totaling 200 billion won ($207 million) last year, according to digital collecting society the Korean Assn. for Phonogram Producers.

According to the Samsung Economics Research Institute, which analyzes industry trends and business environments, the value of the performance industry has soared in recent years from 91.3 billion won ($96.6 million) in 2000 to 241.1 billion won ($255.1 million) in 2005.

SERI says musicals have accounted for the majority of that rise.

The success may reflect a growing appetite for Western music. "The live concert culture is getting bigger and bigger in Korea," local DJ Sung Ki-hwan says. "..."
Rocks End Role For IP Champion Ramoncín

MADRID—When rocks began to rain down on his band at a recent festival gig, one-time Spanish punk star Ramoncín began to reconsider his role as the figurehead for the local music industry’s pro-intellectual property rights campaign.

Ramoncín, whose real name is Ramón J. Márquez, has been a board member of authors body SGAE since 1993 and recently has been the body’s most high-profile, vocal defender of IP rights.

However, following personal attacks by activists opposed to copyright payments and a recently introduced levy on blank recording media and digital players, Ramoncín says he has told SGAE’s board, “that’s it—no more front-line campaigning from me.”

His move came despite the July 20 publication by SGAE of an open letter supporting Ramoncín with more than 300 signatories from across the industry including Spanish singer Alejandro Sanz (Warner Music), flamenco-pop group Ketama (Polydor/Universal) and SGAE executive president Teddy Baustista.

According to the letter: “For some months, SGAE and other collecting societies have been at the center of a virulent campaign of harassment and discredit, which has used violent methods as well as insults. What is worse, it has been personal in... Ramón J. Márquez.”

Two key events preceded Ramoncín’s decision. In April, the singer and his band were forced to flee the stage at April’s Viña Rock festival in Albacete when members of the 80,000 strong crowd began hurling stones. Then on June 29, 60 activists wearing Ramoncín masks temporarily occupied part of SGAE’s Madrid headquarters during a week of nonviolent protests organized by “anti-system” movement Rompamos el Silencio (Break the Silence).

The SGAE occupation was by an RES element called Free Culture. Activists hung banners saying “Culture Is Defended When Shared” outside the building and caused disruption inside while scattering phony €100 notes around the offices. According to the group, the notes represented “false money for a false culture.”

The masks were worn to reflect Ramoncín’s status as “the self-appointed standard-bearer of a campaign to support a ‘digital tax’ and other pro-SGAE policies that many people who work in culture oppose,” Free Culture spokesman Jesús Serrano says.

The digital levy was introduced in new 11th legislation that became law July 29 in Spain. Ramoncín emerged as Spain’s leading punk rock artist in 1977 and has released 11 albums for EMI and several independent labels. In March, he received a “diamond disc” award from SGAE marking career shipments in excess of 1 million units. His latest album, “Canciones Desnudas, Vol. I,” was released in 2003 on Spanish indie Produciones Impertinentes.

The 51-year-old artist claims he has simply had enough of the activists’ harassment. “If I am confronted on the street by a group of people wearing Ramoncín masks, I’ll end up in hospital or in jail,” he says.

“I am top of their blacklist,” he continues, “because I have made myself visible as a defender of IP rights—the only protection we have as creators and artists. The open letter gave me strength, but I have had enough and will now limit myself to campaigning for Greenpeace and against ill-treatment of women and children.”

Ramoncín says he will remain on the SGAE board, but “if anybody asks me to speak out against piracy or in favor of the digital tax, I’ll say, ‘Forget it. It’s the turn of [successful Spanish acts] La Oreja de Van Gogh or Amaral.’”

Ramoncín’s anger extends to his peers who he says do little to defend artists’/authors’ rights. “There were 80 artists playing the [Viña Rock] festival,” he says. “I have spent part of my life speaking for the other 79. Where were they after I was forced offstage? If I were one of them, I would not have played.”

Free Culture’s Serrano dismisses Ramoncín’s claims that he has been victimized as “absurd.”

“This ‘target’ stance does not reflect the level of belligerence he has shown until now,” he says. “Our problem was never with Ramoncín as a person, but with what he symbolizes. We speak with interest to see who takes up the baton.”

SGAE has yet to comment on Ramoncín’s decision.

Serrano insists that the Viña Rock incident was not connected to RES, which favors civil disobedience and nonviolent direct action.

“Our SGAE action was perfectly organized,” he says, “and designed to make a social conflict visible by condemning the digital tax and attempting a radical remodeling of the idea of intellectual property. Nobody owns culture.”
NARM Notes

From Retail's Biggest Confab: Business, Bands And All The Booze That's Fit To Print

So I just got back from NARM’s annual convention that was held Aug. 2-5 in Kissimmee, Fla. and you would think that the pull cast by the fiscal problems of Tower Records and the subsequent negative national media coverage would overwhelm the vibe of the convention. But you would be wrong.

NARM was surprisingly upbeat, despite the usual complaints, i.e. crummy geographic location; a hotel, the Gaylord Palms, without a central place to be, and a very unpopular business center.

Also, the hotel’s bar facilities were surely lacking in the estimation of most attendees, including Retail Track whose ability to scoup up RGI (rumor, gossip and innuendo) is dependent on a thriving convention bar scene. If you think Track simply spends too much time thinking about bars, listen to the conclusions of two respected industry vets and longtime NARM attendees after touring the roughly half-dozén bars at the hotel and settling on Augie’s (very noisy) piano bar as being the only one large enough to accommodate the convention. “If this becomes the bar at the convention,” said one, “then we got problems.”

Still, there are minor nuisances when offset by the productive meetings taking place around the convention, according to most participants.

The optimism there was fueled by a super strong fourth-quarter release schedule, which one distribution president said was even better than 2004’s, which is considered one of the strongest in recent years.

In addition, distribution and sales executives said they were surprised by the willingness of retail to move forward and try to deal with problems and maximize opportunites created by the onslaught of digital distribution.

One executive in the label camp irreverently commented that maybe retail realized that whining and complaining at the last few conventions got them nowhere, so they all came to the convention with a new attitude about the future. But be that as it may, there was a newfound willingness by retailers to partner on ways to stimulate physical and digital sales, label and distribution executives say.

Not all, however, feel that way.

One senior distribution executive called the convention “very depressing. Everyone is trying to assess the challenges to the industry but the bottom line is traditional retail is winding down. I am rooting for traditional retail, but I would have felt better if I heard less about what they are going to do to deal with the changes.”

That executive says it is clear that the decline of physical sales will keep accelerating and music will continue to go back to the stores that sell many other things, kind of like how the industry started out. “It is coming...

The Band Beat

Track Rates Tunes

One of the things that Retail Track misses most about the NARM convention is the product presentations. For years NARM auditoriums and ballrooms were transformed into temporary concert and music demos, a practice that began to die out four or five years ago as labels decided it was no longer worth the money.

Thankfully, Universal Music Group Distribution still uses that format. This year’s presentation, flawlessly staged by UMGD senior VP Cliff O’Sullivan, went from Peter Frampton to 50 Cent, and you can’t ask for better than that. Frampton, who had his greatest successes on A&M, kicked off the presentation with his classic “Do You Feel Like I Do.” The highlight for Track was an introduction to James Hunter, who laid down some old-soul inspired tunes. Along the way, there was plenty of other great music, too, including short sets by Hinder, Tanya Stephens, Jibbs, Chrisette Michele and Young Hot Rod. The last of which laid the groundwork for the presentation’s climax, with the arrival to the stage of 50 Cent, who worked it up with Young Hot Rod.

Word is that the Music Video Distributors suite was the place to be for late-night festivities. One night power-pop band Dr. Dog played two sets even though hotel security do what it does best—annoy—trying to shut down the performance. In a rare case of justice, it failed.

The second night featured a performance art event by Gen, frontwoman for renowned fetish band the Genitorturers, who was there in support of the band’s new forthcoming DVD, “Live in Sin.” Rumor has it that a who’s who of retail executives were in attendance; the distributor’s salesman posed as priest, taking the confession of merchants who hadn’t bought enough MVD product; and Gen and two lovely assistants dressed in fetish nun drag administered penance.

But that’s all hearsay, ‘cause Track wasn’t there. It’s probably for the best as track has a spotty history with drunken confessions.

Wednesday night, Track went to the annual indie retail dinner that Wind-up throws. Label head of sales Derek Graham always picks great restaurants for the event and makes sure only the finest wines are served, which are much appreciated by a Pabst Blue Ribbon connoisseur like myself.

This year the dinner featured an impeccable acoustic set from Canadian band Pilot Speed, which will have an album out Oct. 3.

Afterward, I hurried back for the WEA Zone, but still managed to miss Paolo Nutini, who everybody was still buzzing about long into the night. But I did get there in time to see legendary songwiter P.F. Sloan turn in a sterling set that included folk versions of some of his best-known songs, including “Secret Agent Man.”

Also, Puerto Rican hip-hop and reggaeton star Tego Calderon scored with the crowd that night.
full circle," he said.

While some merchandisers still petitioned the labels to stimulate CD sales—like Arrow/ATM Distributing, which gave out "Fuck the whole, save the CD" pins at the convention—other merchants urged manufacturers to evolve music in the physical medium to the next format. But Darrell Tucker, VP of merchandising for Target, said in an opening day retail panel that it's time to forget evolution, because "digital is the revolution. We are in a revolution and retail has to embrace it and move forward." And even though the marketplace is going through a cultural shift, whatever has happened so far, "will look very

different 10 years from now," he added.

Later in the panel, Best Buy senior VP of entertainment Gary Arnold added that already, "you can make the case that it is an iPod nation." And that's why the distribution executive described the convention as depressing. "Don't get me wrong, I am rooting for retail . . . but I didn't hear one thing there from anybody that gave me hope that something is coming from them that can challenge Apple."

Friday night, EMI Live was a hit again with the Summer Obsession and the Starting Line making a fine showing on behalf of Virgin, while Amos Lee displayed his acoustic blues chops in a nicely delivered set. But as most dedicated Track readers know, Grand Funk Railroad delivered Track to the promised land.

In one of the most crowded events ever at a Club NARM show, GFR played all its hits, a new song and in general completely won over the crowd with a triumphant set. The personal highlight, though, is an early rock radio staple, now forgotten in time—the band's version of the Animals' "Inside Looking Out."

It's the all-time favorite I often use to prove to young rockers how popular the song was back in the day, I'll quote the opening line ("I am sitting here lonely like a broken man") whenever anyone else in my age group (50) happens to be present. And only once (at this year's NARM by a senior exec who had claimed to be a big GFR fan) in the last 10 years has it failed to produce a response of the second line, "Serving my time the best I can."

Other musical performances I caught during the NARM convention include the amazing set turned in by Capitol's Corinne Bailey Rae. Her real-deal, old-time soul performance made it clear that I would have to own this record. On closing night, I also learned that I may have missed out on the Scissor Sisters while they were on the way up, but I am going to make sure I am in attendance going forward. The first song I thought they were Rod Stewart and the Faces, and the second song I thought they were the Sparks meet Wham! They were funny, and they were good.

The cheeky band, though, went a little bit too far by picking out FYE to give them the FYI that $20 is too high a price to charge for CDs. While the observation clearly came from the Universal band's own volition, I joked to other executives that it could have been a veiled message from JumpStart author and UMGD president Jim Urie to his peers at the other majors.
Latin Network mun2 re-emerged last fall to a surge in ratings—and influence. Now it’s GM Alex Pels’ job to make it the channel of choice for a new generation.

When cable network mun2 debuted in 2001, it represented a revolutionary concept in Latin TV. At the time, mun2 was alone in its bilingual presentation, its music-driven, youth-oriented content and its focus on reggaetón and urban Latin music. But while the network was much publicized, its reach and viewership were hampered by limited distribution and programming shortcomings.

Owned since 2001 by NBC’s Telemundo Cable Networks, mun2 moved last year from Miami to Los Angeles and was relaunched last fall. Since then, it has seen a surge in ratings as measured by Nielsen Media Research’s National Hispanic Television Index.

Increasingly, mun2 is considered a key factor in Latin artist development in the United States. It has been an important player out of GM Alex Pels, who has been at the helm of mun2 since January. Using in-depth audience research, Pels has put a programming strategy in place that seeks to reflect the diversity of the mun2 audience and its range of tastes.

A producer and director, the Argentine-born Pels, who previously served as a consultant to the network, was one of the founding members of MTV Networks Latin America and launched the network’s “Unplugged” series.

What was your objective for mun2 when you first came onboard? I was brought in as a consultant by Antoinette Zel, who was the person responsible for proposing the changes within the channel. It was the first time I saw a project targeting the second-generation [Hispanic] demographic in a serious way, with the possibility of not repeating formulas and without a pre-established notion of what the market is.

One of the things I liked best was the me study [of second-generation Hispanics]. And I thought it was logical to try to dig into the tastes of the audience you want to reach. Also, the team that was being built, the emphasis was a creative background.

Who is your audience? It goes from 12- to 34-year-olds, with the average at 20 years old. Young Latino Americans—that’s how we called them in the study. People who live between two cultures, but are born and raised here. Our studies indicate this is a large percentage of our viewership. Not exclusive, because we have other Latinos who haven’t been born here. But it also has to do with language preference, because part of our programming is in English. We try to go back and forth in the most organic way possible, but we’ve decided that the first programming language is English.

Since this audience is born here, and speaks English, how do you get it to watch mun2 instead of, say, MTV? We believe we add something. We are creating an environment where, aside from hip-hop, urban [and] everything that falls under mainstream pop, we also include 50% of music in Spanish, which MTV doesn’t have. We really believe our audience lives in two worlds. They can watch both. They come to us when they need their fix of something that has to do with their culture—Latin pop, reggaetón, call it what you want—that’s part of the general market but that MTV doesn’t acknowledge at all.

So you are betting that young Latino Americans will always have a link to their Latin culture? We believe that very strongly. That this is not an issue of language, but culture. Many of them don’t want to feel less Latin simply because they don’t master Spanish. They feel many of their traits come from Latin culture, and they are going through a metamorphosis of who they are. They are raised in two worlds.

How important is music to your programming? At this moment, we are very music-centric, approximately 70% of all we air, and we feel it will always be a very important element of our programming. Our plan is to launch more lifestyle properties, not necessarily music-driven. But music will be at least 50% of our programming. At the end of the day, we’re a music channel.

Music is often cited as a strong cultural reference point for Latinos. Is that why you put the emphasis there? It’s one of the reasons. The other is that the Latin music market is the one that registered most growth in 2005. That is a real indicator of how much music is consumed by Latin culture.

But I want to go a bit more beyond what is musical or not. We are aspiring to be a television model, where we can re-create a kind of mirror for this audience. I think the second-generation audience has yet to find a place that mirrors it. If you watch MTV or mainstream TV, you’ll find Latinos, but not in main roles. This is a channel that wants to give starring roles to those faces. If others also want to watch, so much better.

In addition to Latin alternative and urban music, you also play Latin pop and even have a show dedicated to regional Mexican. That’s quite a unique programming strategy, wouldn’t you say? Part of our strategy to move to the West Coast is because we feel that in the previous incarnation of mun2, Los Angeles wasn’t represented. Like it or not, this is the city with the biggest number of Latinos in the United States. And the Mexican influence on Latin culture is huge. We don’t want to put a flag on the channel, but we do want to address reality. And not acknowledging that regional music is the biggest-selling Latin genre in this country is a big, big mistake. We try to do it with a youth sensibility. We try to showcase artists in the genre that make music for our demographic.

Labels are talking more about the importance of mun2. Do you feel you can really make a difference in breaking an act or an album? Yes, and I say that based on the fact that we’re very conscientious of how we program. We believe there has to be a discipline in the video rotation, in precisely how and when a video is played. We try to make programming decisions based on facts, using many elements of radio programming, but expanding on that. We mix in artists who we think help create the channel’s identity. We support them whether or not radio supports them.

What’s next for mun2? We feel we’ve done our homework, and we are in a position to grow in 2007. We are planning new properties, we are finishing our new transmission center at Universal City Walk in Los Angeles, and we’re going to produce new shows and new specials.

This is mun2’s fifth year, and one in which it seems it will attract a lot of attention. What has made the difference? I think the original project was perhaps a little ahead of its time, a little pioneering. It’s taken a long time for what we call the old-school media who has long handled Latin information in this country to accept that it’s time for a change. Generationally, too, 20 years ago we weren’t in the same position. At this point in time, you can no longer deny the reality of a bi-cultural Latin culture.
Learn from creative minds including:

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  Head of Marketing, Yahoo! Media Group

- Kathy Delaney
  President, Chief Creative Officer, Deutsch Inc.

- Nick Law
  Executive Creative Director, R/GA

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These Mexican rock heroes have conquered the Latin world. Now, MANÁ, the press-shy foursome, is actually going to promote itself.

BY LEILA COBO
The most important thing is that people know that we’re back after four years,” drummer Alex González says, citing the band’s biggest break from recording in its career. “This is not just any release; it’s an event. After working for such a long time in one way, we felt it was time to make positive changes for the band.” So far, the strategy is paying off.

The new album, “Labios Compartidos,” is a combination of Latin rock and reggae, with influences from salsa and chachachá. The band has worked hard to bring together different styles and create something unique.

Maná’s success is more than just music; it’s a story of resilience and determination. The band has faced many challenges, but they have always come out stronger on the other side.

And that’s exactly why their fans love them. They continue to inspire and entertain, no matter what the future holds.
tidos” in its first week alone, a record for Warner.

While the United States, Mexico and Latin America are Maná’s natural markets, Warner has plans to broaden the group’s entry into other regions.

“They sold over 100,000 copies in Germany and Italy without any plan in place,” Medina says. “Initially we will tackle those existing markets, and then expand.” Medina is already looking at Asia and Australia.

Maná previously tested international waters via collaboration on Carlos Santana’s “Supernatural” album and a slot on his 2000 tour (Santana was subsequently a guest artist on the group’s 2002 album, “Revolución De Amor”), as well as a pairing with Italian star Zucchero. But in Europe, at least, there wasn’t any serious follow-up. Now, Medina says Warner has labeled Maná an “international priority.”

“This is probably the first time we are bringing the concerted global organization into this one,” says John Reid, executive VP of marketing for Warner Music International.

“Given the access to the artist, we have a record here that we can more aggressively market than any Latin record we’ve had in the last number of years.”

Warner’s strategy is multitiered. “Amar Es Combatir” is set for release in all European markets starting at the end of August and continuing through September, when the group will spend two weeks promoting in Europe. The first single, “Labios Compartidos,” will be worked in the fall, but Reid is planning for at least two more singles after that, coinciding with subsequent promotional trips and tours.

When Maná returns to Europe next spring, the plan is to have a second single on the air, very likely what Reid terms a more “crossover” track such as “El Tiburón,” which is a danceable cha cha.

In the past year, several Latin artists, most notably Juanes, have had major radio success in several European markets with Spanish-language tracks.

“There is always a language issue,” Reid says. “But...I think a great record and an artist that is going there to work it will make it break.”

As for Maná, despite its international ambitions, singing in English is still not on the agenda.

“Those things have to come naturally, and we haven’t felt an overwhelming need,” Olvera says. “If we were to do it one day, it would be to share a message. We have positive messages to share with people.”


MANÁ ON MUSIC

“We would sing at night, and from the window see a full moon reflected like a string of silver on the back of the ocean.’

—ALEX GONZALEZ

Twenty-year rock vets discuss their new album, old-school cha cha...and sharks

As combative as the title “Amar Es Combatir” (Loving Is to Fight) may be, Maná’s newest album has a fresh sound and a string of positive, often happy-go-lucky lyrics. During a stop in Miami, Maná—singer Fher Olvera, drummer Alex González, guitarist Sergio Vallín and bassist Juan Calleros—spoke with Billboard about “Amar Es Combatir,” the Mexican group’s first album in four years.

In general, this is a very positive album. Alex González: It’s positive from beginning to end and very versatile musically speaking. It’s also our riskiest album in musical terms, and the most entertaining and relaxed we have ever recorded.

Why the most “entertaining and relaxed”? Fher Olvera: We didn’t record in Los Angeles but here in Miami, and that changed everything. We recorded vocals in a hotel, 10 meters away from the beach, from a beautiful beach with a blue ocean, a symphony of blues. We would sing at night, and from the window we could see a full moon reflected like a string of silver on the back of the ocean. It was amazing. And it was a lot of fun... We wrote some 50 tracks but chose the 13 we felt represented this moment in Maná. When we arrived in Miami we knew exactly what we were going to do.

The album includes a duet with bachata star Juan Luis Guerra, but instead of simply trading verses, the vocals are very well-integrated.

How did the collaboration come about? Sergio: Alex called me and said, “Alex, I have a tune that’s really different from anything we’ve done.” And suddenly, he starts to play this cha cha, but old-school cha cha. It was a challenge as a drummer to maintain that percussive, Cuba-like swing, but incorporating contemporary percussion like contemporary bands such as Los Van Van.

Olvera: This song was written for a friend of mine. He’s the guy who loves women. But I wrote two bridges. In one he says, “I’m going to devour you here in the ocean.” But also, the shark has his little heart, no? So I added a line that says, “I am the shark that always seeks, but never finds.” It’s harsh. Many people are like that.

Is “Combatiente” the heart of the album? Olvera: “Combatiente” is our story and the story of many of our friends. You’re in school, you’re a musician, teachers tell you you’re going to starve. But you thought different from everyone else. That happens to a lot of young people.

But what’s interesting is to see people who are in their 40s, their 50s, their 60s, and they still fight for their ideals, for what they think and dream. This album is more about dreams, illusions, love. But “Combatiente” can fall into the social issue category, because the fact that people can be faithful to themselves is one of the first steps we have to take as men. —Leila Cobo
Monte Lipman is a busy man. As president of Universal Republic, he oversees an artist roster that includes Hinder, Jack Johnson, 3 Doors Down, Godsmack, Damien Marley and Nina Sky. Like others in similar shoes, Lipman is navigating a forever changed and continually evolving music industry. Indeed, “conversations on how to expand our business model are taking place,” he says. One such conversation is currently revolving around one of his acts and a major brand. “We’re in discussions right now with a company regarding a strategic partnership,” Lipman says. Part of the deal involves profit sharing. The brand is asking Universal for a cut of the artist’s CD sales. In return, the brand is “giving us the value of exposure” that comes with a multimillion-dollar media buy, Lipman says. He acknowledges that two years ago, his response to such a request would have been, “How dare you?”

In fact, in the not-too-distant past, it was awkward for a conversation involving money in such a manner to take place. In 2006, however, Lipman is more apt to wonder aloud, “What do you want to do?” and “How can we work together?” For Lipman and others like him, changing revenue streams in the world of branded entertainment is a hot topic. “We talk about this changing landscape all the time,” he notes. “The music business is healthy. It’s the record industry that’s in crisis mode. So, conversations on how to expand our business model are taking place.”

Still, for a record label to give up some of its profit margin on content it’s paying for there must be measurable and incremental opportunities in which to share in profits.

The bottom line, for all parties involved, in discussions taking place is “What’s my ROI?” says Joe DiMuro, executive VP/GM of Sony BMG Strategic Marketing Group. “It must be measurable and impactful, whatever the new business model.”

David Lubars, chairman/chief creative officer of BBDO North America, the fourth-largest global agency network, sees this happening more and more. “Labels are looking for new channels to monetize what they have,” he notes. “Nobody is threatened.” Instead, Lubars says, each side is seeking “new ways to generate and share in revenue.” Though they remain works in progress, such communication and discussions point to a new revenue model, with the pie being sliced into more bite-size pieces.

Revenue splits have yet to occur between agency/client and record label/artist, but there is plenty of related precedent. When such deals are cut, they will follow in the footsteps of revenue-sharing deals between label and artist, such as those between EMI and Robbie Williams or Korn. They will also follow in the shadows of profit-sharing programs between agency and client (see story, page 29).

Jeff Straughn, VP of strategic marketing at Island Def Jam, says, “We will see a breakthrough within the label business in the next 18 months that will create a new model” for revenue sharing in branded entertainment. He adds, “Madison Avenue and labels are coming together, with labels acting more like entertainment agencies.”

Earlier this year, in an effort to win over the teen market, Snickers tapped the Black Eyed Peas to star in an online platform, InstantDef (billboard.biz, May 30). The quartet is featured in a five-part webisode series at instandeft.com.

BBDO New York created the concept with Form TV and Black Eyed Peas member Will.I.Am. The latter also created the campaign’s theme song and mixed the music for the webisodes. “Instant Def” by InstantDef is available for sale at the iTunes Music Store. According to Nielsen SoundScan, the track has sold less than 1,000 downloads.

If all goes according to plan, InstantDef merchandise (games, clothing, dolls, DVDs, ringtones) will follow, with different payment plans being discussed. In this scenario, in addition to receiving a standard, upfront fee for creating and developing the campaign, BBDO would share in merchandise profits derived from branded, integrated content. This could be a royalty rate based on units sold or a predetermined percentage.

While nothing is yet etched in stone, Lubars says, “Stones are currently being etched.”

According to Lubars, Snickers owns most of the InstantDef concept, so its investment is to minimize its own risk. And of course, he adds, “If there’s back end, we can all get more.”

Though BBDO was “the connecting tissue” between all involved parties, Lubars notes that the agency must always protect its client. And clients want the agency to put their skin in the game. The agency shares upfront costs with its client, with both parties putting money in to create a clothing line, dolls or other merchandise. Which has the potential to pull profits from the artist and label, depending on the terms of the deal.

This is fine by record-label executives—as long as the partnership is fair. “Will Snickers be sharing its profits...
with the Black Eyed Peas—and vice versa?” Lipman asks. “If so, brilliant. The partnership must be fair.”

Ron Fair, chairman of Geffen Records and president of A&M and Interscope, agrees, adding, “The whole spirit of barttering is healthy as we all look at our assets. We’re in the Model T stage of what the music industry will become.” Agency creatives are also asking questions. “Is the campaign selling lots of Black Eyed Peas music or Snickers bars?” Deutsch L.A. president/chief creative officer Eric Hirshberg asks. “It might be nice for the agency, but perhaps not the core goal of the client.”

What happens if Snickers does not see a bump in sales? A secondary revenue stream, created as a marketing component, and without direct correlation to the client, can become funky. “First and foremost, an agency must succeed in selling more product for the client,” Hirshberg notes.

Snickers parent company Mars declined to discuss compensation splits for this story. Hunter Murtaugh, senior VP of creative advertising and business development at EMI Music Publishing, likens the changing revenue streams to the early days of afternoon soaps, which agencies created and their clients paid for as a show’s sponsor.

“If you’re helping to create content, there is no reason why you should not share in profits,” Murtaugh says. “Because today’s campaigns cross many platforms, room exists for profit sharing among agency, client and, when appropriate, label and artist. Which is why, many say, the discussions are happening with such frequency and force.” In the publishing world that Murtaugh inhabits, this could extend to the creation of an original song by an agency. “If it becomes a hit, the agency could say, ‘We want a share,’” Murtaugh says. “This would be a valuable discussion to have.”

Enter Old Navy, which launched its new back-to-school/fall campaign a couple of weeks ago. New music is at the center of the initiative, which was created by Old Navy’s broadcast agency of record, Deutsch.

Two of the three TV spots in the campaign feature a different piece of original music by a different emerging artist, according to an Old Navy representative. Incorporated into each song is Old Navy’s new tag line. “Get your dash on.”

The first TV spot features the sounds of Tommy Boy electro-pop act Fanny Pack.

With this campaign, Old Navy is seeding pop culture with original content. “It will be a real chickens-and-egg thing for viewers,” Hirshberg says. “What came first? The song or the tag line?”

Consider this a true blurring of commercial content and artistic content.

Deutsch did not negotiate ownership of the featured songs. Instead, it is Deutsch’s hope that, by permitting the acts to retain full ownership, the artists will want to include the songs on their upcoming albums as well as perform them live.

“The more the tag line seeps into the public consciousness, the more it helps our client,” says Hirshberg, who equates the strategy to playing chess a couple moves ahead.

Last year, Deutsch injected marketing smarts into the world of music with the video it created for Bon Jovi’s “Have a Nice Day.” Hirshberg and his creative team designed the pissed-off smiley face that was central to the video, the band’s CD cover and merchandising.

Though it ended up being a traditional agency/client deal (a fixed fee), Hirshberg says discussions were had regarding the sharing of merchandise revenue.

Discussions like these are not going away, particularly with more and more people playing in the same sandbox. Which presents a dilemma: How big is the pie? At what point do such branding deals become so diluted that nobody sees a return on investment?

“If new brand content is being created, then all revenue streams must be exploited,” Sony BMG’s DiMuro says. “If an ad agency is producing content, they should be participants. It goes both ways.”

For all involved, today’s revenue landscape is akin to the Wild West, notes Croshal Entertainment Group’s Fred Croshal, who manages Collective Soul.

“What happens if a brand wants an exclusive Collective Soul track and it wants to also own and control the master recording?” Croshal asks. “Well, I’ve got to figure out, with the band, if it’s better to retain the ownership of the song or get involved with a $10 million ad campaign.” He acknowledges that the latter is closer to reality.

“Let’s give the brand a track they own and control for perpetuity,” Croshal adds. “And perhaps, if sales of the brand increase by X amount during the campaign, we get a bonus from the brand.”

Everything is negotiable today. Croshal notes. “There is a willingness, openness and need to create different business models.”

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**TODAY’S AD AGENCIES TAKE OWNERSHIP OF THEIR WORK**

The strategic and creative marriage includes new business development, marketing (digital and viral) and aspects of product development. As added incentive, CP+B also received a minority equity position in Haggar—recalling the deal it arranged three years earlier with another one of its clients: Method, maker of home-cleaning products.

As advertising has changed, agencies have been forced to adapt or die. This helps to explain why an agency like CP+B has branched out into product design, the creation of point-of-purchase materials and company uniforms.

What do people wear in Volkswagen dealerships? What music is being played there? What music is played on the phone when you call Burger King headquarters? These are the types of questions that CP+B president Jeff Hicks asks himself daily.

“Advertising is not a service business,” Hicks says. “We’re a product business, like publishing and other businesses that deal with intellectual property. We don’t track time. We don’t charge by the hour.”

Publishing, Hicks adds, “So, how do we engineer things so we’re not at equal with our client? If you’re not developing original content and more impressions, then you’re not playing on par with the industry.”

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**Adapt or Die?**

The explosion of media platforms—TV is no longer the only game in town—has had an interesting effect on ad agencies. In the age of consumer choice, agencies are compelled to create campaigns that consumers want to seek out, to experience firsthand.

In days gone by, a consumer could simply switch channels to avoid commercials. Now it’s about creating something “that consumers will voluntarily go to,” BBDO North America chairman/chief creative officer David Lubars says. “Cool songs, cool people and cool entertainment help us to connect with people.”

Cool entertainment value has been at the core of Burger King’s Subservient Chicken and Coq Roq campaigns, created by Crispin Porter + Bogusky (CP+B). In April, the Miami-based agency was tapped by Haggar Clothing to reinvigorate and reinvent its sagging brand. But this is no conventional client/agency transaction.
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Stone Sour Returns
Slipknot Members' Other Band Brings New Album, As Metal Act Goes On Hiatus

Hard-edged rock band Stone Sour's self-titled 2002 debut generated two rock hits (including crossover hit "Bot ter"), was certified gold and earned two Grammy Award nominations. So, after making such a great start, what does Stone Sour do next?

It goes on hiatus for nearly four years.

That's because the Roadrunner act shares two members—guitarist James Root and singer Corey Taylor—with multi-platinum-selling metal group Slipknot. The latter retreats to the studio to record its next album (2004's "Vol. 3: The Subliminal Verses"). Now that the record's cycle is complete, the two can pick up where Stone Sour left off.

The group hit the ground running: "Through Glass," the first single from new album "Come Whatever May," zoomed into the top 10 of the Mainstream Rock chart in three weeks' time, and the album's release date was pushed up from Aug. 15 to Aug. 1 due to radio's eager reception. The song is No. 2 this issue. The album has sold 81,000 copies, according to Nielsen SoundScan, and debuts at No. 4 on The Billboard 200 this issue.

"I do one, and I do it specifically, and then I do the other. That's really the best way to do it," Taylor says of how he coordinates working in both bands. He considers Stone Sour as important as Slipknot and is dedicating all his time to "Come Whatever May" for the next two years.

Taylor and Root will return to Slipknot in late 2008/early 2009. Putting the act on hiatus isn't problematic, he says, noting, "I think everybody feels it's good to get away from it for a while."

(Other Slipknot members are involved in separate projects: Drummer M. Shawn Crahan plays in To My Surprise and launched his Big Orange Clown imprint on Sanctuary last year.)

Such activities find Slipknot regularly contending with speculation that the group has disbanded. Taylor denies a split, saying, "Rumors have just been constant. But we take it in stride. We do our thing."

For an act like Stone Sour, which was just gaining momentum in the mainstream, a long time has passed between albums. But Taylor says "that just means we have to spend a little extra time telling people about it, but at the same time, we've got a lot of fans that do that for us."

Roadrunner VP of product management Bob Johnsen concurs: "We let those fans hear Stone Sour's music in advance so they maintain ownership. We take care of those fans early. The band made a video of 'Reborn' in the studio that they put on YouTube in May, and it was huge. It was a great calling card from the band to the fans."

Johnsen says reuniting interest in Stone Sour has not been difficult, and that in the second week "Through Glass" was on the radio, sales for its first album jumped 65%.

Roadrunner is promoting "Come Whatever May" by focusing on both Stone Sour and Slipknot fans, but the label does not try to force the bands on either demographic, Johnsen says.

The centerpiece of Roadrunner's marketing push is the Family Values tour, which began July 27 in Virginia Beach, Va. Stone Sour joins Korn, Deftones, Flyleaf and Dir en Grey on the road until the end of September. To spread the word about Family Values, the label is taking advantage of other tours currently on the road. For example, it is running a trailer featuring Stone Sour on Jumbotron screens at Ozzfest dates and advertising in Ozzfest's tour program. It is also passing out stickers and postcards at Ozzfest, Sounds of the Underground, the Vans Warped tour and Slayer's Unholy Alliance jaunt.

"Really, our priority is to make sure every rock fan knows the record is coming out," Johnsen says.
Adkins Hits A Home Run With ‘Swing’

Country Singer Scores With Single, MLB Deal

NASHVILLE—At 6 feet 6 inches tall, one would think basketball would be a natural fit for Trace Adkins. But it’s a deal with Major League Baseball and a hot single titled ‘Swing’ that are generating the hits for Adkins this summer.

‘Swing’ turns baseball lingo to rate barroom pickup lines. So Capitol Records Nashville and Vector Management, the country star’s label and management firm, respectively, saw an obvious tie-in. They struck a deal with MLB that is paying off with exposure and opportunities for Adkins.

The song has been airing on the MLB Web site, at baseball stadiums and on MLB’s affiliate TV partners for months. Adkins recently recorded customized versions for each MLB team, along with personalized ‘Swing’ ringtones.

Capitol hired New York-based sports marketing company Pro Sports Music to seek out additional opportunities for Adkins and ‘Swing.’

Adkins related to the message of the song, written by Chris Stapleton and Frank Rogers. “I liked what it was saying about how women are in control of the whole game and we’re constantly striking out and just trying to get on base,” he says.

‘Swing’ is the first single from Adkins’ new album, ‘Dangerous Man,’ which drops Aug. 15. It’s his eighth album, including a 2003 greatest-hits set, and comes on the heels of last year’s ‘Songs About Me,’ which has sold 1.5 million copies, according to Nielsen SoundScan.

Adkins knows expectations are high for the new album, but he’s not concerned. “I feel real comfortable and confident in this new project,” he says. “It’s as good as any- thing I’ve ever done.”

While the label would normally not have released another ‘ditty’ single on the heels of Adkins’ massive previous hit, ‘Honky Tonk Badonkadonk’ (see story, this page), Capitol Nashville senior VP of marketing Fletcher Foster says the label wanted to take advantage of the timing of ‘Swing’ into baseball season.

Country radio has largely embraced the single, which is No. 21 on Billboard’s Hot Country Songs chart this issue.

Mike Kennedy, director of programming for KBEQ Kansas City, says Adkins ‘brings a unique voice and unique flavor to the format. He’s a real man’s man with a strong voice that stands out.’

Meanwhile, Adkins has reached an unusual milestone in this volatile business. This year he’s celebrating his 10th anniversary as a Capitol Nashville artist. In fact, he’s the only artist on the roster who was on it 10 years ago.

“I had somebody tell me when I first got a record deal that the average life span of an artist in Nashville is somewhere between five and seven years,” Adkins says, adding that experience has taught him it’s usually a lot less than that.

So what accounts for Adkins’ longevity? WCOL

Columbus, Ohio, PD Jack Crenshaw says, “Trace keeps up with the times and has access to cool songs. That’s why he still garners airplay.”

KKM Tucson, Ariz., PD Buzz Jackson counts in Adkins favor his “great presence” and “instantly recognizable voice.”

With this new album, Adkins has fulfilled the obligations of his Capitol contract, and he says, “That’s more important to me than how long it took to do it.”

But don’t look for Adkins to leave Capitol anytime soon. His label and radio agreement are getting together a new contract that will keep Adkins at the label only home he’s ever known.

“This cowboys rules,” the head of A&R Adkins, who jokes that the only way Capitol can get rid of him now is to “run me off.”

In the mid-’90s, Joe Diffie earned the nickname “Ditty Diffie” thanks to a string of fun but lightweight hits that included “John Deer Green” and “Pickup Man” and “Bigger Than the Beatles.”

Now such tunes are back in a big way on country radio, with Capitol Nashville artist Trace Adkins leading the charge.

Many of these uptempo songs have quickly zoomed up the airplay chart, indicating that they are striking a chord with listeners.

Adkins had a huge hit earlier this year with “Honky Tonk Badonkadonk” (sample lyric: “Got it goin’ on, like Donkey Kong/And ooh wee, shut my mouth, slap your grandma.”). On its heels, Capitol released ‘Swing’ from Adkins (sample lyric: “Swing batter batter/Ball Swing batter batter/Swing batter batter/Ball”).

‘Swing’ has been joined on the chart in recent months by such titles as Steve Holy’s “Brand New Girlfriend” (“Playing kissy kissy, smoochy smoochy, talking mushy mushy about nothin’”), Jake Owen’s “Yee Haw” (“If you know what I’m talkin’ about ‘ya’ll/How bout a yee haw”) and Rascal Flatts’ “Me and My Gang” (“We live to rock/We rock to live”), among others.

Adkins says such songs, which he calls “fluff,” are just for fun. ‘People just want to be able to take a mental time-out these days and just listen to something that will put a smile on their face and not go to bring them down,’ Radio programmers like WYRK Buffalo, N.Y., PD Wendy Lynn agree. ‘My listeners have had a more positive reaction to the upbeat and light message songs,’ she says. ‘With the current tone and state of the world right now, I tend to enjoy the lighter side myself.’

But KKM Tucson, Ariz., PD Buzz Jackson has some concern about the ditties’ lasting impact on the format. ‘Novelty songs sell records,’ Jackson says, but they don’t make long-term radio hits.” He worries that such songs may be “preventing a better record from getting heard.”

While plentiful right now, ditties have not entirely taken the place of more meaningful songs. Such titles as Big & Rich’s ‘8th of November,’ Gary Allan’s ‘Life Ain’t Always Beautiful’ and Rodney Atkins’ ‘All I’ve Ever Wanted’ among others.

Time periods programmers may come to natural decision on a song’s ‘10’ value. But it’s not putting it to the audience to find out,’ he says. ‘Sometimes it’s just entertaining, and that’s as simple as it needs to be to be a hit.”

—Phyllis Stark

www.americanradiohistory.com
Irish Ad Boost For South Africa’s Parlotones

Fujifilm-Featured Song Leads To More Exposure In Europe

South African indie-pop/rock quartet the Parlotones are developing a European profile thanks to a TV commercial for Fujifilm in Ireland that features the track “Beautiful” from their July 2005 sophomore album “Radiocontrolledrobot” (Sovereign Entertainment).

The commercial was shot in South Africa for Cape Town-based Orange Films. At present, it is airing only in Ireland, but the band will gain TV exposure at home in September by providing the theme song for reality show “Survivor South Africa” on pay-TV channel M-Net. The band’s publishing is through Randburg, South Africa-based Sovereign.

According to Universal Music-distributed Sovereign, the album has shipped 10,000 copies domestically. Sovereign managing director Raphael Domalik says the Irish exposure for “Beautiful” has led to “Radiocontrolledrobot” being licensed to Universal in the United Kingdom and Ireland for release later this year.

“Beautiful” will appear as an Irish single during September, he adds.

“We’ve always believed the Parlotones have the songs to make an impact internationally,” Domalik says.

The band is booked in South Africa through Powerzone. Domalik says a November British tour is being set up through London-based Metropolis Music.

BIRD BAND: Alternative pop-rock quartet Guillelmos is rising up the pecking order in its U.K. homeland as debut set “Through the Windowpane” (Polydor) takes off.

The July 10 release entered the Official U.K. Charts Co. sales listing at No. 17 one week later, and on July 18 was shortlisted for the annual Mercury Music Prize.

“Press reaction has been superb across the board,” London-based Polydor marketing manager Joe Munns says, “and consumer interest has backed this up.”

The band, which takes its name from a British seabird, will follow U.K. summer festival appearances with September headlining dates. A U.S. album release is penciled in after a September European rollout, Munns adds.

Lead singer/songwriter Fyfe Dangerfield says a mix of backgrounds and influences fuels Guillelmos’ quirky creativity: Dangerfield hails from Birmingham, England, the other members coming from Canada, Brazil and Scotland.

“We want to make the sort of music that reveals something new about itself each time you listen to it,” he says, “but that doesn’t need to be at the expense of being accessible.”

The band is published by Universal Music Publishing, with live bookings through London-based GAA. —Steve Adams

SPEED MERCHANT: Banga-based session guitarist Apernit Singh has been rocking up press coverage in India as the subcontinent’s swiftest fret-mangler.

The 22-year-old Singh has been clocked at a remarkable 25 notes in 1.6 seconds, hence the title of his June debut album for Mumbai-based indie Crescendo, “India’s Fastest Guitarist.”

“It’s not just about playing at high speed,” Singh says. “It’s also about maintaining a tempo and making the notes distinctly audible.”

The album features Singh singing his own 12 Crescendo-published Hindi-lyric compositions. Domestic shipments are at 1,000 units, says label managing director Suresh Thomas, who confirms Crescendo will open to international licensing offers. Album track “Dhundhoon Kahaan” is already picking up plays on MTV India, he notes.

Singh says he has been passionate about the guitar since age 7 and counts Joe Satriani, Steve Vai and John Petrucci among his idols. “I am proud of my Indian heritage,” he says, “even though the guitar is seen as a Western instrument. My songs are in Hindi, but I am open to [various] genres.”

—Nyay Bhushan
JDI Feels The ‘Joy’
Label Celebrates 10th Year; Founder Releases Debut Album

In today’s competitive climate many startup labels don’t make it past the first few rough years, so a 10th anniversary is definitely cause for celebration.

As JDI Records hits the 10-year benchmark, founder James Roberson is proud of the label’s past but is keeping his focus on the roster’s future. And after a decade behind the scenes, he steps into the spotlight with his own debut album, “Joy Unspeakable,” out Aug. 15.

“I started the label with just $7 in my bank account,” Roberson says of the early days. “Our first record was Norman Hutchins’ ‘Battlefield,’ which took off for us and became a big seller. It sold hundreds of thousands of copies, and from that time on, it’s been a real blessed journey.”

Roberson started the label after earning his master’s degree in business administration at the University of California, Los Angeles and working at Capitol Records. Though his future looked bright at Capitol, he says he felt God calling him to start his own venture, a move encouraged by his pastor: “I told my pastor I was having a hard time finding basic church music,” says Roberson, who has also been a music professor at UCLA for the past 13 years. “He said, ‘Why don’t you do something about it? Why don’t you start a gospel label that focuses on providing music that is suitable for church?’”

So Roberson launched JDI, which stands for “Just Do It.” He started with Hutchins, who remains the Los Angeles-based label’s flagship act. His most recent release, “Where I Long to Be,” debuted at No. 12 on Billboard’s Top Gospel Albums chart. The JDI roster also includes Denetria Champ, Chester T. Baldwin, Minister Timothy Britten, Pastor Woodrow Hayden and the UCLA Gospel Choir.

JDI artists have ranked among Billboard’s top-selling independent gospel acts. The label is distributed to Christian retail via a longstanding relationship with Nashville-based Central South Distribution and to mainstream retail by Sony Red.

Roberson’s advice to others looking to start an indie label is to be prepared and be willing to reinvest. “I’m glad I took time to go back to school and get my MBA,” he says. “I’ve always been a creative person and the music part has always been easy for me... but I needed to learn marketing, promotion, how to do financials, strategic planning, things like that.”

He says his pastor also gave him good advice: “‘Don’t eat your seeds.’ When you make money, you have to re-plant it into the ground for a harvest next year. I took that to heart.”

Roberson has also been tithing, donating a portion of his proceeds to his church. In turn, when he kept dragging his feet about doing his own album, the church called him on it. “They decided they were going to invest in the album for me and they gave me a check and said, ‘Go do it,’” he says. “That’s how the record came about.”

He’s produced many artists over the years and was continually asked about doing his own project, but admits he was hesitant: “I love ministering, but I never really thought about being a gospel artist,” he says, “but my pastor thought my ministry should be heard outside the four walls of our church.”

Roberson will debut his solo effort during the annual Gospel Music Workshop of America gathering in August in Dallas. He’s already getting calls from people who want to book dates, but isn’t sure how many concerts he’ll do because the label remains his priority. He’s still planning ways to celebrate the label’s 10th anniversary and says he may do a commemorative album involving JDI’s entire roster.

In the meantime, he wants to stay focused and manage JDI’s growth. “My vision has always been to have a boutique label with good quality music and good quality artists,” Roberson says. “If I have 10 artists that sell 100,000-200,000 units versus a label that has 40 artists, then you have five or six that are selling and then there’s a whole bunch of disgruntled artists because they don’t feel like they are getting a fair shake. That’s not my paradigm. I want to have a maximum of 10 artists, then I can really concentrate and build. That’s definitely one of our challenges... to manage our growth, to make sure we don’t just sell more, but to grow at a proper pace.”

“Don’t eat your seeds. When you make money, you have to replant it into the ground for a harvest next year.”
—JAMES ROBERSON, JDI RECORDS

Mobbed With Success
For Three 6 Mafia, An Oscar Means Big Business

Memphis-based rap trio Three 6 Mafia won more than an Oscar for best original song (“It’s Hard Out Here for a Pimp,” from 2005’s “Hustle & Flow”) at the 78th Academy Awards in March. The act also took home a golden new lease on its career.

The group’s latest feat is a just-signed three-year production deal with Warner Bros. Under the joint venture, Warner Bros. will market, distribute and produce artists and other ventures (films, video games) on Three 6 Mafia’s label, Hypnotize Minds Productions. Now a duo (member Crunchy Black exited to pursue a solo career), the act will also produce records for such Warner Bros. artists as Mike Jones, Lil’ Scrappy and Trillville.

“This deal is big for us because it gives us the opportunity to grow new talent and work them through Warner Bros.’ heavy duty machine,” says Three 6 member Jordan “Juicy J” Houston, who wrote “Pimp” with landscape Paul “DJ Paul” Beauregard and Cedric “Fraternity Boy” Coleman. (‘Warner Bros.’ has a good formula, they understand the Southern sound, and they know how to market and break records over there.”

Houston adds, “The music business is down... as far as sales you need that label to push you platinum.”

Meanwhile, the Academy Awards gave the group’s ninth album, 2005’s “Most Known Unknown” (Hypnotize Minds/Columbia) a dramatic boost. Initially sold on the strength of lead single “Stay Fly,” the album bowed at No. 3 on The Billboard 200 and has shifted 913,000 copies in the United States, according to Nielsen SoundScan—224,000 of which came after the Oscar win. All prior albums (excluding 2003’s “Da Unbreakables”) have pushed less than 500,000 units.

(“The Oscar let people know we could write a good song for a movie,” Houston says. “We’ve been working for over 15-16 years and it’s like the hard work is paying off. People actually want us to act in their movies (in addition to doing music).”

Naim Ali, VP of urban A&R at Warner Bros., says the Academy Awards elevated the group member’s from underground stalwarts to national media stars. “They were always big in the urban community and in the South,” says Ali, a fellow Tennessean. “I grew up listening to Three 6 so I’ve followed them from them being an indie operation. But the Oscar made people all over the world focus on how well-rounded and multi-talented they are.”

Now the group finds itself developing projects by artists who, frankly, might have previously thought twice before collaborating with Three 6 Mafia (Paris Hilton, Justin Timberlake). The Warner deal won’t affect: Three 6’s relationship with Sony BMG, which distributes the group’s artist releases.

For Warner, Hypnotize is expected to release upcoming records from Lil’ Wyte and Chrome. In addition to recording tracks for the soundtrack to Sylvester Stallone’s upcoming “Rocky 6,” Houston and Beauregard have also met with numerous TV and movie companies (Columbia Pictures, Paramount, 21st Century Fox) and their feature film “The Streets of Memphis” is in the works. They recently finished the script for “Choices III: The Return of Big Pat”—the third installment in their DVD series “Choices,” which will be distributed through Warner Bros. and will be appearing in episodes of HBO’s “Entourage,” VH1’s “Flavor of Love” and E’s “Girls Next Door.”

Three 6 Mafia is only the second rap act to win an Academy Award. In 2002, Eminem won in the best song category for “Lose Yourself,” from his film debut “8 Mile.” While Jamie Foxx was not musically involved with the Oscars, his 2005 win for best actor (“Ray”) certainly spurred sales of his hit debut “Unpredictable,” which in January bowed at No. 2 on The Billboard 200 and has sold 1.9 million copies.
A Fall Full Of Potential
Fleischer, Grimaud, Shostakovich Among Season’s Highlights

While more and more classical labels are releasing top priority albums in the spring to avoid the expense and noise of the pre-holiday, retail run-up, many of classical music’s biggest stars and most acclaimed musicians are still poised to have potential chart-toppers this fall.

After making headlines worldwide in 2004 for regainig use of both his hands after suffering for four decades from a neurological disease called focal dystonia, legendary pianist Leon Fleisher offers “The Journey,” an album featuring music by Bach, Mozart, Chopin, Stravinsky and Beethoven (Vanguard Classics, Sept. 19). The recording package comes with a special interview disc with Fleisher and XM Satellite Radio host Bob Edwards.

Fleisher’s aptly titled comeback album of two years ago, “Two Hands,” garnered chart success in part due to the intense media coverage surrounding his recently recovered use of his right hand. However, it remains to be seen whether this extremely fine artist who has mentored generations of musicians can achieve the same level of sales once the mainstream media spotlight has swung elsewhere.

There’s another potentially big piano recital album being released at almost the same time as Fleisher’s. “Reflections” features Helene Grimaud performing works by Brahms as well as Robert and Clara Schumann (Deutsche Grammophon, Sept. 12). Nearly simultaneous with the release of “Reflections” comes Grimaud’s memoir “Wild Harmonies: A Life of Music and Wolves” (Riverhead Books, Sept. 7). Already a best seller in France, the book chronicles Grimaud’s twin passions as a musician and the co-founder of the Wolf Conservation Center in upstate New York.

With the centenary anniversary marking the birth date of Dmitri Shostakovich fast approaching on Sept. 5, most labels have already released or reissued a small flood of recordings featuring his music. However, a late entry is also one of the finest: the St. Lawrence String Quartet’s finely detailed and thoughtfully wrought performances of Shostakovich’s String Quartets Nos. 3, 7 and 8, released Aug. 1 on EMI Classics. It’s worth noting that the Hagen Quartet released its own recording of the exact same pieces in July on DG.

There are a few newcomers this fall, however. Among them is 14-year-old composer Jay Greenberg who has signed an exclusive contract to have his music recorded by Sony BMG Masterworks. Following in the footsteps of other Sony BMG prodigies as the quintet of sibling pianists the 5 Browns, Greenberg will release a recording of his Symphony No. 5, performed by the London Symphony Orchestra and conductor Jose Serebrier, as well as his String Quintet, played by the Juilliard String Quartet and cellist Darrett Atkin (Sony Classical, Sept. 12).

DG’S NEW BASS: Deutsche Grammophon is bringing Rene Pape onboard. The famed 42-year-old German bass has signed an exclusive contract with the “Yellow Label.” His first recording, which will be made this fall, will be a collection featuring some of his signature roles from operas like Mozart’s “Don Giovanni” and Gounod’s “Mephistopheles.” This will not be Pape’s first outing with DG. In June, the label released a critically acclaimed recording of Mozart’s “Die Zauberflöte” with Pape singing the role of Sarastro. In addition, Pape released a recording for DG’s “20/21” new-music series of “Mein Herz Brennt,” a song cycle by composer Torsten Rasch based on the music of metal band Rammstein.
The opening track of Tiziano Ferro’s new album is titled “Tarántula de África” (African Tarantula), where the deadly spider on display inside a Plexiglas cage is a metaphor for the celebrity, trapped by fame, revered, desired and above all scrutinized.

Ironically, the 26-year-old Ferro wrote the song months before his testing comments about Mexican women on Italian TV last spring unleashed a media frenzy in Mexico, resulting in an informal boycott of his recordings and requiring a formal apology.

“It was precipitant,” he now says ruefully. “You go on TV after three years, and you have 10 minutes to show everyone that you’re super smart, super interesting, super intelligent and you can make everyone laugh. In those situations, those who are timid are the most dangerous. They’re so introverted, they say stupid things.”

Way beyond the comments and the subsequent apologies (“I am human. I make mistakes, and I apologize, and I have the honor and courage to do so,” a crestfallen Ferro says), what is clear is this: Ferro sells records. His two previous albums have sold more than 1 million units each worldwide, according to EMI, and his newest, “Nessuno è Solo” (EMI Capitol Nisa), remains at No. 1 in Italy since its June 23 release. The Spanish-language version, “Nadie Está Solo” (EMI Televisa), has sold more than 30,000 copies in Mexico alone, according to the label.

In the Latin world, among the handful of Italian acts that have successfully crossed over into Spanish, Ferro stands alone as the only one who writes all his material in Spanish and is the most adept at speaking the language, even above the fluent Laura Pausini.

Ferro’s language skills, a product of living and studying three years in Mexico, have provided him an unique entrée into the Latin market. It has also allowed for a lyrically profound album (musically speaking, Ferro has always been complex and innovative) within a pop sound that breaks away somewhat from his previous, more R&B inclinations.

“When you work with music, you have the possibility of doing something incredible, which is manipulating and mixing sounds,” says Ferro, speaking on the phone in Spanish from England. “You can change without worrying what has come before.”

“Nadie Está Solo” (No One Is Alone), is often lovely and melancholic, and full of unexpected touches from the upbeat first single “Stop” and the playful “Yo Rafaela En Mia,” an homage to Italian diva Rafaela Carrà, to the hidden track at the end of “Mio Fratello,” wait patiently and you’ll hear a recording of Ferro at 7 years old singing his own compositions.

Indeed much of the content, Ferro says, is deeply personal, dealing with feelings of alienation, growth and loss. And the title, taken from a phrase uttered in one of the songs, is about the necessity and benefits of solitude.

“I wrote the album because I was afraid of being alone,” Ferro says. “But no one is alone if they don’t want to. Almost all of us can open up and see solitude as a friend.”

While Ferro’s first album, 2001’s “Rojo Relativo,” was translated into Spanish by someone else, for his 2003 follow-up, “111,” he translated everything himself. “Nadie” is the first album he conceived entirely in two languages.

“I love to speak in Spanish, sing in Spanish, and I want to continue the process. It’s too important,” Ferro says. “If the lyrics change, the most important thing is that the message remains. That was my main concern with doing it myself.”

Ferro is slated to visit the United States and Latin America for promotion beginning in October. In the meantime, he’s already thinking of a next and totally opposite album.

“I see it electronic, fun, totally uptempo.”
Remixed & Remastered

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FLOREZ

In its short career, rock outfit Florez has found plenty of industry cheerleaders.

The still-unsigned band has linked with BMG Songs North America for a co-publishing agreement, and the photogenic five-piece has found a booking partner in Los Angeles-based talent agency Creative Artists Agency.

And despite having only a self-released effort to its name, veteran producer Ed Cash signed on for the act's first proper full-length, last year's "In Flight." Cash is perhaps best-known for his work in the Christian market, having produced efforts for the likes of Caedmon's Call, Kathy Mattea and Bebo Norman.

Yet despite the Cash association, as well as a street team called the Army of Angels, the faith-infected band isn't planning to target the Christian world. "I don't think that we have a specific fan base that is Christian," manager Scott White says. "We haven't played at churches consistently or anything." That being said, the band certainly isn't going to turn down any help. "It's been great to see so many people who are invested in what we're doing," guitarist Dana Brewster says. "We live together, we're doing it full-time, and it's cool to see it start to come together."

Along with Brewster, bassist Erik Huffman, multi-instrumentalist Dusty Emerick, drummer Josh Robinson and band namesake Alex Florez (guitar, vocals), the act claims to have already written more than 1,000 songs. If "In Flight" is any indication, Florez isn't afraid to draw from a variety of genres, including sugary-pop, Latin-rock and hip-hop.

Even without any label support, White says the band has moved nearly 6,000 copies of "In Flight." Sales have come from the band's own Web site and such online retailers as AwareStore.com. While Nielsen SoundScan numbers peg the sales total for "In Flight" much lower, at about 1,000 copies, a representative for AwareStore says the Web site has sold more than 2,000 copies of the album, and White says the band has sold "easily" more than 3,500 on the road.

The band has been performing in front of a fair number of eyes. Florez has shared stages with the likes of Gavin DeGraw, Better Than Ezra and Will Hoge. Next year the band hopes to target colleges and in January will be a part of the Rock Boat VII cruise. The latter will leave Jan. 11 from Fort Lauderdale, Fla., and also features J. Allyn, Better Than Ezra, Carbon Leaf and Ingram Hill, among others.

The band has drawn interest from labels and met with Atlantic last year. White says talks dissolved when the band's A&R champion left the label. Looking back, he feels the timing wouldn't have been right.

"We realized then that we had all these different sounds and textures going on and that it would be harder to market," White says. "This past year has been spent working on our best qualities and strengths—namely going the pop-rock route." Brewster says the band isn't compromising in the hopes of finding broader appeal. Instead, he says, "more rocking Florez is what everyone in the band is most comfortable with."

"With our next move, we're going to keep it that way," he says of the act's more stripped-down sound. "No rapping, no Latin or Spanish. We can always move on and do something else later."

Contact: Scott White, tscott@florezmusic.com

—Katie Hasty

EDITED BY TODD MARTENS tmartens@billboard.com

LEWIS & CLARKE

With a sound that recalls Elliott Smith and Bonnie "Prince" Billy, Lewis & Clarke has carved out its own niche thanks to the lush arrangements of its debut, 2005's "Bare Branches." Essentially the brainchild of singer/songwriter Lou Rogai, the Delaware Water Gap-based group's sophomore effort, "Blasts of Holy Birth," is slated for a fall/release on its self-distributed imprint, La Sociéte Expédionnaire. In Europe, it will be issued on indie Delboy Records. Rogai recently completed a DIY tour of New England, avoiding venues that wouldn't complement Lewis & Clarke's quiet sound. "I booked all the dates myself through co-ops and art spaces and friends who may have worked at theaters," Rogai says. He also gained encouragement from the popularity of several live tracks he posted on the band's Web site in April, which he says were downloaded nearly 8,000 times in a three-day span. Contact: marty@la-soc.com
REVIEW SPOTLIGHTS

ALBUMS

LYFE JENNINGS
The Phoenix
Producers: Lyfe Jennings, Rhemario "Rio" Webber, Columbia/Sony Urban Music
Release Date: Aug. 15

Lyfe Jennings is definitely making the most of his second chance. The former inmate earned critical acclaim for his 2004 debut, "Lyfe 268-192," chronicling his incarceration and subsequent release. Named after his son, the equally strong "The Phoenix" also doubles as Jennings' own rise from a once-dark life, from the temptations of "S.E.X." to the life-affirming message of middle-fingered "Keep Ya Head Up." In between, Jennings draws on R&B/soul, gospel and rock to tell his various stories. Standouts include "Slow Down," featuring Doc Black and Young Buck; the gospel-fused "The River"; and "Still Here" with Three 6 Mafia. But Jennings' rough-edged vocals truly hit home on the bittersweet "Goodbye," and the exuberant "Radio," where he talks about his record on the air. This urban gritt is a talent to be reckoned with.-GM

LEIGH NASH
Blue on Blue
Producer: Pierre Marchand
One Son Records
Release Date: Aug. 15

Pixie-ish former Sixpence None the Richer singer Leigh Nash steps out on her own with the album you hoped she would make: sweet, buoyant, optimistic and packed with one melodic masterpiece after another. Nash was in a bright space during the sessions for "Blue on Blue," an amicable split with her band of 13 years after draining label drama, a new baby and an ideal recording environment in a barn in Montreal with producer Pierre Marchand (Sarah McLachlan). Most of the songs here are jangly midtempo gems, but the extremes offer the most fun, like the summer splash "Cloud Nine," an ideal ditty now and its cooler opposite, the almost melancholy "Between the Lines." The best song is clearly the set's first single, "My Idea of Heaven," which is consummate Nash. All perfectly crafted.—CT

ELIANE ELIAS
Around the City
Producers: Eliane Elias, Andres Levin, Lester Monez
RCA Victor
Label: Axe, Aug. 22

On "Around the City," pianist Elias assigns the keys a back seat in support of her alluring, sensuous vocals sung in English and Portuguese. The Brazilian, New York-based Elias has played the saxophone, alto sax and trumpet and vocally on her 18-album career, but nothing like this outing, where she delivers a spellbinding dapel of pop, Brazilian and Latin music with a jazz sensibility. Her pianistic excursions arrive sporadically and deeper into the 15-song collection, including a fine run in "A Vicina Do Lado." But upfront is the "Around the City". encantada, beginning with the spiritual original "Running," and continuing with a bossa-steepealted take on "Ito Puente's "Oye Como Va" and later a sultry swing through Beb's "Tropicalia." Standout track: Elias' jazzy spin on Bob Marley's "Jammin'" with loops, trumpet ornamentation and a piano sprint, all girded to earth with speedy grooves by two drummers.—DO

SINGLES

RIHANNA
We Ride
(3:58)
Producer: Stargate
Writers: M. Riddick, T. Hermansen, M. Ericksen
Publishers: ASCAP/BMI

Island Def Jam

The third single from Rihanna's sophomore set, "A Girl Like Me," packs a much better radio punch than her preceding somber ballad "Unfaithful." In "We Ride," the Barbados-born singer again strays from her customary reggae-flavored jams ("Don De Replay," "S.O.S.") with a sheer pop cut that is good enough to drive up album sales. On the surface the song seems like a stick-with-you anthem, but it's really about past promises and memories of a fading relationship. With the thumping staccato rhythm baring you throughout, including the arresting bridge, this should make a run to the top of the charts.—CH

EVANESCENCE

Call Me When You're Sober
(3:34)
Producer: Dave Fortman
Writers: A. Lee, T. Balsamo
Publishers: Professor Screeweeye/Dwight Frye/Sweet T 666

Wind-Up

The Grammy Award winner Evanescence returns, with all eyes watching to see if the rock-cum-pop act can break the new artist curse and make good the second time around. Domincia lead Amy Lee has served up a wonderfully compelling title, "Call Me When You're Sober," an anemic grinder that musically it's familiar ground, though this time at 3:34 it's the usual middle-finger send-off. Lee's vocal is other-worldly and the song's overall impact is strong, hoarse, there's really nothing new going on. Perhaps that's good enough for now, but soon Evanescence needs to prove its versatility. We'll find out Oc. 3 with release of "The Open Door."—CT

HIP-HOP

CHAM
Ghetto Story
Producer: Dave Kelly
Label: Atlantic
Release Date: Aug. 15

Or the heels of Cham's 2004 hit, "Vitamin N." Atlantic traveled to Jamaica to sign the artist up. And though Cham's first album for the label does include oldies like "Vitamin N," it also offers new tracks like "Boon Boom" featuring crossover songstress Riana and "Rudeboy Pierce." Cham is, as ever, all abu: the ladies, boasting of his wicked foot f.bb on "Talk to Me." But the sweet talk is balanced by the gritty but flawless first single, "Ghetto Story" featuring both Akon and Alicia Keys depending on which remix you cop. With longtime producer Dave Kelly behind the boards, "Ghetto Story" does a good ob balancing commercial with riddim. Sharpily, Cham appeals to the new boys and the hot gats t's actually buy records.—HC

REVIEW SPOTLIGHTS

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LA. LADY

Payback

Producer: John Shaffer

Label: Debut, Aug. 8

On "Payback," LA. Lady shows a new edge, expanding her sound into the hard edges of rap and hip-hop. "Payback" is a standout, with LA. Lady's vocal and the beat working well together. The catchy hook and the overall production make this a strong track.—DC

LATIN

PEPE AGUILAR

Enamorado

Producer: Pepe Aguilar

Label: EMI

Release Date: Aug. 15

After dabbling in pop with touches of rock, Aguilar returns to what he does best: romantic ranchera music. "Enamorado" (In Love) is not titled for a track but after the mood of the album, made up of original tracks as well as covers of ranchera and pop standards from the likes of Manuel Alejandro and Enrique Guzman Yanez (aka Faco). Aguilar made a name for himself as a surveyor of stylized ranchera, and he sticks to that successful formula. Repertoire ranges from the traditional-leaning "Esta Triste Guitarra" to the more pop-titled "Espejo," which incorporates electric and acoustic guitars. There are also big pop hits of yore, like Alejandro's "Todo Se Derrumbo," "Agua" pulls it off with his blend of styles, and he has his own distinctive sound and voice—more velvety than dramatic, more soothing than piercing.—LC

COUNTRY

TRACE ADKINS

Dangerous Man

Producer: Frank Rogers

Capital

Release Date: Aug. 15

Nevermind that his biggest hit was that "badonkadonk" nonsense—Trace Adkins remains one of country music's most expressive baritones. Still, new songs like the rockish "Cut the Crap," the improbable "Ladies Love Country Boys," the Big & Rich wannabe "Southern Hallelujah" and the silly baseball/hookup analogy "Swing" are all cleverly penned and expertly produced, have a Charley Pride feel and continue the trend this industry started in the 90s of populating the charts with country/urban albums. The man is versatile and he knows it, better than most.—TL

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Leila Cob, Hilary Crose, C. Hope Claypool, James Cotton, Wes Dorhout, Chris pa, David Eis, Jeff Katan, Ray Waddell

From ->p. 29

Life of a nanosecond. That said, Adkins gets to show off his vocal chops on the R&B-tinted “Ain’t No Woman Like You,” and the set holds some solid ballads in “I Came Here to Live,” “The Stubborn One,” and the very strong “I Wanna Be with You.” But as soon as we start to take Adkins somewhat seriously, he gives us a new “video release” as his audio “Hunky Tonk Badonkadonk,” a triumph of commerce over art.—RW

Photo: Bluesman Harri Stojka is a Roman Gypsy born in Vienna and raised with a guitar in his hands. His “Tribute to Gypsy Guitar” immediately brings to mind Django Reinhardt and his Quintet of the Hot Club of France. Stojka and his quartet, with guest violinist Eva Berký, do cover several tunes associated with Reinhardt, including “Avalon,” “Nuages,” and “Limehouse Blues.” The album, however, is valiant to a guitar style, not simply to Reinhardt. Among the many treats are an elegant version of Sidney Bechet’s “Petit Fleur” and the delightful cover of Sammy Chay’s “Bei Mir Bist Du Scheen.” Stojka is a fluent, agile guitarist with a flair for arrangements and the sense to work with superb sidemen.—P.V.

Blues Guitar Shorty

We the Oatmeal

Producers: Wyzzard, Brian Brinkerhoff
Alligator

Release Date: Aug. 15

Bluesman Guitar Shorty has been cutting sides since 1957, yet it’s difficult to imagine that he has yet to track a better album than “We the People.” His latest project bristles with the sort of galvanizing guitar work that defines modern, top-of-the-line blues-rock, while his vocals remain as forceful as ever. Drop in on the original tune “Who Needs It?” for a taste of Shorty’s incisive lead guitar and the answer to the question, “Who needs a woman that acts like you?” In a down-tempo mood, “A Hurt So Old” and “Down That Road Again” are virtually lick-by-lick primers in how to put the fever in slow blues. “Fine Cadillac” unfolds in a righteous shuffle, punctuated by blistering, sinuous guitar solos. A tour de force.—P.V.

HARRI STOJKA

A Tribute to Gypsy Guitar

Producers: Harri Stojka, Rudi Mille, Christoph Moser
Zoha

Release Date: Aug. 15

That in Woman the original tune “Who of the album than “We the road” has achieved the solo stardom he has longed loud for with “What’s Left of Me,” the lost-love ballad that enthralls him in a way that “I Can’t Hate You anymore” doesn’t. Purists are going to have a field day with the first disc of this two-disc re-creation of one of rock history’s most tragic albums (which became a hit in the year following singer Bradley Nowell’s fatal heroin overdose). Disc one of this new “Sublime” scambles the original track listing, introducing Nowell’s so-so acoustic version of Bob Marley’s “Trenchtown Rock” (Rubbed lyrics and all) and “Don’t Time” in the leadoff and on-deck slots, and throwing “Garden Grove” all the way at the end. For Sublime nutes, this album is no less than their “Revolver” or “Houses of the Holy,” and the switch is infinitely irritating. Disc two is a mixed bag. There are jewels (Nowell’s acoustic treatment of Marley’s “Zimbabwe” and “I Saw Red”) and there is coal (various remixes of “Doin’ Time,” four instruments). Surely there were other tracks worthy of remixes, too.—W.O.

VITAL REISSUES

SUBLIME

Sublime—10th Anniversary Edition

Producers: various
Gasoline Alley/KN/ETC

Release Date: July 25

What does klezmer mean American folk music and social- dance function? Thanks to the Klezmatics, we discover common ground on Brooklyn’s Mermaid Avenue, where Woody Guthrie lived in the late 1940s. Working with Guthrie’s daughter Nora to uncover some jazz- known gnomes from the pioneering balladeer, the band confounds expectations by tapping into a bluegrass vibe (“Gonna Get Through This World”) and 1950s-style pop on “(Mermaid’s Avenue)” as well as into its iconic klezmer energy on such tunes as “Go Away to Sea” and “Wheel of Life.” Regardless of what flavor a particular track takes on, however, the Klezmatics prove themselves to be sensitive

interpreters of any artistic language, shapingshifting their sound around vocalists Loriin Skalmberg’s ithe and heartfelt lead. While the trip along Mermaid Avenue is off the beaten Klezmatic path, it’s a welcome diversion.—A.C.

SINGLES

NICK LACHEY

I Can’t Hate You Anymore (3:35)

Producer: Rob Wells

Writers: N. Lacey, R. Wells, J. Cates, L. Robbins

Publishers: various

Jive/Zomba

Lac Hy Llachy finally achieved the solo stardom he has longed loud for with “What’s Left of Me,” the lost-love ballad that enthralls him in a way that “I Can’t Hate You anymore” doesn’t. Purists are going to have a field day with the first disc of this two-disc re-creation of one of rock history’s most tragic albums (which became a hit in the year following singer Bradley Nowell’s fatal heroin overdose). Disc one of this new “Sublime” scambles the original track listing, introducing Nowell’s so-so acoustic version of Bob Marley’s “Trenchtown Rock” (Rubbed lyrics and all) and “Don’t Time” in the leadoff and on-deck slots, and throwing “Garden Grove” all the way at the end. For Sublime nutes, this album is no less than their “Revolver” or “Houses of the Holy,” and the switch is infinitely irritating. Disc two is a mixed bag. There are jewels (Nowell’s acoustic treatment of Marley’s “Zimbabwe” and “I Saw Red”) and there is coal (various remixes of “Doin’ Time,” four instruments). Surely there were other tracks worthy of remixes, too.—W.O.

LUDACRIS

Money Maker (3:52)

Producers: the Neptunes

Writers: C. Bridges, L. Shaffer, J. Hines

Publishers: ASCAP/BMI

Remax/Def Jam

Ludacris’ masterpiece of comedic misogyny and “Money Maker,” from the upcoming “Release Therapy,” finds the Atlanta rapper up to his usual skirt-chasing antics. But even with his bravado on full display, the song lacks the sharpness and edge that makes his normally derogatory lyrics easier to digest. Alternating between his normal flow and his “jumbo” voice, Luda delivers bland metaphors and puns (“I just wanna take a little ride on your curves”) while Pharrell prompts ladies to “shake money maker like somebody bout to pay ya.” The raunchy imagery, alongside the Neptunes’ booming bass and Congo drums, makes this a fun strip club cut. But without the humor, it is just low-grade rap with a bounce beat.—CH

ALAN JACKSON

Like Red on a Rose (3:31)

Producer: Alison Krauss

Writers: R. L. Castleman, M. Craftman

Publishers: Farm Use Only Music, Cassamel Music

ASCAP

Jackson’s forthcoming Arista set is a gorgeous, understated ballad that enshrons him in the warm timbre of that amazing voice. Penne by Robert Lee and Melanie Castleman, the lyric is a beautiful tribute to a loving relationship and Jackson’s voice caresses every line in this sultry, romantic number. This single does, however, represent a departure for this veteran traditional country artist. So far, this point, he’s always recorded with producer Keith Steggal, but this time bluegrass star Alison Krauss takes over the helm on Jackson’s upcoming album. If this fine single is any indication, it’s a match made in hibbey heaven.—DEP

JORDAN KNIGHT & DEBORAH GIBSON

Say Goodbye (3:38)

Producer: Aaron Accetta

Writers: A. Accetta, M. Goodman, J. Timmons, M. Fechter

Publishers: various

Transplantainment

What year is this? In another era, “Say Goodbye” would have been a worthy pop spot, but for those who thrived on the pop revolution of 20 years ago, the AC release is a reminiscent jewel. Fact is, the two sound perfectly aligned (albeit overly processed) with a well-executed, craggy written ballad. And let’s remember, they’re hardly greying dinosaurs (both are barely in their mid-30s). Radio is un噫, but “Tunes could propel this into a sales hit, if you were there then, this is absolutely worth searching out.—CT

HENDER LIPS OF AN ANGEL (4:21)

Producer: Brian Howes

Writers: H. Howes, P. Borten

Publishers: Hinder/Hugh Head

Universal

Feeding voraciously on ‘80s pop art, Oklahoma newcomer Hinder dishes up a mix of giant hooks, buzzsaw guitars and high-testosterone vocals. Like any good power ballad, “Lips of an Angel” begins with acoustic guitars and perfectly showcases a soaring widescreen chorus, a

script that once turned bands like Poison and Van Halen into household names. Indeed, frontman Austin Winkler’s powerful rasp delivers this song like someone who believes that grunge never happened and “Smells Like Teen Spirit” was just a bad dream. More than a guilty pleasure, “Lips” is a well-crafted, uber-melodic song that revives old-school fun with fresh energy. “I guess we never really moved on,” Winkler howls in the Nickleback-on-steroids chorus, we should thank him for that.—SP

THE KIN See (3:47)

Producer: David Maurice

Writers: I. Koren, T. Koren

Publishers: Aetolia, BMI

Aetolia Records

Soulful is the word critics keep repeating to praise the talents of Isaac and Thorny Koren, who front rock/pop act the Kin. These Australian siblings have a radio-friendly gift for songwriting and performing that infuses their live shows and is winning believers in clubs across the United States, including their recent gig at the Billboard Underground at New York’s Core Club. Spirited guitar and raucous hummerting animates midtempo track “See” and buffer its dreamy, free-falling melody. The Koren brothers’ trump cards are their vocals and dual harmonies—unaffected and quietly passionate. Hearing their partnership is a humbling experience.—CLT

www.americanradiohistory.com
RAZOR SHARP
With the debut of "Kidz Bop 10" at No. 3 on The Billboard 200 (417,000 units), the child-friendly Kidz Bop series and the Razer & Tile label each score their best sales week ever. The previous best frame was the bow of "Kidz Bop 9" earlier this year (98,000).

THREESOME
The top three albums on The Billboard 200 are all sold by Sony BMG, the first time it has done so since Sony and BMG merged. BMG, just prior to the merger, in June 2004, listed the last vendor besides Universal Music Group Distribution to monopolize the top three.

KIDZ BOP
"K-A-POW"—After members from Circle Du Soleil's "K-a" performed on "The Late Late Show With Craig Ferguson," the "K-a" album renews 479%, and re-enters Top World Albums at No. 6. Circle Du Soleil's set "Oedipus" moves 13-6 (23%) on the same chart.

STREAK ENDS FOR DMX; HEALTHY START FOR RAE
Until now, rapper DMX might have wondered why we print The Billboard 200 as deep as we do. You see, each of his first five albums bowed at No. 1, making the only act to do so in the chart's 50-year history.

This week, by a gap of less than 2,000 copies, his perfect streak comes to an end, as "Year of the Dog... Again" enters the big chart at No. 2 with 126,000 copies. That falls just shy of the 127,000 that his compilation "Now 22" sells in its fourth week, as it returns to No. 1 despite a 16% decline.

Sony BMG Music Entertainment Sales win either way, as it is distributing label for both albums.

DMX finds consolation on Top R&B/Hip-Hop Albums, where "Dog" becomes his sixth straight No. 1 album. It also enters billboard.biz chart: Top Rap Albums at No. 1, his first ace on there since Billboard assumed management of this list in 2004.

This is the first time DMX moves less than 200,000 copies in an album's opening week. His previous low had been 251,000 when first album: "It's Dark and Hell Is Hot" arrived in 1998.

His next two sets arrived in the high sixes: 670,000 later in 1998 for " Flesh of My Flesh, Blood of My Blood" and a career-best week of 689,000 for... And Then There Was X" in 1999.

Before this new album, DMX's average sum for an opening week had been 474,385, which makes him the latest example of the Mayfield mantra, "It's hard to stay hip in hip-hop." But will any other artist or band match DMX's record of five No. 1 bows in the first five tries?

Britney Spears did it on her first four, but her next one started at No. 4. Keep your eye on Alicia Keys, who bowed at No. 1 with each of her first three albums.

LIKE A STAR: This is a column about business, and I am not a music critic. I can admire a successful marketing breakthrough even if I can't stand a particular act's music because I know how much the odds are stacked against any new artist.

Every once in a while, though, a noteworthy success story happens to an album I enjoy so much that I can't seem to remove it from the CD player, as is the case for the self-titled debut by U.K. rookie Corinne Bailey Rae.

In its seventh week on The Billboard 200, the Capitol album falls out of the top 20 for the first time (No. 29, 223,000 to date). Scoring six weeks in the top 20 may not sound like much, but compare her run with the other 42 first timers who have bowed in the top 20 since the start of 2005, and Rae's showing is downright impressive.

On the current chart, Yung Joc notchcs nine consecutive weeks in the top 20 (No. 15), the best showing by any newcomer in the class of 2006. Of those who bowed in the top 20 last year, the only ones who started with longer streaks than Rae's were "American Idol" champ Carrie Underwood (23 weeks), multi-grammy Award winner John Legend (15) and teen sensation Chris Brown (10).

Note, too, that each of the four above-mentioned artists who saw longer top 20 stints than Rae—and several of the ones who could only hang there for a week or two—had significantly bigger radio leaders than Rae has mustered to this point. Of the various radio charts that appear in this magazine and in new sister publication Radio & Records, her best showings so far have been a No. 10 peak on Smooth Jazz Songs for "Put Your Records On," a track that has also peaked at No. 11 on Triple A, No. 28 on Adult Contemporary and this week bullets 24-20 on Adult Top 40.

Certainly VHI's "You Oughta Know" campaign has been key. Through Sunday, Aug. 6, the video channel had played the video 209 times.

Media attention here for her No. 1 bow in the United Kingdom weeks before "Corinne Bailey Rae" hit U.S. stores planned the seed. It helps that she's invested more time in the States than many British acts will, proved by her itinerary the week that began July 31: a packed concert at House of Blues in Los Angeles, followed by showcases for retailers at the NARM convention in Orlando, Fla., and programmers at R&R's Triple A Summit in Boulder, Colo.

The foundation built thus far and her willingness to work make her album a promising candidate for the gift-shipping season. All that and great music, too.

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Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

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<th>Weekly Album Sales</th>
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Year-To-Date

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SALES BY ALBUM FORMAT

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For week ending Aug. 11, 2006. Figures are recorded for digital tracks only. Total album unit sales include print and digital tracks. 

Nielsen SoundScan

Distributors' Market Share:

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<td>UMG</td>
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<td>Indies</td>
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<td>EMI</td>
<td>8.9%</td>
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Total Albums

| Total Albums | 20.7% | 23.2% | 20.2% | 5.0% | 8.9% |

Current Albums

| Current Albums | 20.7% | 23.2% | 20.2% | 5.0% | 8.9% |

For week ending Aug. 11, 2006. Figures are recorded for digital tracks only. Total album unit sales include print and digital tracks.
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<th>ARTIST</th>
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<th>Week(s) B No. Peak</th>
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### Top R&B/Hip-Hop Albums

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<tr>
<td>DMX</td>
<td>DMX</td>
<td>Mos Def Records/Universal Records (12.98)</td>
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<tr>
<td>LL COOL J</td>
<td>Mr. Smith</td>
<td>MCA (17.98)</td>
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<tr>
<td>50 CENT</td>
<td>Get Rich or Die Trying</td>
<td>Shady Records/A&amp;M (17.98)</td>
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<td>CARRIE UNDERWOOD</td>
<td>Some Hearts</td>
<td>Sony BMG Music Entertainment (13.98)</td>
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<td>REGGAE</td>
<td>The Photographer</td>
<td>VP Records/Virgin (18.98)</td>
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<td>VARIOUS ARTISTS</td>
<td>The Big Mix Vol. 2</td>
<td>Atlantic Records (13.98)</td>
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<td>KES</td>
<td>Studio-4</td>
<td>Universal (17.98)</td>
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<td>PRINCE</td>
<td>D舍ver</td>
<td>MVP Records/Colinda Records (17.98)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>The Big Mix Vol. 1</td>
<td>Atlantic Records (13.98)</td>
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<td>T.I.</td>
<td>The Don Hologram</td>
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<td>KENTE</td>
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### Top Reggae Albums

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<td>NATHAN'S HIRE</td>
<td>Welcome To Jamaica</td>
<td>Tuff Gong/VP Records (18.98)</td>
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<tr>
<td>DANIEL MARLEY</td>
<td>Welcome To Jamaica</td>
<td>Tuff Gong/VP Records (18.98)</td>
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<td>THE MECHANICS</td>
<td>Legend</td>
<td>VP Records (18.98)</td>
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<td>DREAD MARLEY</td>
<td>Legend</td>
<td>VP Records (18.98)</td>
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<td>VARIOUS ARTISTS</td>
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<td>BOB MARLEY</td>
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<td>DREAD MARLEY</td>
<td>Legend</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Legend</td>
<td>VP Records (18.98)</td>
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</table>

**Note:** The albums listed are仅供参考（as reference）.
## Hot R&B/Hip-Hop Airplay

### Title

| Rank | Title | Artist(s) | Label | Airplay | Sales | Date Added | Tracks Added
|------|-------|-----------|-------|---------|-------|-------------|----------------
| 1    | "Shoulder Lean" | Jermaine Dupri Feat. T.I., Ludacris | So So Def/Atlantic | 25 | 19 | 08/13/2006 | 1
| 2    | "Sexy Love" | Miguel | Jive | 18 | 20 | 08/13/2006 | 1
| 3    | "Me & U" | Usher | Jive | 16 | 22 | 08/13/2006 | 1
| 4    | "Pullin' Me Back" | Keri Hilson Feat. Akon | Jive | 13 | 25 | 08/13/2006 | 1
| 5    | "Deja Vu" | Keyshia Cole | Jive | 12 | 27 | 08/13/2006 | 1
| 6    | "What the Heck?" | Javon "Jay" Lewis Feat. Big Shug | NextSelection/Bad Boy | 11 | 30 | 08/13/2006 | 1
| 7    | "Lollipop" | Bow Wow Feat. Static | Bad Boy | 10 | 33 | 08/13/2006 | 1
| 8    | "Run It" | Chris Brown | Def Jam | 9 | 36 | 08/13/2006 | 1

### Chart Data

- **Hot R&B/Hip-Hop Singles Sales**:
  - **Title**: Symmetry of Brotherhood
  - **Artist**: Brian McKnight
  - **Label**: Virgin

- **Rhythmic Airplay**:
  - **Title**: "Fly Like a Bird"
  - **Artist**: Aaliyah
  - **Label**: Motown

### Notes

- Airplay and sales data for the week ending August 19, 2006, are reported by Nielsen Broadcast Data Systems (NBSDS) for the period from August 7 to August 13, 2006.
- The Hot R&B/Hip-Hop Airplay chart ranks the most aired R&B/hip-hop songs on radio stations across the United States.
- The Rhythmic Airplay chart focuses on the airplay of R&B/hip-hop songs that are currently popular on rhythmic urban radio stations.

---

**The Billboard R&B/Hip-Hop Charts**

- **Title**: Symmetry of Brotherhood
- **Artist**: Brian McKnight
- **Label**: Virgin

**The Rhythmic Airplay Chart**

- **Title**: "Fly Like a Bird"
- **Artist**: Aaliyah
- **Label**: Motown

---

**Additional Notes**

- The Hot R&B/Hip-Hop Airplay chart is based on a combination of airplay, sales, and streaming metrics.
- Rhythmic Airplay is based on airplay data from rhythmic urban radio stations.

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**Data for week of AUGUST 19, 2006**

<table>
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<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<td>&quot;Sexy Love&quot;</td>
<td>Miguel</td>
<td>Jive</td>
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<td>&quot;Me &amp; U&quot;</td>
<td>Usher</td>
<td>Jive</td>
<td>3</td>
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<td></td>
<td>&quot;Pullin' Me Back&quot;</td>
<td>Keri Hilson Feat. Akon</td>
<td>Jive</td>
<td>4</td>
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<td></td>
<td>&quot;Deja Vu&quot;</td>
<td>Keyshia Cole</td>
<td>Jive</td>
<td>5</td>
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<td></td>
<td>&quot;What the Heck?&quot;</td>
<td>Javon &quot;Jay&quot; Lewis Feat. Big Shug</td>
<td>NextSelection/Bad Boy</td>
<td>6</td>
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<td></td>
<td>&quot;Lollipop&quot;</td>
<td>Bow Wow Feat. Static</td>
<td>Bad Boy</td>
<td>7</td>
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<td></td>
<td>&quot;Run It&quot;</td>
<td>Chris Brown</td>
<td>Def Jam</td>
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**Adult R&B**

- **Title**: "Fly Like a Bird"
- **Artist**: Aaliyah
- **Label**: Motown

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**Additional Resources**

- **Billboard** (Official website): [www.billboard.com](http://www.billboard.com)
- **American Radio History**: [www.americanradiohistory.com](http://www.americanradiohistory.com)

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**Contact**

For more information or inquiries, please contact Billboard at [info@billboard.com](mailto:info@billboard.com) or visit the official website [www.billboard.com](http://www.billboard.com).
HOT COUNTRY SONGS

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<td>Rodney Atkins</td>
<td>Want to Go (a Feeling That's a Feeling That's a Feeling)</td>
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<td>Trace Adkins</td>
<td>Only You (You Know What I Mean)</td>
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<td>3</td>
<td>Tim McGraw</td>
<td>Why Doesn't She (Why Doesn't She)</td>
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<td>Dierks Bentley</td>
<td>I Should be the One</td>
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<td>5</td>
<td>Alan Jackson</td>
<td>That's Why I Love You (That's Why I Love You)</td>
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<td>6</td>
<td>George Strait</td>
<td>Because of You</td>
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<td>7</td>
<td>Carrie Underwood</td>
<td>Don't Forget to Remember Me (Remember Me as a Friend)</td>
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<td>Brooks &amp; Dunn</td>
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COUNTRY MUSIC UPDATE


Don't miss another important update!
HOT LATIN SONGS:

1. HIPS DON'T LIE — Shakira Featuring Wyclef Jean
2. flaunt
3. DOWN — Camila & Ken-Y
4. ANGELITO — Don Omar
5. CALLE 13 — La Banda Del Carro Rico
6. No. No. No — Thalia Featuring Anthony "Roméo" Santos
7. ALIAD Á EL TIEMPO — Mariano Barba
8. PAM PAM — Wisin & Yandel
9. DIGANLE — Conrado Primavera
10. TE COMPRO — Druel
11. DE RODILLAS TE PIDO — Angeles De La Luz
12. MACHUCANDO — Daddy Yankee
13. PAYO SOCIO — Patrulla 81
14. UN BESO — Aventura
15. VOLVERTE A AMAR — María Sol & El Cangrejo
16. COMO DEULE (BARRERA DE AMOR) — Novelia
17. SALIO EL SOL — Don Omar
18. LAS NOCHES SON TRISTES — Tonyonga Featuring Angel & Khloé
19. MARIPOSAS DE LA PUERTA — Enamistado Verde

HOT LATIN ALBUMS:

1. King Of Kings — Marc Anthony
2. Sigo Siendo Yo — Daddy Yankee
3. Barrio Fino: En Directo — Daddy Yankee
4. Barrio Fino: El ángel — Daddy Yankee
5. Pati Mundo — Wisin & Yandel
6. La Lucha Del Chino: Del Provenir Al Triunfo — Calle 13
7. Pegale (El Cuarto) — Aventura
8. Promo — Marc Anthony
9. Promocional — Becky G
10. Viva Esperanza — Tonyonga
11. Piso 21 — Liliana Sosa
12. Recuerdos — Various Artists
13. BBM — Various Artists
14. La Historia De La Música Latina — Various Artists
15. Para Ti...Nuestro Amor — Various Artists
16. Al Nivel — Various Artists
17. En El Mismo Barrio — Various Artists
18. Guacame — Various Artists
19. El Reino — Various Artists
20. Don Divino — Various Artists

Data for week of AUGUST 19, 2006

Go to www.billboard.biz for complete chart data
# Billboard Latin Airplay and Albums Chart (August 19, 2006)

## Latin Airplay Pop Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;C'est La Vie&quot;</td>
<td>GHW</td>
<td>Oogie Boogie (Universal Latin)</td>
</tr>
<tr>
<td>&quot;Sofia&quot;</td>
<td>Alex &amp; Sierra</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Siempre Contigo&quot;</td>
<td>Carlos Vives &amp; Chiquis</td>
<td>Sony BMG Norte</td>
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<tr>
<td>&quot;¿Para Quién?&quot;</td>
<td>Tito El Alegrés</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Déjà Vu&quot;</td>
<td>Tito &amp; Cleo</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Amor, Cuándo Hablan Las Miradas&quot;</td>
<td>Israel &amp; Nathaly</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;No Le Podes Llamar&quot;</td>
<td>A.B. El Manana</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Salvad la Vida&quot;</td>
<td>Tito El Alegrés</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Que Lastima&quot;</td>
<td>Tito &amp; Cleo</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;I Feel for You&quot;</td>
<td>Los Aldeanos</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Get Together&quot;</td>
<td>Tito &amp; Cleo</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;The Glamorous Life&quot;</td>
<td>Tito &amp; Cleo</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Amanecer&quot;</td>
<td>Tito &amp; Cleo</td>
<td>Sony BMG Norte</td>
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## Latin Albums Pop Chart

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<td>&quot;Amor, Cuándo Hablan Las Miradas&quot;</td>
<td>Israel &amp; Nathaly</td>
<td>Sony BMG Norte</td>
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<tr>
<td>&quot;No Le Podes Llamar&quot;</td>
<td>A.B. El Manana</td>
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<td>&quot;Salvad la Vida&quot;</td>
<td>Tito El Alegrés</td>
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</tr>
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<td>&quot;Que Lastima&quot;</td>
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<tr>
<td>&quot;Amanecer&quot;</td>
<td>Tito &amp; Cleo</td>
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## Regional Mexican Pop Chart

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>&quot;Mucho Más De Ti&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Denuevo&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
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<tr>
<td>&quot;El Perro&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
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<tr>
<td>&quot;Te Quiero Asi&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;La Mano Que No Tiene&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Mira Que No Te Madraces&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
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<td>&quot;Me Llaman&quot;</td>
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<td>Sony BMG Norte</td>
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<td>&quot;Te Quiero Así&quot;</td>
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## Regional Mexican Electronic Chart

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<td>Sony BMG Norte</td>
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<tr>
<td>&quot;Me Llaman&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>&quot;Te Quiero Así&quot;</td>
<td>Reik</td>
<td>Sony BMG Norte</td>
</tr>
</tbody>
</table>
### Japan

**Singles**

1. **Answer (Paper Jacket)**
2. **4 Hot Wave (CD+DVD)**
3. **Aozora Pedaru**
4. **Aozora Pedaru (First Ltd Version B)**
5. **Aozora Pedaru (First Ltd Version A)**
6. **Answer (Talk Case)**
7. **Yume Kii (CD+DVD)**
8. **Hava Raha**
9. **Shamrock (First Ltd Version)**
10. **To U**
11. **Aozora Pedaru (Original Version)**

### United Kingdom

**Singles**

1. **Hips Don't Lie**
2. **Unfaithful**
3. **Aint No Other Man**
4. **Buttons**
5. **Smile**
6. **Up At Sunrise**
7. **Voodeo Child**
8. **Last Request**
9. **Badly**
10. **Azzurra (First Ltd Version)**

### Germany

**Singles**

1. **Danke**
2. **Crazy**
3. **Hips Don't Lie**
4. **Aint No Other Man**
5. **Unfaithful**
6. **Buttons**
7. **Smile**
8. **Up At Sunrise**
9. **Voodeo Child**
10. **Last Request**

### France

**Singles**

1. **Coup De Boule**
2. **Zico**
3. **Mariana**
4. **Roc**
5. **Christine Millen Nolige**
6. **This Time I Know**
7. **WE ARE THE CHAMPIONS (ING A DANG DONG)**
8. **On Esta La**
9. **I Don't Feel**
10. **We Move**

### Australia

**Singles**

1. **Hips Don't Lie**
2. **Buttons**
3. **Unfaithful**
4. **Aint No Other Man**
5. **Smile**
6. **Up At Sunrise**
7. **Voodeo Child**
8. **Last Request**
9. **Badly**
10. **I Don't Feel**

### Canada

**Singles**

1. **Sexyback (Main Explicit Version)**
2. **London Bridge (Explicit Version)**
3. **Crazy**
4. **Promiscuous**
5. **Aint No Other Man**
6. **Buttons**
7. **Hips Don't Lie**
8. **Unfaithful**
9. **SWITZERLAND

### Chile

**Singles**

1. **Aznar**
2. **Unfaithful**
3. **Crazy**
4. **Maneater**
5. **Hip D Don't Lie**

### Mexico

**Singles**

1. **Allison**
2. **Various Artists**
3. **The Black Eyed Peas**
4. **Various Artists**
5. **Various Artists**

### Ireland

**Singles**

1. **Tiziano Ferro**
2. **Nelly Furtado**
3. **Red Hot Chili Peppers**
4. **Jude**
5. **Pink Floyd**

### Finland

**Singles**

1. **Yapaus Jonttaa Kansaa**
2. **Mika Kesa**
3. **Away**
4. **She's the Queen**
5. **Aint No Other Man**

### Albums

1. **Various Artists**
2. **Various Artists**
3. **Various Artists**
4. **Various Artists**
5. **Various Artists**

### Hungary

**Singles**

1. **Record Straight**
2. **Various Artists**
3. **Get Together**
4. **Stars Are Blind**
5. **The White Stripes**

### Portugal

**Singles**

1. **La Système Mago**
2. **Spice Girls**
3. **Raphael**
4. **Grand Corps Malade**

### Latin America

**Singles**

1. **La Système Mago**
2. **Spice Girls**
3. **Raphael**
4. **Grand Corps Malade**

### Worldwide

**Singles**

1. **Answer (Paper Jacket)**
2. **4 Hot Wave (CD+DVD)**
3. **Aozora Pedaru**
4. **Aozora Pedaru (First Ltd Version B)**
5. **Aozora Pedaru (First Ltd Version A)**
6. **Answer (Talk Case)**
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8. **Hava Raha**
9. **Shamrock (First Ltd Version)**
10. **To U**
11. **Aozora Pedaru (Original Version)**

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**Notes:**
- **Source:** Billboard London, RE-RE Entry.
- **Date:** August 19, 2006.
### Albums

**Sales data compiled from a comprehensive pool of U.S. music retailers by Nielsen SoundScan.**

- **Albums with the greatest sales gains this week:**
  - Where included, this award indicates the title with the chart's largest unit increase.
  - Where included, this award indicates the title with the chart's largest percentage gain.

**Indicates album entered top 5 of the Billboard 200** and has been removed from Heatseekers chart.

**Certification for net shipment of 500,000 singles (Gold).**

**&B :** Certification for net shipment of 100,000 units for non-the-video singles.

**Certification for net shipment of 200,000 units through digital download.**

**Chart Legend for rules and explanations.**

### Top Digital

**Title**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>THE BEACH BOYS</strong></td>
<td><strong>The Very Best of the Beach Boys</strong> (2005)</td>
</tr>
<tr>
<td>2</td>
<td><strong>RICK FLOYD</strong></td>
<td><strong>Dance of the West Coast, Vol. 2: Songs of Summer</strong> (2005)</td>
</tr>
<tr>
<td>3</td>
<td><strong>TOM JONES</strong></td>
<td><strong>The Heartbreakers</strong> (1990)</td>
</tr>
<tr>
<td>4</td>
<td><strong>REO SPEEDWAGON</strong></td>
<td><strong>Riot Act</strong> (2006)</td>
</tr>
<tr>
<td>5</td>
<td><strong>METALLICA</strong></td>
<td><strong>All Time Greatest Videos</strong> (2005)</td>
</tr>
<tr>
<td>6</td>
<td><strong>THE BEATLES</strong></td>
<td><strong>Anthology 3</strong> (1996)</td>
</tr>
<tr>
<td>7</td>
<td><strong>BOB SEGER &amp; THE SILVER BULLET BAND</strong></td>
<td><strong>Greatest Hits 1976-1986</strong> (1986)</td>
</tr>
<tr>
<td>8</td>
<td><strong>AC/DC</strong></td>
<td><strong>Back in Black</strong> (1980)</td>
</tr>
<tr>
<td>9</td>
<td><strong>QUEEN</strong></td>
<td><strong>Greatest Hits Vol. 1</strong> (1981)</td>
</tr>
<tr>
<td>10</td>
<td><strong>ROCK HOLLIDAY</strong></td>
<td><strong>The Definitive Collection</strong> (1989)</td>
</tr>
</tbody>
</table>

### Singles

**Radio Airplay Charts**

- Configurations are suggested list or equivalent prices, which are projected from wholesale prices. @ after price indicates album only available on DubFire.com. © after price indicates CD/DVD combo only available. DualDisc available. CD/DVD combo available. Indicates only price available. Pricing and vinyl LP availability are not included on all charts.

- **Songs showing a rise in audience (or detections) over the previous week, regardless of chart movement.**

**Recurrent Rules**

- Songs removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Titles are removed from the Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50 detections or audience, provided that they are not still gaining enough audience points to bucket. Titles are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15, or for hot trẻade and Latin if they have been on the chart for more than 8 weeks and rank below 10.

** Singles Charts**

- This singles chart is compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Singles are ranked by number of great audience engagement, computed by cross-referencing exact votes of airplay with Arbitron listener data. The secondaries are the WXYC Top 40, Ariel Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

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

### Configurations

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

### HitPredictor

- Indicates the charted Hot/Rec chart status in that particular format based on research data provided by Promosquad. Songs are listed online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are listed on a 1 to 5 scale. Final results are based on weighted profiles. Songs with a score of 6 or more (15% for country) are judged to have HitPotential, although that benchmark number can fluctuate per format based on the strength of audience music.

### Dance Club Play

- Compiled from a national sample of reports from club DJs.
- Titles with the greatest chart play across the entire week.

### Awards/Certifications

- **Recording Industry A.M. (RIAA) certification for net shipment of 500,000 albums (Gold).**
- **RIAA certification for net shipment of 1 million units (Platinum).**
- **RIAA certification for net shipment of 10 million units (Diamond).**
- **MultiPlatinum symbol indicates album's multi-platinum level.** For boxed sets, and double albums with a runtime of 150 minutes or more, the RIAA multi-platinum achievement is based on the number of discs and or tapes.**
- **Certification for net shipments of 50,000 units (Gold).**
- **Certification of 200,000 units (Platinum).**
- **Certification of 400,000 units (Multi-Platinum).**

### Singles Charts

- **RIAA certification for 100,000 paid downloads (Gold).**
- **RIAA certification for 200,000 paid downloads (Platinum).**
- **Number within platinum symbol indicates song's multi-album level.**
- **RIAA certification for net shipments of 500,000 singles (Gold).**

### Music Video Sales Charts

- **RIAA gold certification for net shipment of 25,000 videos for singles.**
- **RIAA gold certification for net shipment of 50,000 videos for video singles.**
- **RIAA platinum certification for net shipment of 90,000 videos for video singles.**
- **RIAA platinum certification for sales of 200,000 videos for shortform/longform videos.**
- **RIAA gold certification for minimum sale of 125,000, or a dollar volume of $8 million at retail by theatrically released programs, or of at least 200,000 units and $1 million at suggested retail for non-theatrical titles.**
- **RIAA platinum certification for a minimum sale of 325,000 units or a dollar volume of $18 million at retail by theatrically released programs, and of at least 500,000 units and $2 million at suggested retail for non-theatrical titles.**

### DVD Sales/Video Sales/Video Rentals

- **RIAA gold certification for net shipment of 25,000 units for video singles.**
- **RIAA gold certification for net shipment of 200,000 videos (Platinum).**
- **Number within platinum symbol indicates song’s multi-album level.**
- **RIAA certification for net shipments of 500,000 singles (Gold).**

### Top Pop Catalog

**Title**

<table>
<thead>
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<th>Artist</th>
<th>Title</th>
<th>Format</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>DAN COOK</strong></td>
<td><strong>Dancin' by the Back Door, Part 1</strong> (2005)</td>
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<tr>
<td>2</td>
<td><strong>TOM PETTY</strong></td>
<td><strong>American Highway</strong> (2005)</td>
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<tr>
<td>4</td>
<td><strong>JIMMY BUFFETT</strong></td>
<td><strong>The Best of Jimmy Buffett</strong> (1990)</td>
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<tr>
<td>5</td>
<td><strong>DAVE conWAY</strong></td>
<td><strong>Time Moves On</strong> (2005)</td>
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<td>6</td>
<td><strong>MICHAEL BUBLE</strong></td>
<td><strong>Call Me Maybe</strong> (2005)</td>
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<tr>
<td>7</td>
<td><strong>THE BEATLES</strong></td>
<td><strong>The Ultimate Collection</strong> (2005)</td>
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<td>8</td>
<td><strong>BOB SEGER &amp; THE SILVER BULLET BAND</strong></td>
<td><strong>Greatest Hits 1976-1986</strong> (1986)</td>
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### Top Internet

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<tr>
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<td><strong>JIMMY BUFFETT</strong></td>
<td><strong>The Best of Jimmy Buffett</strong> (1990)</td>
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<td><strong>LIAM MCGILLIVRAY</strong></td>
<td><strong>The Best of Liam McGillivray</strong> (2005)</td>
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<td><strong>JIMMY BUFFETT</strong></td>
<td><strong>The Best of Jimmy Buffett</strong> (1990)</td>
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<td><strong>ROCK HOLLIDAY</strong></td>
<td><strong>The Definitive Collection</strong> (1989)</td>
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<td><strong>JIMMY BUFFETT</strong></td>
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### Top World Albums

**Title**

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<tr>
<td>1</td>
<td><strong>CELTIC WOMAN</strong></td>
<td><strong>WhereVER WE MEET</strong> (2005)</td>
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<tr>
<td>2</td>
<td><strong>GAEIC STORM</strong></td>
<td>**Aing Meirvels (St. (2005)</td>
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<tr>
<td>3</td>
<td><strong>ALI FARKA TOURE</strong></td>
<td>**Mamadou (2005)</td>
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<td><strong>IMARAandles</strong></td>
<td>**I'm Landmarks (2005)</td>
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<td>**Mamadou (2005)</td>
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<td><strong>JIMMY BURGETT</strong></td>
<td>**Mamadou (2005)</td>
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**Website:** [www.americanradiohistory.com](http://www.americanradiohistory.com)
EDITION OF NOVEMBER (Big Machine, BMG
Singer/Songwriter, ASCAP/Brett Beavers Publishing
NMama Tamerlane, BMV/P; BMq, Partick
Notes: ASCAP/Songs, Universal Music Corporation,
ASCAP/Sheet Rights Music

1. "FOR YOU" (Pleasure, BMV/EMI April Music
Columbia, BMV/EMI April Music

2. "CAN'T HEAR MY NAME" (St пятый, BMV/EMI April Music

3. "DON'T KNOW WHAT SHE SAID" (Rae Dawn Chong, BMV/EMI April Music

4. "LIVE IN THE FIRE" (Maluco, BMV/EMI April Music

5. "TENNESSEE GIRL" (Sonny James, BMV/EMI April Music

6. "LIFE IS A HIGHWAY" (Tom Cochrane, BMV/EMI April Music

7. "LEAVE THE PIECES" (U2, BMV/EMI April Music

8. "OVER YOU (GIVE IT AWAY"

9. "UNBROKEN GROUND"

10. "YOU'RE GONNA LOVE ME AGAIN"

11. "DONT LEAVE ME THIS WAY"

12. "I'LL BE IN YOUR MEMORY"

13. "SING A SONG"

14. "DO IT TO ME"

15. "COOL" (Shania Twain, BMV/EMI April Music

16. "BAD" (Lil Wayne, BMV/EMI April Music

17. "THE BEST OF ALL"

18. "SHUT UP & DANCE"

19. "GOD'S GONE"

20. "WHEREVER YOU GO"

21. "LOVE IS A BATTLE"

22. "CHEERS (FROM ACROSS THE CAN" (The Beach Boys, BMV/EMI April Music

23. "LITTLE BIT OF LATE"

24. "KEEP IN THE FAMILY"

25. "OH BABY"

26. "IF I HAD"

27. "SAY"

28. "GOOD"

29. "WHERE THE NIGHTGOES"

30. "HEART"

31. "BAD"

32. "SAY"

33. "GOOD"

34. "WHERE THE NIGHTGOES"

35. "HEART"

36. "BAD"

37. "SAY"

38. "GOOD"

39. "WHERE THE NIGHTGOES"

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71. "BAD"

72. "SAY"

73. "GOOD"

74. "WHERE THE NIGHTGOES"

75. "HEART"

76. "BAD"

77. "SAY"

78. "GOOD"

79. "WHERE THE NIGHTGOES"

80. "HEART"

81. "BAD"

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135. "HEART"

136. "BAD"

137. "SAY"

138. "GOOD"

139. "WHERE THE NIGHTGOES"

140. "HEART"
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Features a sunken exercise room. The 2nd ba. has a Jacuzzi tub and marble surround. Spacious cathedral ceilings throughout, and lots of natural lighting. Recently remodeled custom kitchen inc. all new build in appliances, including smooth cook top, and quartz counter tops, and island and access to a huge deck area. Dining rm. has a gorgeous bit - in china hutch, and lots of cabinets. Two large brick picios both with vent free logs installed, one in the huge living room and the other in the large den with hrdwd flooring. Lots of light and vase 1 ceilings. Home is made for entertaining with most of the rooms accessing the huge covered patio through French doors overlooking a beautifully landscaped backyard with built in low maintenance in ground pool, and privacy masonry fenced area with a wonderful view of 64 acres with private stocked pond, and rolling meadows. Includes professional landscaping and outdoor lighting as well as an automatic iron gated brick entrance for privacy and attractive wood fencing. Property includes a large shop/horsebarn as well as 28,000 sq. ft. building that could be a theatre or retail operation. Current owner had a recording studio and television production studio as well as retail furniture showroom. This property has too many extras to list, making this home a must see. $1,500,000

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HAPPY 80TH, TONY BENNETT!
The legendary singer celebrated his birthday at the Museum of Natural History Aug. 3 in New York. Bennett's friends came out in droves to honor him including: John Travolta, Bruce Willis, Katie Couric, Elvis Costello, Diana Krall and Harry Belafonte. During the event, which was hosted by Target, Billboard's Tamara Conniff announced that Bennett would receive the coveted Century Award in December during the Billboard Music Awards in Las Vegas. Additionally, executives from Columbia and Sony BMG presented Bennett with a plaque commemorating more than 30 million albums sold over 50 years.

MEAT LOAF announced that the "Bat out of Hell" franchise is back for a third album installment during a press conference July 3 in New York. The album will be released Oct. 31 via Virgin in North America and Universal Internationally. On Hand were the album's producer Desmond Child, vocal arranger Todd Rundgren and song-writer Motley Crue's Nikki Sixx, as well as upcoming vocalist Mansion Raven who just had the first single "It's All Coming Back To Me Now." The event was hosted by Billboard's Tamara Conniff and VH1's Matt Pinfield.

BMI's Barbara Cane was awarded the inaugural Make an Impact award during a celebration hosted by Maroon5. More than 800 people attended the July 30 event, which was held at the Brentwood School and benefited the Teens Impact program at Children's Hospital Los Angeles. Pictured is Maroon5's Adam Levine. PHOTO: JOHN SHEARD/WIREIMAGE.COM
NEED-A-MAN BLUES

Soul singer Candi Staton invited Track to stop by Euphoria Productions where she was rehearsing for her Aug. 9 show at Bowery Ballroom in New York. Throughout, Staton effortlessly marched in step with her band. Her voice remains a strong musical instrument, at turns filled with hurt and anger, love and happiness. The woman has truly experienced life’s effervescent ups and rock-bottomdowns. Her new album, “His Hands,” revels in this push and pull.

During her Bowery performance, Staton could do no wrong. It was her first New York performance in more than 20 years, after for such a special occasion, she covered much musical terrain, from blues to Southern soul to disco. Staton injected new siss into her late-’60s/early-’70s top 10 hits “I’d Rather Be an Old Man’s Sweetheart (Than a Young Man’s Fool)” and “Stand by Your Man.”

From the new album, “When Will I?,” “I’ll Sing a Love Song to You” and “His Hands” took on added poignancy in a live setting. Staton saved her disco classics, “Young Hearts Run Free” and “Victim,” for the end. And yes, there was not still a body to be found. Actress Rosie Lopez was especially charmed by it all.

Apparently, Staton was not prepared for an encore, as she returned to the stage and sang “Victim” again. Track was wishing and hoping for “When You Wake Up Tomorrow” and/or “You Got the Love,” the song heard in the final scene of the final episode of “Sex and the City.” Next time, perhaps.

WEIGHING IN WITH PRICE

Fans of Mariah Carey will remember the name Kelly Price as the show-stopping 18-year-old backup vocalist on Carey’s early albums and world tour. Price went on to record her own platinum solo CDs, and bad such hit singles as “Friend of Mine,” which spent five weeks at No. 1 on Hot R&B/Hip-Hop Songs in 1998. Now, Price is returning to her roots with a gospel CD “This Is Who I Am,” which arrives Oct. 24 on Gospocentric Records through Zomba Gospel.

The New York-born Price says the project was a labor of love: “I am a church kid. I was raised on gospel music and both my parents were preachers. I see this album as an expansion of my God-given talents and I hope my fans will treasure these very special songs.”

Throughout her career, Price has battled with her weight, prompting her to become an outspoken critic of the “skinny” face of the music biz. “I spent many years battling the en-

Beyoncé Rings the Alarm

It’s a rocker, edgier Beyoncé who will greet fans when “B-day” hits the streets Sept. 5. Track got a first listen to the album whose drum-and-beat-heavy flavors merge fluently with Beyoncé’s I’m-My-own-woman stance. She’s singing loud and saying something, especially on the Tina Turner-esque funk/rock fest “Suga Mommma,” produced by Rich Harrison, and the sly, slick and wicked “Kitty Kit,” co-helmed by Pharrell. While listening to the album, it’s easy to imagine Be-

yoncé stripping her stuff onstage to these jams. The 10-track set also features hidden tracks. Meanwhile, emotive ballad “Re- setment” calls to mind the ’60s- and ’70s-era girl groups—not surpris-

ing, given Beyoncé’s “Dreamgirls” movie stint. At press time, editing on the video for second single “Ring the Alarm” (a Swiss Beatz and Sean Garrett collaboration) is in its final stages.

From left, Billboard’s RAPHAEL GEORGE AND MICHAEL PAOLETTA, KELLY PRICE and Billboard’s CHUCK TAYLOR

entertainment industry’s stance that said, “No one wants to look at a fat girl sing, no matter how good she sounds.”

Girl proved ‘em wrong then and intends to prove ‘em wrong again. Work!

Rikkind & Stephens Come Together

SRC/Universal Motown is set to distribute the new label headed by Deyvene Stephens, executive producer of Akon’s platinum multiplex 2004 debut “Trouble.” Atlanta-based Upfront Entertainment’s first release will be a rap group FA. Next up will be male R&B group Red Dirt. Stephens, who brought Upfront Entertainment client Akon to Steven Rikkind’s SRC label, is currently whipping up Akon’s sophomore CD. Stephens also brokered a deal for Akon’s Kon Live Music with Interscope Records. Also signed to Upfront: singer/songwriter Kandi Burruss of Xscape fame and a Philadelphia newcomer, singer/musician Rod Michaels.

Simone Ready for His Close-Up

Talks are heating up between JSM Music and Brave St. Productions over a possible reality show that will revolve around the inner workings of the cavernous JSM Music Facility. As one of the largest commercial music production houses in North America, JSM must come up with new music, day in and day out, for some of the most successful commercial ad campaigns in the world. (Think Kelly Clarkson and Ford.) “No one would believe what goes on here,” JSM president Joel Simon tells Track. “Commercials never stop and neither do— even if that means pulling all-nighters and sleeping on the couches. It really is a case of you gotta see it to believe it.”

PUBLISHING: EMI Music Publishing has appointed Robert Flax as its first worldwide vice chairman. Flax was president of U.S. operations for the company. He remains based in New York.

LEGAL: Simon Barzky becomes special counsel to Motion Picture Assn. of America chairman/CEO Dan Gilroy and president/GOO Bob Pisano. He was execu-

tive VP/general counsel for the MPAA and its overseas counterpart MPA.

MANAGEMENT: S.L. Feldman & Associates in Vancouver names Derrick Ross VP of contemporary music. He was VP of national promotions and media relations at EMI Music Canada.

TOURING/VEUES: Live Nation in Los Angeles promotes Maureen Ford to president of local alliances. She was executive VP of Live Nation Alliances.

MEDIA: NBC Universal Television Music in Burbank, Calif., promotes Aileen Schneider to VP of music supervision. She was director.

Frampton and His Guitar

Peter Frampton and C.F. Martin & Co. will donate a portion of the proceeds from the sale of each D-42 Peter Frampton “Fram-
pton’s Carvel” Signature Edition guitar to the MusiCares MAP Fund. For more info, visit musicares.com.

INSTRUMENTS FOR ALL

One year after Hurricane Katrina, the Tiptiana Foundation will—at an Aug. 29 ceremony at the revered New Orleans venue Tiptiana’s Uptown—donate $500,000 of new instruments to nearly a dozen New Orleans school music programs. This dona-

tion is a result of the fifth annual Instruments A-Comin’ Benefit Concert that was presented by Popeye’s Chicken and Biscuits this past spring.

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Stephen Davis, President, Infospace
Rajesh Khara, Director of Mobile Solutions, RealNetworks
Jeremy Laws, SVP, Universal Pictures Mobile Division
Steve Lerner, CEO, Wind-up Entertainment
Anil Malhotra, Chief Alliance Officer, Bango
Brian McGarvey, VP & GM-Americas, Vivendi Mobile Games
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Paul Palmiers, Acta Wireless
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