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The Hip-Hop Special
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As new styles evolve, reggaetón continues to prove its versatility

ON THE COVER: Photo photographed by Christian Lanfray

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VOLUME 118, NO. 36

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MECCA ROCKS
The Doors keyboardist Ray Manzarek and manager Jeff Jampol will hold an exclusive keynote Q&A at Billboard's annual MECCA conference Sept. 11 in Los Angeles to discuss the Doors' digital success. billboardevents.com

R&B ON DEMAND
Billboard and Clear Channel Radio will broadcast the Sept. 8 Billboard R&B/Hip-Hop Awards. The webcast will be available via Billboard.com and more than 50 Clear Channel station Web sites. billboard.com

EXCLUSIVE Q&A
Top-selling mortensa act Los Tigres del Norte will tell all in an exclusive Q&A with Billboard's Leila Cobo at the inaugural Regional Mexican Music Summit, set for Nov. 13-14 in Los Angeles. billboardevents.com

Blogging
THE JADED INSIDER
A rocker running for president? A top U.K. act wagering on the World Cup? It could only be happening in the wide, wide world of blogging. Warning: This stuff's habit forming. jadedinsider.com

ON THE COVER: Photo photographed by Christian Lanfray
You can taste the air in Macon, Ga.—a mix of fresh-cut grass, humidity and barbecue. It was a hot summer afternoon when I walked into Zelma Redding and her daughter Karla’s boutique. Dreams, located just off Macon’s main drag. Zelma likes to keep busy. Witness Karla’s Shoes, a shop one block away that the mother-daughter team also owns.

“I got so far,” Zelma says, her head raised. “I’m sure as hell just gonna sit on my ass.”

Zelma is fierce. Zelma is kind. Zelma is Otis Redding’s widow. In 2006, it was 40 years since the world lost this man of pure soul and his band in a tragic plane crash.

Otis left behind a legacy of recordings mostly made during a four-year period— from his first sessions for Stax/Volt Records in 1961 until his death in 1967. As a songwriter, Redding penned some timeless songs as “I’ve Been Loving You Too Long,” “Respect,” “Tell It Like It Is” and “(Sittin’ On) The Dock of the Bay.” He also left behind a woman who loved him and three young children—Karla, Dexter and Otis III—who needed him. It must feel like a strange, cruel dream for Zelma. She found the love of her life, only to lose him and live with his ghost. When turning on the radio, she never knows if she’s going to hear his voice—singing a song he wrote for her.

Zelma gives me a dismissive wave. She doesn’t want to get lost in that kind of emotional maze. She’s not the type of person to wallow or feel sorry for herself. She has to focus on what is concrete. She owns Otis’ publishing, and she runs it like a military sergeant. It’s her way to keep him alive. She says, over the years, people have tried to cheat her out of the publishing, buy it from her or just generally swindle her. She will have none of it. If she hears one of Otis’ songs sampled in a hip-hop tune and knows she didn’t give clearance, she’ll call the artist herself and say, “Where the hell is our money? That’s my husband’s work. You can’t steal it.”

Zelma and Karla take me to the Big O Ranch (Otis had a commanding stature and his nickname was Big O). He bought the sprawling house and property, just outside Macon, for his family as soon as he had enough money. Tourists and music fans come from all over the world just to look at the gate: big, white and electric with the Big O moniker. Behind the tightly locked iron, down the long driveway, is Otis’ grave. He wanted to be put to rest at home.

Karla walks into the house’s living room. She says it doesn’t look much different than when her dad was there. This was the room where he played with the kids, where he was a family man.

When she thinks no one is watching, Zelma gently wipes a speck of dust off an old photograph of her and Otis. Karla says to me, “They loved each other desperately.” And they stuck together through the bad stuff, too—his touring, his cheating, the heartache. He always came back to Zelma. “He’s heart was in this house and with us.”

Karla adds. Otis was a renaissance man—a song writer, recording artist, performer, business man and music publisher. He believed music could be a universal force, bringing together different races and cultures. Otis had a white manager, Phil Walden, and a racially mixed band—unprecedented moves for a black artist in the ‘60s. With each year to raise money for the community. There were donations for Hurricane Katrina and drives to help out families whose loved ones are in the armed forces serving their country. Please support any callers that you may have to help us get a country music station back on the airwaves. And for, one, will be grateful and one of the many new faithful listeners.

LA. SANS COUNTRY

I am writing you today with the hope that you can help bring country music back to Southern California. Thursday, Aug. 17, 2006, was the day country music died as far as I am concerned. Emmis Communications pulled the rug out from under all country music fans by changing the format at 93.9 KLZA, which was the only country music station available to Los Angeles and Orange County, Calif. Shock-waves were felt throughout the area as listeners tuned into their favorite station only to find Michael Jackson or other pop music playing. After the initial shock, most listeners were unwilling to listen to anything else.

The new format is not a new format for California. In fact, there are probably another half-dozen stations that play the same music.

I am writing as a concerned country music fan and also as a general reader that we (the country music fans)

WANT AND NEED A country music station in the Los Angeles and Orange County area. This region also accounts for quite a small portion of revenue to the country music industry as a whole between CD sales and concert tickets.

Country music artists consistently sell out concerts in these areas. Now we are wondering if the artists will continue to come here if there is no radio station to help them promote their music. Will Tim McGraw and Faith Hill come next time (after three sold-out shows this year)? How about Kenny Chesney and Keith Urban? I personally think they will bypass us.

Country music is an important format that not only is enjoyed by many listeners in the area but is uplifting. This particular country station was a vital part of its community. It held many charity events each year to raise money for the community. There were donations for Hurricane Katrina and drives to help out families whose loved ones are in the armed forces serving their country.

Please support any callers that you may have to help us get a country music station back on the airwaves. For, one, will be grateful and one of the many new faithful listeners.

Carole Wood
Cuesta Mesa, Calif.
NO BANG FOR THE BUCKS

Daddy Yankee Fans Fall Prey To Fraudsters Advertising Fake Shows

Reggaeton superstars rarely make it to Hardeeville, S.C. So last month, local music fan Richard Martinez gladly forked over $100 at the door for a Daddy Yankee concert that had been advertised on local radio. But after a three-hour wait, Daddy Yankee was nowhere in sight. Martinez and other witnesses say a woman telling ticket-holders to go into what she claimed was the rapper’s limousine and screeched out of the parking lot with the money.

When the hundreds of fans in attendance caught on to the scam, all hell broke loose. "They were about to burn the club down. They started throwing bricks, glass, everything at the club," Martinez says.

That melee followed one of the latest alleged scams reported to law enforcement by management for Daddy Yankee, who is not currently on tour. Bergen County, N.J. based prosecutor John Molinelli has issued an arrest warrant for a suspect—believed to be in the Dominican Republic—who received a wire transfer of $100,000 to produce Daddy Yankee for a recent concert in New Jersey.

“They’re definitely allegations against the same person,” Molinelli says, referring to a possible connection among incidents in South Carolina, New Jersey and three other locations. A statement on Daddy Yankee’s Web site provides an e-mail address for fans to report suspected fraud. “Every day there are new scams,” Yankee publicist Mayra Nevarez says. In October, says Nevarez, investors for a Daddy Yankee date in New York were ripped off for $75,000; more recently, a San Antonio investor called before sending money to Daddy Yankee management for a non-existent concert.

Unlike in Latin pop and regional Mexican, which have longer touring histories and more established relationships between venues, management and promoters looking to make money on reggaeton concerts often literally don’t know who they’re dealing with, Nevarez and others say.

In the South Carolina case, the club owner and the president of the local Spanish-language radio station say they were shown a performance contract that turned out to be fake. “They really did a number on us,” says Esperanza "Besote" of Radio Sol, which ran promos for the Daddy Yankee show in exchange for a promised cut of ticket sales.

“We work with a lot of managers and agencies. Before we get into one of these deals, we do our homework," says Cardenas, who is handling the Yankee tour starting next March. The difference between a legitimate booking and a fake one can be a bit slippery, Javier Perez, who manages upward-and-coming reggaeton act Alexes & Fido, says promoters often jump the gun and advertise a show lineup before all the deals have closed.

"It happens all the time. You’ll see 10 artists being announced, and three show up," Perez says. He recalls a promoter trying to lure him into booking Alexes & Fido on the promise of a bigger act’s participation—even when the supposed headliner was not scheduled to perform.

For now there are no plans to assuage disgruntled Daddy Yankee fans with a South Carolina concert. "I know it’s not his fault, but it would be nice," Ebersole says. "Not for free, [but] maybe half price."
CAREY, WARNER/CHAPPELL TOP BMI WINNERS

Maryah Carey, Kanye West and Warner/Chappell Music took top honors Aug. 30 at BMI’s sixth annual Urban Music Awards at New York’s Roseland Ballroom. Carey won top honors for song of the year and songwriter of the year, the latter of which she shared with Bigg D and Jim Jonsin. Kanye West won the producer of the year award and Warner/Chappell Music was named urban music publisher of the year. The awards recognized the top songwriters, publishers and producers of the past year.

BROOKS & DUNN, PAISLEY LEAD CMA NODS

Brooks & Dunn and Arista Nashville labelmate Brad Paisley dominated the field with six nominations each for the 40th annual Country Music Assn. awards, which will be held Nov. 6 in Nashville. Additionally, Kenny Chesney, Keith Urban and Carrie Underwood each picked up four nominations, while Rascal Flatts and Dolly Parton scored three a piece. Brooks & Dunn will host the awards show for the third time. It will be broadcast from the Gaylord Entertainment Center in Nashville on ABC.

BMG PUB AUCTION CONTINUES

The auction process for BMG Music Publishing is now entering its third phase. Firm bids were due from the invited bidders by Aug. 31. Bertelsmann will review the offers to whittle the final contenders down to three or fewer.

LINKIN PARK HITS ITUNES

Linkin Park, one of the few major acts that had yet to make its music available via Apple’s iTunes Music Store, has changed course and pacted with the service. Three of the group’s albums became available Aug. 29, each continued on >p9.

GOLDBERG, NEW WEST FORM NEW LABEL

Aminal Records Marks Music Vet’s Return To The Biz

After a brief stint in liberal talk radio, industry vet Danny Goldberg found himself itching to get back to the music industry. With a new management firm already in hand, Goldberg has now teamed with roots-focused New West Records to launch Aminal Records.

Goldberg was last seen in the music biz as head of Artemis Records. The label he founded in 1999 and left in 2005. He departed Artemis shortly after selling ownership to Sheridan Square, telling Billboard at the time that he would “like to be excited” about what he does.

“I wanted to get back in the music business,” Goldberg says. “It’s what I’ve done most of my professional life. I took this break to be CEO of Air America, which was a rare, one-of-a-kind opportunity.”

Goldberg stepped down this spring from his Air America position, which he had held for about a year. He’ll remain vice chairman at the station until the end of this year. Earlier this month, he announced the formation of Gold

#BUSINESS BY TODD MARTENS

Village Entertainment, a company that launched as a management firm. His first clients include Steve Earle and Allison Moorer.

Goldberg is a household name in the music industry, having held leadership positions at record labels Atlantic, Warner Bros. and Mercury. He also ran management company Gold Mountain in the ’80s and ’90s.

He sees Aminal as an extension of what he was doing at Artemis. Aminal will release about two or three albums per year, with RED-distributed New West providing marketing and promotion services. Goldberg points to Warren Zevon and the Ventures — acts he worked with at Artemis — as the kind of talent he would like to sign to Aminal.

“There’s a certain category of artists who have a natural audience of 100,000 [units], give or take,” Goldberg says. “In many cases, the artists between 50,000 units and a gold record are not going to be prioritized at majors. But these are still artists with whom a focus and effort can make a huge difference.”

GOLDEN BOY

FROM THE TEMPTATIONS TO NEW KIDS ON THE BLOCK, A 50-YEAR VET REMEMBERED

Dick Scott, 73

An early proponent of corporate/brand marketing within the music industry, Richard "Dick" Scott was also a savvy manager whose diverse client roster included New Kids on the Block (NKOTB), Boyz II Men, New Edition, Tiffany, Teddy Riley and Doug E. Fresh. The veteran of more than 50 years in the industry died Aug. 29 in Los Angeles following a long illness. He was 73.

“He paved the way for all the branding deals being done today,” says Richard Channer, GM of Joe Simpson’s JT Entertainment, which guides the careers of Jessica Simpson, Ashlee Simpson and Ryan Cabrera.

He had all kinds of deals for New Kids on the Block from apparel to school supplies. And he made sure that the Kids-branded merchandise was not just available at their live shows but at all retail, shop, Channer says.

Before he teamed with NKOTB in the mid-’80s, Scott had already forged an impressive industry career. Starting out as assistant station manager and merchandising director at sister Boston radio stations WCHB and WCHD, Scott segued to Motown Records as assistant to founder and president Berry Gordy. While there he also served as road manager for the Supremes, the Temptations and others.

Joining CBS Records in 1973 as director of administration in the then-newly created special markets division, Scott and fellow CBS executive LeBaron Taylor developed strategies that helped improve the marketing and promotion of black music. In 1976, Scott left CBS to establish Tiffany Entertainment, a management and artist development company. His partners included basketball legend Earl "The Pearl" Monroe.

Tiffany Entertainment paved the way for Dick Scott Entertainment. Among Scott’s clients were dance-pop act Technotronic, and Maurice, Sturr, who created New Edition and later founded and produced NKOTB. Scott and Starr eventually became partners in each other’s companies.

As NKOTB sang its way to multimillion dollar success, Scott parlayed the group’s popularity into a merchandising bonanza. He licensed the group’s name to more than 190 products, from T-shirts, dolls, toys and jewelry to games, bed sheets and towels. At one point, it was reported that the quintet generated more than $800 million dollars in merchandise sales alone, not counting record sales or concert revenue.

In an NKOTB special feature in the Dec. 15, 1990, issue of Billboard, Scott recalled that after being exposed to the artist Tiffany’s audience, the group embarked on its first tour, “was a very successful venture. But I began to think globally. I felt that if handled properly, the group could be the biggest thing in the world, and as [NKOTB’s hit ‘Hangin’ Tough’ began to explode, everything began to take shape, particularly with the merchandising, which was flying out the window.”

Scott is survived by a son, Fugun, and a nephew, Quintin Moses. At press time, arrangements were being made for a private funeral service.

Additional reporting by Michael Pauletta in New York.
Old Bands, New Singers

Just How Important Is An Original Vocalist To A Tour?

While ticket sales seem promising, this fall's upcoming Alice in Chains tour is one of several recent outings to begs the question of whether or not a band can remain relevant in the touring market without its original frontman.

Original Alice in Chains members Jerry Cantrell (guitar/vocals), Mike Inez (bass) and Sean Kinney (drums) successfully tested the waters in the United States with a six-city club trek in May. New lead vocalist William DuVall joined the '90s rock act on those dates. DuVall replaces Layne Staley, who died of a drug overdose in 2002. Alice in Chains' last outing with Staley was in 1996.

The North American trek begins Sept. 22 at the Joint in Las Vegas and wraps Nov. 26 at the Warfield in San Francisco, with more dates to be added. General on-sales began Aug. 19, and so far the numbers look good. Minneapolis' First Avenue date (Nov. 13) sold out immediately, and dates at Norfolk, Va.'s NorVa (Oct. 22) and Baltimore's Rams Head Live! (Oct. 24) were well on their way, according to venue representatives. Those shows will have a capacity of 1,500 and an average ticket price of $40.

"It's one of the strongest on-sales we've had in the history of the NorVa," president Bill Reid says.

The concept of recruiting a replacement vocalist isn't new, and it's one that has worked for bands like INXS, Queen + Paul Rodgers, Journey and Lynyrd Skynyrd. Tom Vitorino, who manages Riders on the Storm, is all for new singers. He says original music never dies if there's a demand for it.

"Fans want to have a place to go celebrate the music they love," he explains. "As long as the vocalist doesn't become a bad imitation, it's good ... If you put together a singer with a band and it comes across strange, the fans will affiliate you."

CHUTZPAH REQUIRED

With Riders on the Storm (featuring the Doors' Ray Manzarek and Robbie Krieger), fans were not surprised to see the Cult's Ian Astbury step in on vocals, Vitorino says. "People know Jim Morrison has passed on. They don't expect him to appear at shows."

But filling the Lizard King's boots isn't easy. "You've got to have a thick skin to step into that center stage microphone, playing Doors music with original Doors members," he says. "It takes a lot of balls to do that."

Parade Artists agent/owner Howie Silverman, who reps Queen + Paul Rodgers in the States, agrees with Vitorino: "It's important for new vocalists to bring individual strength and personality to the table, not just a poor imitation. "I want to see a star in his own right," the agent says. "Don't give me some guy singing them like a tribute band.""

Longtime promoter John Scher has seen his share of frontmen come and go. The co-CEO of Metropolitan Talent Presents, which produced INXS' North American tour with vocalist D. Fortune, says it's easier to replace a frontman who wasn't a key instrumentalist.

"You have situations where the lead singer was the dominant songwriter and sometimes the dominant instrumentalist. The lead singer can also be the lead guitarist," Scher explains. "That wasn't the case with INXS. Michael Hutchence was not the lead guitarist or a principal instrumentalist."

The promoter adds that the CBS reality TV show "Rock Star: INXS" played a tremendous role in the success of the band's Switched On tour. "The reality show competition was held to find a replacement for original frontman Hutchence, who committed suicide in 1997."

"The TV show had an enormous effect because it gave exposure," Scher explains. "I think there's any number of acts this could work for, depending on how it's treated on television."

Scher also points to the success Journey is having on its U.S. co-headlining tour with Def Leppard, which recently added a third leg. Journey is on its third replacement lead singer, Jeff Scott Soto, but that has not stopped the trek. From grossing $10.4 million between June 23 and July 30, according to Billboard Boxscore. As a journey fan, former Lynyrd Skynyrd manager Charlie Brusco has enjoyed something different about all three vocalists. But there are reasons he returns to the live show. "For Neal Schon's guitar playing and the songs," the Alliance Artists president says. "As long as somebody is singing those songs well, I'll go back to see them."

Brusco, who helped organize Skynyrd's 1987 reunion tour with new vocalist Johnny Van Zant, says bringing in a new singer boils down to believability. "If it feels authentic to the fans, then the band can continue to go out there and do great." If not, "They won't be able to get enough pigs to make it work."

Skynyrd's initial lineup split after the tragic plane crash in 1977 that killed original frontman Ronnie Van Zant (Johnny's brother) and two other members. When the Southern rockers regrouped a decade later, fans ranted to see the live show. "The reaction was so big that it ended up being a full-fledged, 32-date tour," Brusco says. "At the beginning, it was only being done as a tribute.

There are also tours that didn't do well, as was the case with this summer's New Cars amphetamine jaunt. The reincarnation of the '70s/'80s new wave band featured original guitarist Elliot Easton and keyboardist Greg Hawkes, but excluded vocalist Ric Ocasek, a key member. (Bassist/vocalist Ben Orr died in 2000.) Todd Rundgren was drafted to front the band.

Ten concerts reported to Boxscore between May 13 and June 10 reveal that the New Cars/Blondie co-bill sold 43.7% of the available tickets, grossing $1.5 million.

As for the fate of Alice in Chains' tour, the outcome will ultimately fall on management shoulders. "It's an emotional decision for their fans and whether their hearts and souls are open to something new," Scher says.
NASHVILLE—In an age when most artists and record companies do everything in their power to sell music, Derek Webb and INO Records are taking a unique turn. They are giving away his latest CD, “Mockingbird,” for free.

Starting Sept. 1, fans can log on to freederekwebb.com and download the complete “Mockingbird” free of charge for three months. The album was previously released through conventional methods last December and has sold 15,000 copies according to Nielsen SoundScan.

“I don’t consider myself in the record business as much as the music business,” says singer/songwriter Webb, formerly a member of popular Christian band Caedmon’s Call.

“I consider it my job to connect music with people,” he says. “To give away the record for free connects all the dots for me.”

Webb hopes the campaign will grow his fan base. “If I’m able to put another 40,000 or 50,000 copies in the marketplace, it doesn’t matter to me how they got there,” says Webb, whose socially conscious lyrics have inspired “Blue Like Jazz” author Donald Miller to hail him as a modern Woody Guthrie. “Most artists don’t make any money off the records they sell anyway. If that many more people have the record,” he says, “it enables me to do things I couldn’t do before.”

“Mockingbird” is Webb’s third studio disc for INO, a Brentwood, Tenn.-based Christian label, owned by Integrity Music. It is distributed to the Christian market via Provident-Integrity Distribution and to the general market via Sony BMG. During his summer tour dates, Webb has announced that the album will be available on the site starting Sept. 1. He says his merchandise sales have doubled in the past few weeks. “That’s even more interesting is that the majority of what people are buying aren’t T-shirts or other records, but the very record I’m giving away,” he muses. “It’s fascinating to me.”

Webb says fans tell him they love the idea and want to support what he’s doing, so they are buying copies of “Mockingbird” to share with friends.

Webb thought the concept would be a tough sell when he presented it to executives at the label, but both INO’s president Jeff Moseley and VP of promotion Dan Michael were completely supportive.

Michael’s says they are counting on it to be a “viral campaign” and expect word of mouth among fans to promote freederekwebb.com.

The label is also sending e-mails to the INO database and has enlisted Internet marketing company BuzzPlant to help spread the word. Webb will promote the campaign on his monthly Podcast on iTunes as well as his MySpace page.

Both Michaels and Webb are quick to point out that they value retail’s contribution to Webb’s career. To show their appreciation, they plan to release two new projects in January 2007, “Zero One Berna” will be available exclusively via digital retail, a second CD. “One Zero Acoustic,” is going exclusively to brick-and-mortar retailers. “We’re not trying to change the delivery system forever,” Webb explains. “We’re just trying to connect with people.”

For more information, visit freederekwebb.com.

DIGITAL

BY BRIAN GARRITY

SpiralFrog’s Big Leap

Digital Service Lands Universal—Can It Land Ads And Users?

Mainstream media were quick to pump up the hype on Universal Music Group’s licensing deal with new ad-supported digital music service SpiralFrog. The New York Times went so far as to flag the venture as “a challenge to Apple Computer’s hugely successful iTunes service.” But a closer examination of SpiralFrog’s model may raise more questions than confidence.

To be sure, the New York-based company boasts a management team with impressive résumés. It is led by former Universal McCann Worldwide CEO Robin Kent and counts former Sony/ATV Music Publishing president Richard Rowe, former RIAA/IFPI chief Jay Berman and Mobile Entertainment Forum Americas chairman Ralph Simon among its board of directors.

And its model offers at least one major feature that other ad-supported offerings lack: portability. The service, set for beta (or test) launch in December, will offer DRM-wrapped files that consumers can download free of charge and transfer to a portable device.

The SpiralFrog model also extends the length of time in which users can interact with the content.

The company was able to secure the deal with UMG by inking what sources say is a one-year pact with an option for a second year in exchange for a multimillion dollar advance and a piece of the service’s ad revenues. It is said to be pursuing deals with the other majors.

But there are a number of caveats to the innovations SpiralFrog is trying to forge. Users have to view a 90-second advertisement while downloading each file; files expire after six months; and the tracks can only be transferred to portable devices that are compatible with Microsoft’s WMA digital rights management standard. That doesn’t include the iPod, and likely also won’t include Microsoft’s new Zune digital music player, which sources say is expected to have its own proprietary DRM standard separate from the version of WMA used by other Microsoft-based music services and players.

The music industry has been experimenting with business models for ad-supported deals with other ad-supported music downloading services in development that have concepts similar to SpiralFrog. Mashboxx, a legal P2P offering fronted by former Grokster chief executive Wayne Ross, has licenses with UMG, Sony BMG and EMI. No definitive launch date for the service has been set.

QTalk, another rival service, has agreements in place with EMI Music as well as EMI Music Publishing. It too has an uncertain launch date. Both companies are allowing consumers to download files that expire after a limited number of plays (the working number is five).

A lingering question facing every try-before-you-buy digital service is whether DRM-wrapped files with multiple usage restrictions will be effective at luring payment-averse music fans away from P2P networks.

SpiralFrog has lined up Perry Ellis, Benetton and Levis as initial sponsors, betting that the concept just might work. But if it can’t attract users quickly, the company could also struggle to pull in more advertisers, which it needs to cover its content wholesale costs of an estimated 60-70 cents per download. Ross, who has been laboring to get his own service off the ground for more than a year, says the service faces an uphill battle over the long-term. “You can’t pull in big ad bucks if you don’t have lots of traffic. And even if you can, what’s the ad value of something you can turn your head away from while you are downloading?”

‘You can’t pull in big ad bucks if you don’t have lots of traffic.’

—WAYNE ROSSO OF MASHBOXX
Earlier this year, independent music digital aggregator the Orchard launched Orchard Music Services. The goal: get music on TV ad campaigns, TV shows and feature films.

The Dimensional Associates company is joining a crowded marketplace that includes music publishers, music pluggers and entertainment marketing companies, all of which provide similar services.

"With this service we are expanding the uses of the music we currently work with," says the Orchard founder/chairman RichardGottehrer, who—along with VP of licensing Patrick Sullivan, director of creative licensing Annie Lin and manager of commercials and licensing Jim Heekin—leads the OMS division. "We have all this music at our fingertips, what else can we do with it?"

With its music partners around the globe, Sullivan says OMS can deliver music from everywhere with a digitized system.

In some cases, OMS administers synch rights for tracks that it has licensed for digital distribution (nearly one-quarter of its catalog). If the track is not a controlled composition from the label, the Orchard reaches out to the music publisher. OMS receives a percentage of the license fee from each track it places.

The Orchard's catalog features more than 1 million tracks, representing roughly 75 countries and numerous genres. OMS draws from this reservoir and works with a global network of label affiliates and repertoire experts to locate music. OMS also works with numerous agencies, including Peterson Milla Hooks, BBDO Worldwide and Euro RSCG.

Gottehrer has noticed that most OMS clients are not interested in "top-line content." Instead, he says, they are digging deep into the Orchard's catalog, "finding obscure pieces of music that suit their purposes."

Indeed, OMS has placed several songs in national and international ad campaigns. If a campaign and its featured music prove popular, discussions may follow to determine additional ways to exploit the music, encompassing ringtones, digisodes and remixes. Gottehrer says OMS is having such talks regarding the Sun Harbor's Chorus' "Hard Work," heard in a campaign for Svenska Enskilda Banken.

Lloyd Simon, president/CEO of New York music research/licensing firm Production Advisors, views OMS as a valuable resource, but one limited by its own catalog. Conversely, a company like Production Advisors is able to cast the widest of nets. "We're not tied to or associated with any one music service or music publisher," Simon says. "Our only goal is getting the right piece of music for our client—whatever that music happens to be."
Hail! Hail! Rock 'n' Roll!

The Rock and Roll Hall of Fame officially opened this week on Sept. 2, 1995. It is similar to the United Nations in that its existence is an extraordinary achievement, and everybody has a different opinion about how it should be run. I personally believe the founding fathers, in both cases, have done a very good job under difficult circumstances and should be applauded.

But, hard as it is to believe, I do have a thought or two. In my mind, "Rock and Roll" has a specific identity. The founders' inclusion of blues, folk, soul and R&B artists who had a direct influence on rock artists was also a good idea.

The truth is, the biggest problem the hall faces is getting everybody desiring in. The 100-plus names submitted each year are all great artists. One issue that does need to be dealt with for reasons of historical accuracy is band leaders getting in while, in some cases, their profoundly important bands don't. Elvis is in, Scotty Moore is in, but Bill Black and D.J. Fontana are not; Buddy Holly but no Crickets; Bill Haley but no Comets; Smokey but no Miracles — you get the idea. If they weren't essential, why were their names used in the first place? I suggest a mea culpa special induction ceremony, and let's get them all in.

Meanwhile, I will continue to display my own personal prejudice and fight for the Johnny Burnette and the Rock and Roll Trio, Little Walter, the Hollies, the Paul Butterfield Blues Band, etc. And by the way, there's also a dozen of songwriters, producers and other critically important nonperformers who must be recognized, beginning with Brian Epstein, Andrew Loog Oldham, Albert Grossman and yeah, Col. Tom Parker.

See you in the voting booth.

### COOLEST GARAGE SONGS

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<thead>
<tr>
<th>#</th>
<th>TITLE/LABEL</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>ZENO BEACH /TOPICC</td>
<td>RADIO BIRDMAN</td>
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<td>2</td>
<td>DOLLS /COLUMBIA</td>
<td>PRIMAL SCREAM</td>
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<tr>
<td>3</td>
<td>SAVING GRACE /AMERICAN RECORDINGS</td>
<td>TOM PETTY</td>
</tr>
<tr>
<td>4</td>
<td>HOT GIRLS IN GOOD MOODS BUTCH WALKER &amp; THE LET'S GO OUT TONITES</td>
<td>EPIC</td>
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<td>5</td>
<td>YOUR LOVE, NOW STONE</td>
<td>TH' LOSIN' STONETES</td>
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<tr>
<td>6</td>
<td>PULL SHAPES MEMPHIS INDUSTRIES</td>
<td>THE PIPETTES</td>
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<td>7</td>
<td>PINKERTON'S ASSORTED COLOURS GENO DISQUES</td>
<td>THE ANDERSON COUNCIL</td>
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<td>8</td>
<td>NEW YEAR MAE</td>
<td>LIVING THINGS</td>
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<td>9</td>
<td>DANCE LIKE A MONKEY ROADRUNNER</td>
<td>NEW YORK DOLLS</td>
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<td>10</td>
<td>IF IT TAKES A LIFETIME B kill 3 RECORDS</td>
<td>CHEAP TRICK</td>
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### COOLEST GARAGE ALBUMS

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<th>TITLE/LABEL</th>
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<td>1</td>
<td>HIGHWAY COMPANION AMERICAN RECORDINGS</td>
<td>TOM PETTY</td>
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<td>2</td>
<td>RIOT CITY BLUES AMERICAN RECORDINGS</td>
<td>PRIMAL SCREAM</td>
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<td>3</td>
<td>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS ROADRUNNER</td>
<td>NEW YORK DOLLS</td>
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<td>4</td>
<td>BROKEN BOY SOLDIERS VZ</td>
<td>THE RACONTEURS</td>
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<td>5</td>
<td>WATERLOO TO ANYWHERE LIVING THINGS</td>
<td>DIRTY PRETTY THINGS</td>
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<td>6</td>
<td>ROCKFORD BIG 3 RECORDS</td>
<td>CHEAP TRICK</td>
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<td>7</td>
<td>SINNER BLACKHEART</td>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
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<td>8</td>
<td>AHEAD OF THE LIONS</td>
<td>LIVING THINGS</td>
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<tr>
<td>9</td>
<td>THE RISE AND FALL OF BUTCH WALKER &amp; THE LET'S GO OUT TONITES EPIC</td>
<td>BUTCH WALKER &amp; THE LET'S GO OUT TONITES</td>
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<tr>
<td>10</td>
<td>SOUNDS OF VIOLENCE SLOWLY</td>
<td>TH' LOSIN' STONETES</td>
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Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM
Trustkill’s Major Push

Indie Label Does Marketing For Major Label Metal Album

Sometimes an independently released album isn’t so independent at all. An example of a major label cleverly working with an indie is happening right now at RED Distribution.

The debut from metal band Bullet for My Valentine, “Poison,” has sold 84,000 copies in the United States since its Feb. 14 release, according to Nielsen SoundScan. Indie Trustkill Records spearheaded all the marketing for the album, and the band is heavily featured on the Trustkill Web page.

But Bullet for My Valentine is not a Trustkill act at all. The band is actually signed to Jive Records, part of the Sony BMG family.

“Bullet for My Valentine is one of the releases I’m most proud of right now,” RED GM Bob Morelli says. “It was a Jive signing completely, and they utilized us and one of our labels to use the cachet and the marketing expertise of Trustkill.”

Trustkill founder Josh Grabelle says he had his eye on Bullet for My Valentine before the act signed to Jive, but decided not to sign the group. He notes that Sony BMG labels call him “all the time” to similarly downstream artists, and he has passed every time except for Bullet for My Valentine.

Morelli says the Jive-Trustkill downstream was the “first of its nature” at RED. In most downstreamed examples, such as RED-distributed Columbia artist Brandi Carlile or RCA act Black Rebel Motorcycle Club, the albums were simply worked by the distributor rather than a third-party label. “Jive handles radio and video promotion, which they just started doing two or three months ago,” Grabelle says.

He adds that Trustkill will always be involved with “Poison,” but future Bullet for My Valentine releases will likely carry the Jive name only. While not every indie label would want to participate in such endeavors, Morelli says it as the kind of initiative that will likely happen “more and more” at RED.

In the case of Trustkill and Jive, the indie is utilized as a full-on partner on an album. Rather than viewing the indie as a farm club of the major label, the major taps it for expertise in a certain market. “Most of the time it’s set up through us because we have the relationships,” Morelli says. “The major company then gets to utilize on an avenue they didn’t explore in the past.”

Morelli has focused on expanding RED’s marketing and promotion departments since he became GM last year. He has also helped bring more BMG labels into the RED fold—Sanctuary, Provident and ATO now regularly utilize the RED system.

But Morelli makes it clear that RED has not and will not shift its main focus as a distributor of third-party labels, of which RED works with about 40. The company is having a solid year, with year-to-date current album market share at about 2.7%, according to Nielsen SoundScan. Yet with major labels taking a greater look at the indie market, balancing the desires of the parent company and those of distributed labels becomes a greater challenge.

“It’s clearly a priority to help develop records for the [Sony BMG] labels,” Morelli says. “What makes us able to do that is that we’re a third-party distribution company with the possibility of synergistic approaches.”

RED, Morelli says, is always on the lookout for third-party labels that are willing “to work with the other labels in the system.” Or find some middle ground, as the company is doing with the new One Haven Records, a recently formed imprint from Or Music co-founder Michael Caplan.

Caplan, now a senior VP of A&R at Sony Music, is using One Haven to work with RED as a home for downstreamed artists from the parent company. He has released albums from Ke$ha and Butch Walker, and has R&B newcomer Ryan Shaw on the horizon. …
Labels are releasing more mobile videogames like 'D12 Wrestling,' left, and 'Bob Marley Burnin.'

Ringtones are so six months ago.

The music industry, searching for ever-expanding ways to promote acts and generate new revenue streams, is getting increasingly creative in its use of mobile technology. With ringtones now a well-established product, record labels are turning to mobile games and video.

Warner Music Group (WMG) this month introduced its first mobile videogame on T-Mobile and Verizon Wireless. The racing game features the likeness, voice and music of hip-hop group D12 and most recently the late Bob Marley.

Meanwhile, Capitol Records is supporting the debut album by Dave Navarro's new band the Panic Channel with a first-of-its-kind mobile-TV promotion in conjunction with Sprint and GoTV. For the next three months, GoTV will air free behind-the-scenes footage, exclusive interviews and performances of the band. They will be refreshed every two weeks.

Partner Retail Entertainment & Design, which produces the content, says it is preparing a similar mobile-TV push behind the debut solo album from Fergie of the Black Eyed Peas.

"It's becoming popular and sort of a catch phrase to have a mobile presence, and that extends outside of ringtones," said Warner EMI COO Mike Samachis.

Of course, there's more to it than just being cool. Mobile TV and games have the potential to become big businesses in the near future. According to research group Informa, the global market for mobile videogame services is set to reach $5.6 billion by 2009, from $462 million this year—a whopping increase of nearly 12,000%. An Informa forecast predicts the more mature global mobile-gaming industry at $7.2 billion by 2010, up from the $2.4 billion expected this year.

BIG NAMES NEEDED

To reach these numbers, the mobile industry is relying heavily on recognized entertainment brands to capture attention and encourage more traffic to these fledgling formats. One of the reasons ring tones are so successful is that people have a pretty good idea what they are buying from the beginning because of their familiarity with the original song. The same cannot be said of mobile games or video.

"The only thing you have to go on is a name, a very short description and the price," Samachis says. Content featuring recognizable names gets more sales. "It's like why you put an artist in a movie. It's because you're trying to connect his music audience to a new platform.

Record labels are taking advantage of this and beginning to publish and distribute this content directly to wireless carriers themselves, similar to what they do with ringtones now.

WMG and Sony BMG have developed their own mobile-game publishing divisions, rather than licensing the rights to existing game developers. Universal Music Group partners with sister company Vivendi Universal Games for the same.

Sony BMG has even started publishing nonmusic-related mobile games, such as one called "The Shroud."—a sort of real-life treasure hunt that utilizes GPS positioning technology but no direct music element.

Additionally, labels are amassing a flood of video content that they expect to make available via mobile phones in the near future, incorporating mobile as the third screen to their existing TV and Internet video strategy. Not just music videos, but live performances, interviews and other footage created specifically for mobile phones are in development.

The ultimate goal is to release mobile content in conjunction with an artist's new release, preferably beforehand to generate excitement, but this remains a difficult goal.

"That's obviously the ideal," WMG senior VP of strategy and product development George White says. "Getting a game completed, tested and ready to launch is even more of a challenge than getting a new ringtone recorded, mastered and ready to launch. But that's clearly where we want to be headed.

Particularly frustrating is the fact that this content must be optimized for multiple mobile phones, many of which require different content in different formats.

Development issues aside, there's also the challenge of drawing attention to this bevy of new content. Mobile TV and games combined do not generate a fraction of the traffic that ringtones do. The key, White says, is to direct fans who buy a ringtone to other mobile content by the same artist.

"We're really excited about cross-marketing between these categories, driving traffic from a ringtone promotion to a game," he says. "That's one of the things we feel we can bring to the category and is a theme that we've been working with carriers to do."
Indie Chain Takes On The Big Boxers

While Downloading Gets All The Blame For Small Stores' Woes, Manhattan's Great J&R Just Keeps Expanding

This column may start off sounding like last week's Retail Track, but bear with me.

In August, every newspaper in the land had articles about how digital downloading is killing record stores thanks to Tower's current predicament. In July, the New York Times ran a long piece on the impending death of independent record stores.

That story, which focused on some New York merchants, was distributed widely throughout the music industry, thanks to e-mails criticizing it from the heads of two independent-store coalitions.

Since landing in New York, Best Buy and Circuit City have not laid a glove on J&R, which has a superstore music selection with deep catalog.

Like most newspapers covering Tower, the Times attributed independent record store woes solely to digital downloading, which it blamed for the 25% decline in CD sales between 1999 and 2005. In making its case, the article claimed kids no longer shop in record stores and instead get music off the Internet. According to the Times, record stores are "fast becoming a temple of nostalgia" for older shoppers.

But as last week's column showed, more than digital downloading is behind the troubles facing Tower. So too, is more at play in New York.

The only thing the Times might be right about is that kids don't visit record stores as much as they used to. That's because the major labels shoot the entire industry in the foot, and practically killed off the only configuration kids could afford, when they decided that singles cannibalize album sales. Without singles, kids turned to the Internet, where songs are easier to steal and/or cheaper to buy as a download.

But in using Norman's Sound & Vision in New York's East Village as the jump-off point, the Times writer failed to analyze what else might be impacting that store.

In general, New York is not a kind place for record retailers. With one exception, which I'll get to shortly, New York has never been known to have great independent stores on the caliber of those in Los Angeles or San Francisco.

That's because Manhattan is considering how much advertising the store does in that paper. In fact, J&R Music is one of the most high-profile merchants of any kind in Manhattan.

J&R was the first consumer electronics and music superstore in Manhattan, and it exemplifies New York retail at its best. The staff is knowledgeable and helpful with a New York edge, if you know what I mean.

When other retailers want to expand, they simply bring their concept to the next town. Until recently, J&R simply expanded by opening new store concepts on Park Row, across from city hall. The entire 10-store operation, which also includes a direct-mail/online business, does upwards of $350 million in annual revenue.

Since landing in New York, Best Buy and Circuit City have not laid a glove on J&R, which has a superstore music selection with deep catalog. But the store also emphasizes new music through weekly in-store performances and signings, according to Rachelle Friedman, who owns J&R with husband Joe.

In a first, J&R expanded beyond Park Row, opening an upscale version of its best-selling product lines in a store within a store in Macy's on West 34th Street in late August. With its new location, "now uptown people and tourists can get to see and feel J&R, too," Friedman says.

Who knows, maybe the Times reporters might wander in off the street too, as they are only seven blocks away. ...
On The Road
RAY WADDELL rwaddell@billboard.com

Dixie Chicks Tour Still Rolling
Trio Pulls In Good Numbers Despite Rerouting

Tales of the death of the Dixie Chicks tour have been greatly exaggerated. Yes, shows have been canceled, postponed and the tour otherwise reconfigured (Billboard, June 17), no doubt to great frustration and consternation of the Chicks’ camp. No, the numbers aren’t in the ballpark of the trio’s 2003 tour, which grossed more than $62 million (tops for country that year) and moved more than 1 million tickets. But the group’s lower-than-expected ticket sales (news of which broke June 7 on billboard.biz) is not as big a story as the media has made of it, according to AEG Live CEO Randy Phillips, whose company is promoting the bulk of dates on the tour.

“We’re not denying there’s a story here, but this act is really in transition that started with the last album,” Phillips says. “Not that they don’t have a country base, not that the music does not have great country elements in it, but it’s also transitioning into a broader mainstream audience.”

Truth in the Dixie Chicks’ Accidents & Accusations tour has grossed nearly $10 million from the 17 shows reported to Billboard Boxscore so far this year. That’s an average nightly gross of $583,981 and an average attendance of more than 9,000 per night.

The Dixie Chicks say they don’t consider themselves country, but most country acts would love to put up those kinds of numbers. Beyond a half-dozen or so elite country artists, very few acts in the genre can draw better than 9,000 per night on average.

And the Dixie Chicks have in the past sold a lot of tickets to country fans, many of whom obviously aren’t buying this time around. “One of the problems we’re having in penetrating the country audience is that radio won’t even take our money for advertising,” Phillips says. “So, we don’t know if it’s the fans not supporting the Chicks and their music, or not knowing how to support them when they come to town.”

Whether there is a political slant as to where tickets are selling depends on one’s view. “The one obvious thing you see is that Canada is on fire beyond belief,” says Phillips, also citing such sellout markets as New York, Boston, Philadelphia and Washington, D.C.

The heartland “is tougher, but how do we know how tough it really is when we can’t get to the fans?” Phillips wonders. “We can’t just rely on print. We need country radio.”

Though there was much industry speculation about the group eschewing a guaranteed performance fee in lieu of paying the tour promoters a smaller percentage, “the irony is that they will make about the same amount of money per show on a pro-rata basis,” Phillips says. The Chicks begin touring in Europe in November, and Phillips does not rule out a return to the United States. “We believe this record has a lot of life in it and the album has a lot to say about how we finish booking the tour,” he says.

Chicks manager Simon Renshaw, Creative Artists Agency and AEG Live were able to deftly reroute the tour into the group’s strongest markets and “give the music time to speak for the group instead of quotes taken out of context and press releases,” Phillips says, adding that the reshuffling of the tour makes a case for national tour promoters. “Only a national promoter could have moved this fast and responded to the tour’s perceived strengths and weaknesses as evidenced in the initial public on-sales.”

If the Chicks camp has made a mistake, perhaps it’s been in how it has dealt with addressing the tour’s ups and downs. “I think they kind of got caught off-guard by the upsurge and hoopla around the tour,” Phillips says. “They were adapting, so how can you give a comment to the press or the public when you yourself are trying to figure out how to adapt to it?”

Regardless, there still appears to be no love lost between the Dixie Chicks and country radio, which introduced the trio to the world. “The fact that country radio won’t even take our money for advertising is a sad commentary on the state of this country,” Phillips says. “That’s the ugly side of the story.” Meanwhile, Phillips and AEG Live seem stoked to be in business with the trio, now and in the future.

“The Chicks’ career is a marathon, not a sprint,” Phillips says, “and AEG Live values the business partnership and looks forward to our 10th tour together.”

The Chicks’ AmericanIdolsLive! will kick off Sunday in Cleveland, Ohio, and will feature Kellie Pickler, Joe Don Rooney and Monty Gooch of Little Big Town.

Each stop on the tour is also featuring popular country artists and acts, including Blackhawk, After Midnight, Hayes Carriere and others.

The tour is a joint venture of Live Nation, AEG Live and AEG Music Venues & Productions.

For more boxscores, go to: www.americanradiohistory.com
Nike Taps Into 'Hurt'

New Ad Uses Cash Song To Accompany World-Class Athlete's Struggles

It's not every day that a TV spot stops us in our tracks. But a new Nike ad is doing just that—every time we watch it.

The spot, titled Endure, is emotionally intense. It features Brazilian footballer Ronaldinho, U.S. basketball player LeBron James, New Zealand weightlifter Mark Spooner, British distance runner Paula Radcliffe and other athletes at work.

Without music the pained expressions on the athletes' faces already tell a story. Add Johnny Cash's voice and the story comes that much more to life: "I hurt myself today/To see if it still feels/I focus on the pain/That only thing that's real," Cash sings. "What have I become?/My sweetest friend/And you could have it all/my empire of dirt/I will let you down/I will make you hurt."

Instead of focusing on their glorious peaks, the ad captures the athletes during times of trials and tribulations—those split-second instances when they overcome significant physical and/or mental barriers.

Turning points like these are often what spur athletes on to greater success, says Mark Rhodes, senior corporate communications manager of Nike EMEA (Europe, Middle East and Africa). "These moments help athletes to focus more, to succeed more," he adds.

Whereas most sports-minded ads are upbeat and uplifting, Endure clearly goes against the grain. Which helps explain why Nike EMEA and its agency Wieden + Kennedy Amsterdam went with Cash's "Hurt" (originally made famous by Nine Inch Nails 11 years ago) to help tell the story. This is a postcard-perfect example of the creatives—visuals and music—seamlessly coming together.

Sure, the W + K creative team took liberties with "cutting and pasting" certain lines from Cash's "Hurt" to fit within the 60-second spot. But when it's done with the care and respect on display here, it does not cause one to cringe.

What may it cause—by the time the spot closes with the words "a little less hurt" emblazoned across the screen—is a goose bump or two.

"We knew this was the right piece of music for this spot the moment we heard it," says W + K Amsterdam's Alvaro Sotomayor, co-creative director of the spot. "We tried other pieces of music, but nothing got as close to the feeling of our concept and visuals as Johnny Cash's 'Hurt.'"

Tom Rowland, senior VP of film and TV music at Universal Music Enterprises in Los Angeles, worked with the Nike team in Portland, Ore., to secure the track for the spot. Once the track was greenlit, Rowland tipped off his European counterparts, as "they have great success in getting songs used in TV spots to the top of the charts."

"Hurt" is included on Cash's 2002 American/lost Highway disc, "The Man Comes Around." It was his fourth album with producer Rick Rubin and the last one to be released before his death in September 2003. "The Man Comes Around" has sold 1.6 million units, according to Nielsen SoundScan; it has amassed worldwide sales of more than 2.3 million, according to the label. "Hurt" is also available as a digital download.

Endure is one of two new spots launched Aug. 24 to highlight the Nike Air and Nike Air Max 360 cushioning technologies. The other spot, titled Defy, features an original instrumental bed and captures athletes in airborne moments. Consider this the yin to Endure's yang: highs and lows, glory and pain.

Unfortunately, there are no plans to make these spots available to American audiences any time soon. They were created specifically for the European, Middle Eastern and African markets.

And as these words are being typed, they had yet to find their way to YouTube or other such Web sites. This needs to change.
South Africa Schism

Infighting Hits The Country's Anti-Piracy Campaign, Pitting RISA Vs. Artists

Johannesburg—The South African music biz loses an estimated 500 million rand ($70 million) to piracy every year, but attempts to stop the counterfeitters have been sidetracked by bitter infighting between the Recording Industry of South Africa (RISA) and an artist-led anti-piracy campaign.

The feud reached a new peak Aug. 16, when four representatives of Operation Dudula forced their way into a meeting at RISA’s offices, demanding the resignation of chairman and Sony BMG MD Keith Lister. Having pushed their way into the meeting, however, they did leave peacefully when asked to do so. Led by recording artist Mzwakhe Mbuli, the group has continued calls for Lister’s resignation this week, alleging that he has urged RISA members to distance themselves from Operation Dudula.

Lister rejects the claims. He draws attention to statements made by Mbuli that Operation Dudula supporters were not afraid to “take matters into their own hands.” The industry veteran has branded Dudula “a vigilante group” that RISA could not support if its chairman continued to operate illegally. Support for Dudula was put to a vote at the executive committee and rejected, he explains.

The IFPI has come to the defense of Lister and RISA, its representative body. In a statement, the international trade body said it “is not supportive of any activities by any party claiming to combat music piracy in South Africa that involve any illegal actions.”

Operation Dudula campaigners have allegedly assaulted vendors selling pirated music during street marches in Johannesburg and Durban. Activists have also allegedly destroyed pirated CDs and cassettes—seven artists were arrested on charges related to the destruction of counterfeit materials during a Durban march in June.

In an interview with Billboard, Mbuli counters: “If RISA carried out its mandate to combat piracy effectively, there would be no need for Operation Dudula. South Africa would not be infested by pirates that are trading openly, rendering piracy out of control. Operation Dudula achieved in three months what RISA could not do in a decade or two.”

Operation Dudula has denied engaging in vigilant action. Mbuli even declares that the group has support from the South African Police Services (SAPS) Commercial Crime Unit. Eugene Mthethwa, managing director of Melodi Entertainment, notes, “If there has been violence, it is because of people infiltrating our marches for their own agenda.”

Insiders say Operation Dudula has snubbed attempts to take part in drafting a proposal on piracy, which has been drawn up with the input of RISA, the Association of Independent Record Companies of South Africa (AIRCO) and several other organizations. The document is to be delivered to the arts and culture (DAC) minister Z. Pallo Jordan. It contains action plans for the country’s anti-piracy infrastructure ahead of the 2010 FIFA World Cup soccer tournament, which South Africa will host.

“We cannot prepare our assault on piracy alone and need the involvement and buy-in of government, especially the DAC and the Department of Trade and Industry,” says Russell Crawford, head of RISA’s anti-piracy committee.

South Africa is the economic powerhouse of the African continent. Its recorded music industry was ranked 16th by IFPI for the year 2005, generating a value of $150 million (trade) or $254 million (retail). Piracy, however, is still estimated in the 25%-50% bracket. The sale of pirated CDs—which at 40-50% and ($5.50-$7), costs about one-third the price of genuine product—is prevalent at outdoor markets and taxi ranks. For a territory that shifted 17.6 million legitimate CDs last year, IFPI calculates South Africa’s piracy level at up to 8.8 million CDs.

Crawford acknowledges the country’s general crime problems have hampered the war on piracy. “With the SAPS being stretched rather thinly, piracy is not seen as a priority crime.”

In spite of these challenges, Crawford is claiming some major victories. “As a whole in 2005, we had 18 guilty convictions and over a million different illegal music products seized or confiscated.”

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GLOBAL NEWSLINE

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<th>MTN FULLY OWNS MTV JAPAN</th>
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<td>MTVN Networks is taking 100% ownership of Tokyo-based MTV Japan, acquiring San Francisco-based private equity firm H&amp;G Asia Pacific’s 68.1% equity stake in the joint venture.</td>
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<td>Financial details were not disclosed for the deal, which was confirmed Aug. 29. It will take effect within 60 days of MTV’s announcement. Upon completion, MTVN says it will combine MTV Japan with Nickelodeon and digital-media brand Flux into “one cohesive business where the assets of each brand can be optimized across the entire operation.”</td>
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<td>President/CEO Yu Sasamoto will continue to head MTV Japan, reporting to Viacom International Japan executive VP and director of programming, MTV. MTV Japan was launched in the United Kingdom in 2001. —Steve McClure</td>
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<th>U.K. PUSHER FOR PIRACY CONTROL</th>
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<td>U.K. labels have called on the British government to encourage police authorities to prioritize intellectual-property crime and to give the trading-standard bodies responsible for piracy raids similar powers to police.</td>
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<td>Label lobby the BPI made a call in an Aug. 28 letter to the U.K. home affairs minister, claiming that the government should extend powers of its anti-counterfeit body. “This personal letter was presented to the minister,” BPI said. “The Department of Culture, Media and Sport is currently considering the proposal.”</td>
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<th>SPANISH GOV’T PROBES VALE</th>
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<td>The Spanish government’s competition tribunal (the TDU) is investigating the recent sale of Spain’s biggest indie label, Vale Music, to Universal Music Iberian Peninsula. The investigation has been triggered by the Economy Ministry’s antitrust unit after it was asked to examine any adverse effects on the Spanish music market of the Universal acquisition caused by the TDU.</td>
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<td>It is understood that the four major labels’ (Universal, Sony BMG, Warner and EMI) 75.5% share of Spain’s recorded-music market would climb to 91.5% if the Universal-Vale transaction is approved. The surprise sale of Vale to Universal, for an undisclosed price, was announced June 22 (Billboard, Aug. 8). A ruling is expected within two months. —Howell Llewellyn</td>
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<th>BRITISH RETAIN TASTE FOR PEPPER</th>
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<td>The British public has voted the Beatles’ legendary 1967 album “Sgt. Pepper’s Lonely Hearts Club Band” (Parlophone/EMI) as its favorite U.K. chart-topping album of all time. Results of the poll were broadcast Aug. 28 on national AC station BBC Radio 2, to celebrate the 50th anniversary of the U.K.’s album chart. The Beatles had four albums in the top 10, with “Revolver” (1966) at No. 6, “Abbey Road” (1969) at No. 8 and its eponymous 1968 set.”The White Album,” at No. 10. Michael Jackson’s “Thriller” ( Epic) was ranked No. 2, ahead of U2’s “The Joshua Tree” (Island), Fleetwood Mac’s “Rumours” ( Warner Bros.) and Pink Floyd’s “Wish You Were Here” ( Harvest) at Nos. 3, 4 and 5, respectively. Other titles in the top 10 were Simon &amp; Garfunkel’s “Bridge Over Troubled Water” (CBS) at No. 7 and Queen’s “A Night at the Opera” (EMI) at No. 9. More than 220,000 votes were collected online by Radio 2 and chart compiler the Official U.K. Charts Co. —Lars Brandle</td>
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<th>PPRS CHANNELS FUNDS FOR ACTS</th>
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<td>The PRS Foundation for New Music, a unit of British authors body the Performing Right Society, has launched British Music Abroad, a funding scheme to assist emerging U.K.-based talent penetrating international markets.</td>
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<td>The unspecified funding for travel and accommodation, which will enable acts to perform at showcases during global trade fairs, will come from nonprofit organization Arts Council England. The PRS Foundation will assess acts and manage the project, but applicants must contribute at least 10% of costs. Funding will be assessed on a case-by-case basis, depending on showcase event location and the number of people in each act. —Juliana Koranteng</td>
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GERMAN PUBLISHERS FRET OVER COURT CASE

Bankruptcy Bid Could See Ballooning Of Similar Claims

HAMBURG—The German music biz is sweating the outcome of a prominent songwriter's bankruptcy case that could hold serious repercussions for the music publishing community.

The case, involving German songwriter Uwe Fahrenkrog-Petersen, is drawing attention to the bankruptcy law of 1999—the Insolvency Code—which allows both companies and individuals to file for bankruptcy. Since the 1999 Code came into force, the Fahrenkrog-Petersen case is the first to make it to court.

Music copyrights are not exempt under German law, so the insolvency trustee—a lawyer or accountant appointed by the court through where the bankruptcy claim is filed—has the option to terminate all existing agreements. In a worst-case scenario for music publishers, the copyrights would revert to the insolvent songwriter and the trustee could sell the catalog to the highest bidder, using the money to satisfy the songwriter's creditors.

The claimant in the case is the bankruptcy trustee of Fahrenkrog-Petersen, who filed a lawsuit June 30, 2005, in the Hamburg Higher Regional Court (Landgericht) against EMI Music Publishing to confirm that the cancellation of contracts assigning publishing rights to EMI is valid. Fahrenkrog-Petersen penned nearly all the works of German female singer Nena, including the '80s global hit "99 Luftballons" and its English version, "99 Red Balloons," and filed for bankruptcy in March 2004.

EMI Music Publishing, which controls Fahrenkrog-Petersen's '80s back catalog of roughly 100 works, is fighting the suit, arguing that German bankruptcy law leaves a gap for the protection of music copyrights.

During the past 10 years, employment levels have only fluctuated within about 10 people—between 590 and 600, he says. "On top of that, we're continuously looking at ways to re-engineer the business to do it in the best way and keep those numbers. We really watch our costs like a hawk."

On the income side, BMI revenues grew to more than $16 million, an increase of 300,000 songwriters, composers and publishers. About 5% or less of the distribution flowed to overseas societies for their members.

"I am particularly pleased that our tradition of technology leadership and consistent attention to cost control have permitted us to deliver an ever-larger proportion of our licensing income to the songwriters, composers and copyright owners we represent," says Del Bryant, BMI president/CEO.

Operational expenses, as a percentage of revenues, decreased from 14.2% to 13.2%. This is due in part to maintaining a steady level of employees.

Bryant says that BMI has not needed to increase manpower by any great number to handle the volume of business or income increases.

During the past 10 years, BMI Total Revenue (Millions)

- New Media and Cable Markets Drive Revenue Growth

There has been "tremendous growth" in the cable market globally, Bryant says, which has led to new services and new deals for BMI-represented repertoire. Also contributing to the numbers are revenues from cable deals pending at the end of last year which were finalized, and deals that involved retroactive payments for performances in previous years.

General licensing income—from tens of thousands of bars and restaurants, retail and service establishments—increased 12% to more than $86.6 million. BMI has just processed more agreements than ever before, Bryant says, and now has more than 40,000 separate licenses for eating establishments.

"We've really gone after these areas with a very deliberate telemarketing approach, and we continue to grow that area," Bryant says. "It's safe to say that within the next couple years we'll cross a couple hundred million dollars in that area."

International revenues hit a new high at $204 million. Bryant says this is not simply an increase due to exchange rates, but an actual increase in income based on local currency.

BMI's motion picture and TV catalog also grew, with composers contributing music to 78% of all network prime-time TV shows and to 24 of the 25 top-grossing films released during the fiscal year.

BMI represents more than 100,000 composers and songwriters, including hit songs such as "10,000 Maniacs" and "7th Heaven." BMI represents more than
Don't mess with Texas. Defina Tschirhart is learning this lesson the hard way. After record labels sued her in San Antonio for unauthorized file sharing, Tschirhart wiped her computer hard drive clean and then deleted the software. Now a federal judge wants to make an example of her. She may be ordered to pay more than $1.5 million for just 45 songs.

"Defendant's conduct shows such blatant contempt for this court and a fundamental disregard for the judicial process that her behavior can only be adequately sanctioned with a default judgment," Judge Orlando Garcia wrote in his decision this month. "No lesser sanction will adequately punish this behavior and adequately deter its repetition in other cases."

The labels sued Tschirhart for copyright infringement and sent letters requesting inspection of her computer's hard drive. Last January, the district court signed an order granting the labels' motion to compel the inspection.

According to a written report by the labels' computer forensics expert, the inspection revealed that two disk-cleaning utility programs were used to permanently remove data from the hard drive—first after Tschirhart was served with the lawsuit and received the letters, then again the day after the court signed the order. Tschirhart's expert did not dispute the deletion, but instead argued that it was consistent with defragmentation of the hard drive (a customary way to increase a computer's performance). He suggested that this occurred automatically. The court noted that automatic programs are typically set up to run on daily, weekly or monthly schedules—"not every four days, four hours and 30 minutes."

Even though essentially wiped clean, the hard drive revealed the presence of the same user name that investigators had identified as using iMesh to offer music files for peer-to-peer distribution. The hard drive also showed that P2P programs iMesh and BearShare were once there, and Tschirhart's computer was used to download more than 200 sound recordings during a 10-month period in 2005. All the recordings were deleted before the inspection.

"By destroying the best evidence relating to the central issue in the case, defendant has inflicted the ultimate prejudice upon plaintiffs," Garcia wrote. The court granted the labels a default judgment, awarding damages, attorney's fees and costs. A source close to the case says that the labels may ask for minimum statutory damages for only 45 recordings when they file papers with the court in September. Even so, the minimum $33,750 per infringement would amount to more than $1.5 million.

ANOTHER BITE: For years, artists' lawyers have tried—unsuccessfully—to argue that a fiduciary relationship is created when an artist enters a recording agreement with a label. This would hold the companies to a higher standard of care than mere contractual parties—similar to an attorney-client or financial advisor-investor relationship—and put them at risk of punitive damages rather than merely actual damages for inaccurate accounting or other activities.

But a 1989 court decision made the Beatles' past relationship with Capitol Records/EMI an exception to the rule. In renewed litigation, the question is whether their relationship since that decision is still one of trust.

The first New York state court litigation filed by Apple Corps and the Beatles against Capitol/EMI over unpaid royalties resulted in a 1989 settlement and new royalty agreement. In that case, an appellate court found a fiduciary relationship between the parties. It held that "from such a long enduring relationship dating back to 1962" was born a special relationship of trust and confidence, one which existed independent of the contractual duties . . . ."

In a suit filed Dec. 15, 2005, Apple and the Beatles (or their representatives) again allege breach of fiduciary duties and other claims. They argue that EMI/Capital "has become so integrated in the Beatles' careers that they do not share a conventional business relationship."

The labels argue that despite the relationship of trust and confidence they may have had 25 years ago, "distrust and contention has permeated their relationship since the last lawsuit."

A New York Supreme Court judge on Aug. 21 denied the labels' motion to dismiss the claim. The court held that it could not decide now whether there was a continuing fiduciary relationship.

"Whether or not the level of contentiousness and distrust was so great as to destroy the fiduciary relationship the parties had is an issue that must await development of the factual record," the court wrote in its decision. "Further, while ordinarily record companies owe no fiduciary duties to recording artists, the law recognizes circumstances where the parties' relationship elevates an arms-length transaction to a fiduciary relationship."

Paul Licalsi, a partner with Sonnenschein Nath & Rosenthal, is lead counsel for Apple and the Beatles. Mayer Brown Rowe & Maw represent the labels.

...
Dave “Doc” Wynter

Radio veteran sees opportunities in Hispanic-targeted radio and the chance to cull future talent from unorthodox places.

The future of black air personalities has become a hot topic recently. What do you think of the influx of comedians-turned-jocks?

I don’t buy the notion that a person has to be born in a radio station with Mom’s umbilical cord cut on the board. If someone comes up through the comedic circuit and decides he wants to go into radio or come up from another circuit, he becomes a radio person.

When people mention Steve Harvey, he’s a radio person and he’s a damn good radio jock. He just happens to also be a comedian. So I believe that things have changed with regards to where we’ll be finding these people. If a person’s going to be funny, chances are he probably would have had some experience onstage doing comedy. So it’s just another tool in their arsenal. I don’t think you should hold that against some people because they didn’t “come from radio.”

Where are we going to find the next Steve Harvey or Doug Banks?

I think they’re out there, but I don’t think that they’re necessarily working on a radio station right now. Depending on where you come from, that may not be a good thing. Some of the better talent that I’ve found weren’t on the radio at the time I met them.

Tell us about a specific talent that you found in an unorthodox way.

T-roy, who does aftersnoons for us at WJCT in Jacksonville [Fla.], was actually the winner of a radio contest back in the ‘90s. I was the program director at the time and I happened to go on the trip, and it was either kill him or hire him because he was just that much of a nuisance. He was that outspoken, and he was that funny. Just came up to him and said, “Hey man, you ever thought about going into radio?” And he said no. So I gave him a part-time job, and now he’s one of the biggest personalities in Jacksonville and one of the most highly sought-after personalities in Clear Channel.

Since you are saying that radio’s next crop of stars probably are not working in radio yet, how do we get people excited about radio again?

These days people’s ambitions are such that if you’re 18 years old and you go to college and come out at 22, you’re not thinking about doing overnight on the radio station for $15,000. You have loftier ambitions, and I think part of that comes from the fact that we’ve got more people going to college and getting an education. That’s not to say that they don’t have any interest in radio.

I think you find talented people and you tell them, “If you want to make this investment, given the talent that I see in you, I think there’s an opportunity for you to make a lot of money in this business.”

I was a computer programmer who was bitten by the radio bug, and I thought I could be really good at it. Chuck Atkinson, who was my boss at one point, said, “Hey, I think you’re going to make a lot of money in this business someday.”

I had pretty strong ambitions because I had a degree and I had a job, and I had to tell my parents one day, “I’m leaving to go play records on the radio.” As you might imagine, my Jamaican parents weren’t too excited about that. Obviously since then, they’ve changed their opinion.

When dealing with your program directors today, what takes up the bulk of your time?

I spend a lot of time grooming program directors to be better managers. The job has changed quite a bit. They have to write letters and be able to properly conjugate the verb “to be.” It’s a side of the business they might not be trained for, but it’s the way the job is going. Time management is probably the biggest issue for everyone because there’s so much to do. You’ve got to manage up and manage down. I encourage programmers who are looking to grow their career to prepare themselves . . . Do you realize that, for most of the people you copied into the e-mail, it might be their first impression of you?

Much has been made over radio formats being categorized as rhythmic or urban. What’s the big fuss?

This whole notion of urban versus crossover is derived from the notion that if you’re listed as a crossover, you’re not subjected to what urban dictates. And by virtue of that, you appeal to a broader audience, resulting in greater sales opportunities for you than for someone who is targeting only the African-American audience. But there’s a trickle-down effect as well, where African-Americans are not given the chance to program these stations because they are designated as “specialists” who can only program stations that are targeted to African-Americans.

If you can program a station where 99% of the station is programmed for African-Americans but directed at the general audience . . . you can program a station that’s targeted solely to a black audience.

At the end of the day, the listeners are coming to that radio station for the music and the lifestyle it offers. Who better to convey that than someone who lives the life?

A lot of radio people say the market is slowing down, but where do you see the industry’s growth?

Hispanic radio is growing by leaps and bounds, and there are a lot of opportunities in Hispanic-targeted radio. Black talk is burgeoning. African-Americans are interested in getting information on the radio as well. There is a lot of passion in gospel. With the success of “The Steve Harvey Morning Show,” another option in morning drive and urban adult radio, you’re going to begin to see more people give urban talk a chance as well.

Has urban radio done a poor job of appealing to the Hispanic demographic?

If you’re on the radio in New York or Los Angeles and you’re strictly targeting African-Americans, that’s a mistake. You cannot ignore the Hispanics in urban radio anymore. I won’t name names, but I think several people made mistakes in some of those markets like Los Angeles and New York. When you look at the ethnic makeup of those radio stations and they’re 80% or 90% black, they aren’t targeting or interested in the Hispanic perspective, and their ratings demonstrate that.

How has (New York State Attorney General) Elliot Spitzer impacted the lives of you and your programming team?

It’s a bit much because you can always argue that we need to behave responsibly like any other industry. But people’s lives have been ruined over something that I don’t think warranted that kind of scrutiny. We have to fill out a lot a paperwork, along with blood and urine samples, just to give away a few CDs and concert tickets. So, it’s kind of taken the fun out of it.

2000: Director of urban programming at Clear Channel and PD of WSOL and WIBJ, both in Jacksonville, Fla.
2003: Named VP of urban programming at Clear Channel.
2006: Promoted to senior VP of urban programming at Clear Channel.
Running Start

OK Go Jogs Some Serious Digital Sales On Back Of Web Buzz  BY BRIAN GARRITY

IF THERE IS ONE thing Capitol Records’ alt-rockers OK Go have established it’s this: They know how to create a sensation on the Internet. But convincing fans to actually buy their music is proving an altogether trickier task.

The band released a low-budget video for the single “Here It Goes Again” on YouTube July 31, and, for the second time in 12 months, became a prime example of how fast word-of-mouth about an act can spread in the age of viral video.

The clip is a novelty piece that features the group performing a choreographed routine involving eight treadmills. It attracted more than 3 million views on youtube.com in the first two weeks following its debut on the site, and more than 4.5 million times to date. Since then the band has been all over mainstream media and appeared at the MTV Video Music Awards Aug. 31, performing the routine.

But with all the buzz in place, next comes the hard part—transforming an online “hit” into actual sales.

OK Go can attest firsthand that creating a lightning strike of massive Internet popularity does not automatically result in increased digital track and CD business. A year ago the band sparked a similar sensation with the video for the song “A Million Ways”—a clip that has been viewed more than 9 million times worldwide in the last year. What follows is a chronicle of how one band scored on the Internet, then learned how to respond.

While on tour in Toronto with the Kaiser Chiefs, the members of OK Go—lead singer/guitarist Damian Kulash, bassist Tim Nordwind, drummer Dan Konopka and guitar/keyboard player Andy Ross—gave a video copy of a dance routine for the song “A Million Ways” from their new album to a fan. They had teamed with Kulash’s sister Trish Sie, a former professional ballroom dancer, to choreograph the number and intended to perform the dance at the end of live shows. In mid-May, the band had filmed one of the rehearsal sessions in the backyard of Kulash’s Los Angeles home.

The band performs “A Million Ways” on “The Tonight Show With Jay Leno,” kicking off a media blitz in connection with the album release in which they next do the song Sept. 9 on “Mad TV.” But despite the surging viewership for “A Million Ways,” the video is never formally submitted to MTV or VH1. “We never got a giant push from them to play it. There was just all this hoopla around the Internet activity,” says Rick Krim, executive VP of music and talent for VH1. “Between YouTube numbers and MySpace numbers, we get so many giant numbers thrown at us these days sometimes it is hard to know what’s even good anymore. The bar keeps getting raised.” Opening week sales for “Oh No” total 7,000, and the band tops the Billboard Heatseekers Chart the week of Sept. 4; digital track sales for “A Million Ways” total 1,000 downloads. But sales of the album and the track quickly fall off. Meanwhile, “Do What You Want” produces little traction at radio, and the accompanying video is not picked up by the music video channels.

With online views now in the multimillions, the video for “A Million Ways” is made available on iTunes almost a year after it first appeared online. A source familiar with the situation says timing of the iTunes video store and soft sales of the track slowed the urgency to get the video posted.

Panic! At the Disco’s latest tour kicks off with OK Go in the opening slot. In early June, Capitol also releases the song “Invincible” to alternative radio; OK Go makes a video to accompany the track. Meanwhile, tensions are rising between the band and the label over the “Here It Goes Again” video. Capitol, in an attempt to increase awareness for OK Go, leaks “Here It Goes Again” to a handful of viral-video sites including MySpace and stupidvideos.com. The band—still hoping to use “Here It Goes Again” as a single—immediately demands that Capitol pull it. Kitman doesn’t want to release the video online until radio, retail and MTV are lined up. “People for a while have been talking a good game about the Internet and their readiness to deal with the new technology, but the reality is they were slow to catch up. It’s hard to figure out how to harness it,” he says. “The lesson that we’ve learned is when you see something catching on you need to bring some conventional artillery out and do the things you do when you have a radio hit.”

At the end of June, the band licenses the song and video for “Do What You Want” to JCPenney for use in a commercial.
Only a couple weeks after a copy of the “A Million Ways” rehearsal footage is uploaded to a then-little-known YouTube, OK Go film a video for the song “Do What You Want,” the first single from its forthcoming album. Viral sharing of the “A Million Ways” video begins to grow, but Capitol releases a digital “Do What You Want” EP June 24. Meanwhile, the “A Million Ways” clip surfaces on iFilm, the Web’s most popular viral-video site at the time. The band, noting the video’s popularity, submits the clip to its label Capitol Records.

By the end of November, the video has been streamed more than 3 million times. With “Do What You Want” going nowhere, Capitol finally releases “A Million Ways” to radio. “We tend to forget that six months ago it wasn’t so obvious that YouTube was a phenomenon,” acknowledges Jamie Kitman, OK Go’s manager and president of the Homelbow Group U.S.A. in Nyack, N.Y. Supporters of the song include WFNX Boston; WEQX Albany, N.Y.; and WWCD Columbus, Ohio. Fan tributes to the video start surfacing on YouTube and other viral-video sites from as far as away as Vietnam. But there’s a growing frustration that all the enthusiasm for the video has not resulted in meaningful sales for either the album or the single—even in markets like Boston where the song is getting spins. “We kept saying: ‘All signs point to the hit;’ “Kitman says. “But there were questions: Do people love the song, or do they really just love the video? Do they even know it’s a band? We never really knew.” By December, sales of “Oh No” total about 1,000 units per week while download sales of the single total less than 1,000 per week. Neither the single nor the video are reacting at radio or on video channels on a wide-scale basis either.

In a key turning point, VH1 adds the “Here It Goes Again” video to its top rotation tier. “We had a narrative that we thought made this second video a big deal,” Kitman says. “We had the biggest Internet video hit, now comes the follow-up.” Cadereyda and Krim commit to play the video more than 50 times per week by the week of Sept. 4–50% more than the next-highest-played video. Capitol responds by committing to ship an additional 100,000 units to retail. At the same time, exposure from the JCPenney ad causes an uptick in the band’s SoundScan numbers. Sales of “Oh No” increase more than 50% between the first and last week of July. Meanwhile, OK Go has run a series of YouTube initiatives in recent months to retain a connection with fans of the video.

On July 31, the video for “Here It Goes Again” is formally submitted to VH1. Coinciding with its submission, “Here It Goes Again” is also posted to YouTube and Google Video, among other sites.

The band launches a Web site dedicated to the video and song called a1000000ways.com (now defunct), after including a link to the “A Million Ways” video on its Web site earlier in the month. Meanwhile, Web popularity of the clip continues to grow. The video is added to Fuse’s “Oven Fresh” initiative Aug. 19, Yahoo Music’s “Dig It or Dis It” program Aug. 22 and the VH1 Web site Aug. 26. The week of Aug. 30, when Capitol releases “Oh No” and the band is featured in an NPR story about the video, “A Million Ways” ranks No. 3 on iFilm. Since its debut in June, the video has generated more than 500,000 views across the Web.

After OK Go distributes an official link to the “A Million Ways” video to its online street team and various music blogs, the influential blog Music for Robots posts the clip. Around the same time, the clip starts popping up on LiveJournal blogs and MySpace pages. On June 28, Capitol goes for adds for “Do What You Want” at radio.

Following an Entertainment Weekly plug for the video in the “Must List” of its July 15 issue, the band, emboldened by the viral success of “A Million Ways,” decides to make another low-budget choreographed video with Sie—one that will outdo the first clip. So while on a stopover in Orlando, Fla., OK Go films a video for the song “Here It Goes Again,” another track from the forthcoming “Oh No.” The clip features the band performing a synchronized dance routine on eight treadmills. The band opts to hold on to the clip for release at a later date.

The band performs on “Jimmy Kimmel Live!” then on DirecTV’s CDUSA the next day, but frustration mounts as U.S. sales remain soft. After touring on its own for the last year, OK Go lands an opening slot on the Motion City Soundtrack tour. The single for “A Million Ways” is released Feb. 12 in the United Kingdom, but the track stalls on the charts at No. 43. “Oh No” is released Feb. 27 in Britain.

The band meets with VH1 GM Tom Cadereyda to screen the “Here It Goes Again” video, thinking there still might yet be hope for the clip and the song. The radio push on “Oh Lately It’s So Quiet” having stalled, Kitman lobbies Capitol for a new single to work to alternative radio.

COINCIDING WITH ITS SUBMISSION, “HERE IT GOES AGAIN” IS ALSO POSTED TO YOUTUBE AND GOOGLE VIDEO, AMONG OTHER SITES.
Ludacris TRACK
consistent phase where "Runaway Love." Featuring Mary J. Blige, the song addresses the sometimes overwhelming life pressures that many kids endure, be it from peers or their family environment.

Other collaborators on the album include R. Kelly, Field Mob and Young Jeezy. Ludacris experiments musically as well, dabbling in pop and rock elements and an organ-driven southern blues feel. The rapper originally chose the title "Release Therapy" because his five-album deal with Def Jam was up and he had the option of leaving. But ironically, as he notes, "It was also time for me to release as well. I’m really getting a lot of stuff off my chest (on this album); something my career has been leading up to. You get to a phase where you want to try new things."

Staying fresh and relevant while evolving in a genre not known for longevity is tricky. But taking that gamble is something Ludacris’ co-manager, Chaka Zulu, has championed.

“I pushed for this direction,” recalls Zulu, who first met the rapper when both worked at Atlanta radio station WHHT in the mid-‘90s. “People will pass over you if you don’t make certain statements. I wanted him to put people on notice—to slap a few people on the wrist, get in their faces and open up. Now is the right time.”

Island Def Jam chairman Antonio “L.A.” Reid says Ludacris is taking a worthwhile risk with “Release Therapy.” "It’s important that he grow and change," Reid says. "It’s funny. When an artist takes a chance and it works, people say it’s a wonderful thing. If it doesn’t, people say back to what you did. But you have to take the chance.”

“Ludacris is probably one of the most consistent rappers in the game,” adds his co-manager and Zulu’s older brother Jeff Dixon. “Yet people underestimate him. That’s because he doesn’t let too many people into his world.”

He is now. It’s definitely a more open Ludacris who is crisscrossing the country before “Release Therapy” arrives in stores. As the centerpiece of a news/concert special currently airing on BET Entertainment, he not only talks about the album but also about his role as dad to a 5-year-old daughter. Ludacris will also go up close and personal on both BET ("Blueprint" and MTV ("Diary," "TRL" and "Life and Rhymes").

The "Release Therapy" marketing campaign was designed with Ludacris’ more mature tone in mind, says Phyllana Williams, senior VP of marketing for the Island Def Jam Music Group. “There’s still the Ludacris that fans love, but now there’s a side of him we’ve never heard before. Our marketing plan reflects that. He is doing an amazing amount of promotion because he’s so committed to this album.”

The night before this Billboard interview, he hosted an album listening party at Los Angeles hot spot Social Hollywood, one of several such events being staged in New York, Chicago, and other major markets. The "Release Therapy Coast-To-Coast" marketing campaign formally kicked off with a "Money Maker" performance Aug. 31 on the MTV Video Music Awards. Also on tap are appearances on the Jimmy Kimmel and Ellen DeGeneres talk shows, plus a regional consumer campaign featuring a Sound Cover story.

Rounding out the promo tour is a string of radio station whistlestops; major retail in-store displays in New York and Los Angeles; a tie-in with Circular Wireless for an Aug. 30 concert at New York’s Times Square’s Roseland Ballroom; a 10-city A&R-sponsored concert tour and a special Labor Day weekend junket in Atlanta that will include radio and club visits, its appearance, a basketball tournament and a charity event.

Such a grind may seem more in keeping with a developing act. However, nothing can be taken for granted these days. Ludacris believes it’s a battle; he, along with his colleagues on the album include Radio, Shaggy2Dope (of The World Party), and popular hip-hop stars Chris Brown, Usher and R&B singer Dr. Dre who has sold less than 50,000 copies of his first LP. relations.

Carl Mello, senior buyer for the Newbury Comics chain, says a robust first week is all but guaranteed. What happens after that will “depend on whether the single crosses over. It could go either way; I don’t know if the moves help or hurt.”

After six weeks on the Hot R&B/Hip-Hop Songs chart, “Money Maker” stands at No. 13. The song debuted on the Hot 100 three weeks ago at No. 96 and held the No. 61 position this prior. Prior to “Money Maker” going to radio in mid-July, listeners were given a chance to sample Ludacris’ new serious side through a two album tracks streamed on the Internet. "Hit It Like It Is" and "War With God." When asked why the first couple of singles are more in the vein of what Ludacris is known for, co-manager Zulu notes there are plans to also release some more serious tracks soon.

“We have so many songs and Ludacris has so much to say that we are going to leak more music," he says. “And fans will get the full spectrum of the album.”

Violet Brown, urban music buyer for Trans World, contends Ludacris’ acting success opens more doors for publicity and thus more opportunities to talk about the album. “This album will carry through the holiday season and be one of the bigger titles this year,” she predicts. “He’s putting as much into the music as he always has. It’s hasn’t gone downhill because of his acting.”

Over the years, rappers-turned-actors have encountered various ups and downs with their music careers. In some cases, their acting success has eclipsed their rap personas (Will Smith). In others, an argument could be made that film work helped their recording careers (LL Cool J). The critical and popular applaud that Ludacris has garnered through roles in "Crash," "Hustle & Flow" and TV’s "Law & Order: Special Victims Unit" aside, it will be interesting to watch how fans will react to his more serious turn on "Release Therapy."

Tim Wilson, owner of Minneapolis-based retail outlet Urban Lights Music, believes Ludacris’ evolution will be more beneficial in the long run. “On the one hand," Wilson says, “he will probably turn off some of his current fans based on his more mature approach. On the other, he will also gain new fans based on his movie appearances and new direction. Evolution and longevity are the key words here. People have to understand that artists have to grow and the window for growth is small as far as other opportunities rap may present.”

Ludacris has parlayed his success within and outside music into such opportunities as a Saturday evening show on XM Satellite Radio ("Disturbing Tha Peace Presents Ludacris’ Open Mic") and his own CP Time Clothing line for men and women. Not to mention his role as pitchman for Pontiac’s new Solstice roadster, sales of which are up since he signed on, according to Vigilante Entertainment, who created the campaign.

Between the side ventures and the music, Ludacris makes time for philanthropic endeavors. His Ludacris Foundation recently staged its first back to school event, providing health screenings, haircuts, shoes and school supplies for more than 200 inner-city kids in Atlanta. He is also fielding various film scripts and confirmed for a return engagement on "Law & Order: SVU."

Ludacris renewed his Def Jam contract last year but declines to disclose the length of the deal. Still, as he finishes his lunch and gets ready to head down the hall to Billboard’s neighbor, R&B/hip-hop station KD4X, he declares he has a lot more music “inside of me so I’m going to continue. The beautiful thing is I have no idea where rap/hip-hop is going. It’s forever changing, and I’ll be changing along with it.”

Additional reporting by David Greenwald.

DTM ACTS STRETCH OUT

Intent on Disturbing Tha Peace, principals Ludacris, Chaka Zulu and Jeff Dixon established the Atlanta-based production company in 1998. DTP has been making noise since.

After flagship artist Ludacris signed with Def Jam South, DTP placed several other acts on major labels—notably former DTP posse member Chiingy, who scored a top 5 crossover hit with “Right Thru” through Capitol. Renewing its joint venture with Def Jam last year, DTP has since successfully segued into R&B (Bobby Valentino) and had a top 10 R&B/hip-hop album (“Block Music”) by female rapper Shawna. The longtime DTP member (she appeared on Ludacris’ “What’s Your Fantasy?”) is the daughter of blues legend Buddy Guy. And southern soundies Field Mob (DTP/Geffen) claimed a top 10 crossover single, “So What.”

In keeping with its motto, “We are just getting started,” DTP is churning up nearly a half-dozen releases between now and 2007.

Bobby Valentino: The suave crooner attracted a cache of female fans with the hit “Slow Down” from his DTP debut “Give Me a Chance.” Sophomore set “Special Occasion” (Def Jam) lands in stores Nov. 7.

Shareef, a soulful with powerful pipes, this female R&B singer is already making moves on the Hot R&B/hip-hop Songs chart.

Ludacris rehearses for this year’s MTV Video Music Awards.

www.americanradiohistory.com
ATL & BEYOND

What's Up At The Billboard R&B/Hip-Hop Conference & Awards
ON THE AIR

How The Country’s Hottest Radio Stations Stay On Top

During the last decade, traditional radio has watched its fortunes rise and fall as technological forces like the Internet, the iPod and satellite radio steadily nip at its heels. But terrestrial stations don’t plan to throw down the gauntlet anytime soon. When Billboard’s seventh annual R&B/Hip-Hop Conference rolls into Atlanta Sept. 6-8, the event will salute key programmers and stations across the country that personify the passion, energy and creativity that have long been the hallmarks governing memorable and ratings-earning radio.

The winners of Billboard’s inaugural Urban Radio Awards ceremony won’t be announced until the evening of Sept. 7 at the Renaissance Waverly Hotel, but in the meantime, Billboard has compiled a list of the top PDs and executives from various markets who represent some of the brightest and strategically keen minds in the business.

AJ APPLEBERRY, WYLD
New Orleans

While much of New Orleans struggled to recover from Hurricane Katrina. Clear Channel stations WQUE and WYLD never lost dominance in their market, ranking Nos. 1 and 3, respectively. In the past year, neither station dropped below an 11 share, and WQUE remains the top-rated R&B/hip-hop outlet in New Orleans. This success has a lot to do with the guidance of PDs AJ Appleberry (WYLD) and Angela Watson (WQUE).

In the aftermath of the storm, both were among those who rallied to form the United Radio Broadcasters of New Orleans, a radio conglomerate that aims to keep the city informed of emergency information and important news. “People turn to us for all kinds of post-Katrina news,” Appleberry says. “We try to keep them informed of events that have anything to do with recovery after the storm, including insurance, seminars and workshops.”

WYLD also airs the public affairs program “Sunday Journal,” which Appleberry says is the sole African-American talk show in the market.

ANGELA WATSON, WYLD

“WYLD has always been a station that not only serves its listeners, but also those in the community,” Watson says. “With the station’s rise in the years following Hurricane Katrina, we continue to play a crucial role in helping the city heal.”

“And because of that,” Appleberry adds, “WYLD has continued to be a leader in the New Orleans market.”

TERRI AVERY, WPEG
Charlotte, N.C.

As the PD of CBS Radio R&B/hip-hop station WPEG, Terri Avery helped the station climb to No. 1 in the Charlotte, N.C., market.

Beginning her career at WWRL in New York, Avery has worked in various markets from Dallas to Columbus, Ohio, handling everything except sales along the way. She credits such mentors as Radio One’s Cathy Hughes, the late Michael Spears of Dallas’ KKDA and the late Sonny Taylor of New York’s WWRL as helping her achieve her career goals.

“Avery is also the PD for adult R&B station WBAV, helping bring it into the top five for the market,” Billboard’s awards ceremony will honor Avery for her work.

“While the station has been successful, I think it’s important to stay focused on the future,” Avery says. “We have to remember that we are still just scratching the surface of what’s possible.”

KATHY BROWN, WMMJ
STEVE HEGWOOD, WKYS
Washington, D.C.

Owned by Radio One, WMMJ has seen a rise in its ratings with Kathy Brown at the helm. As OM/PD, Brown has worked tirelessly to boost the adult R&B station in the market.

A 20-year veteran, Brown began at the small station WLNR/WJPC just outside Chicago as a part-time jock and worked her way up.

“One of the best tips for any aspiring programmer is to know what your programming style is and don’t be afraid to try things,” Brown says. “I always ask my staff, ‘Are you a big fish in a small pond or small fish in a big pond?’ I like to think of myself as a shark in the pond, so it doesn’t matter if I’m big or small.”

Meanwhile, Steve Hegwood is returning as PD of WKYS, where he left in 2000 and moved to Los Angeles. He may also soon oversee several other stations for Radio One.

KEN JOHNSON, CUMULUS BROADCASTING

Atlanta-based Cumulus Broadcasting is the second largest radio broadcasting company in the United States with more than 300 stations in midsize markets. Ken Johnson, VP of urban programming, oversees roughly 30 of those stations, including Mobile, Ala.’s WBLX and Wilmington, N.C.’s WMNX.

Johnson calls himself “the keeper of the strategy. I let the programmers program. It’s a matter of me not getting too deep into any particular area unless I need to.”

“As for the driving force behind Cumulus’ success, Johnson attributes it to one simple thing—attention to detail.”

“We make sure that down to the last detail we do what needs to be done to make these [station] brands viable, interesting and relevant to what’s going on in the marketplace,” he says, adding that terrestrial radio still has a lot of untapped potential. “It’s a matter of not only being able to stay relevant but also staying aware of where the industry is and being able to adapt.”

continued on >>p30
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BRYAN-MICHAEL COX
NOMINEE
TOP PRODUCER &
TOP R&B / HIP-HOP SONG
"Be Without You" - Mary J. Blige

BOW WOW
NOMINEE
HOT RAP TRACKS
"Like You" - Bow Wow feat. Ciara

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KIM JOHNSON, WZAK AND WENZ
Cleveland
In the last four rating periods, WZAK jumped to become top five in the 12-plus demographic with the help of OM/PD Kim Johnson. The Radio One station is No. 6 in its market with a 5.6 rating and syndicates “The Tom Joyner Morning Show.”
Billed as Cleveland’s “R&B Leader,” WZAK is the only station in its market that offers contemporary R&B as well as classic soul.
“My professional philosophy is to lead by example,” Johnson says. “When it comes to holidays, I work them just like my jocks do because I’m also an on-air personality and jock, too. I try to make sure that the radio station is well connected to the community by being at all the events—from the opening of a new school to a community festival, we want to be there and be a part of it. Having great music, great contests and staying in the forefront of the community sets us apart.”

ELROY SMITH, WGCI
Chicago
Although this Clear Channel station is No. 2 in its market, with a 4.8 rating in the 12-plus demographic (behind Tribune news/talk WGN), WGCI previously held the top spot for more than a year.
WGCI PD Elroy Smith notes the importance of ratings, he says there are more intangible measures of success in radio and stresses the need for public interaction.
“You’ve got to dominate with regard to not only attracting listeners, but keeping them,” he says. “The other element is to make sure the employees are happy because you will hear that being transmitted among the listeners. We also try to touch the community because anybody can play Mariah Carey or Jay-Z, but what is important is what happens in between those hits.”

HELEN LITTLE, WWPR
NEW YORK
After leaving behind a career as a label executive, Helen Little jumped into radio with both feet.
She recently moved from Philadelphia’s R&B/hip-hop station WPHT to become PD of New York’s WWPR, joining the ranks of Clear Channel’s other black female PDs. Little is carrying on the competitive nature that previous PD Nate Bell left behind by not sharing any trade secrets about WWPR’s longstanding battle with Emmis’ hip-hop WQHT for top station in radio’s No. 1 market.
“Operating from a place of integrity is important to me,” Little says. “Reputation is vital. In addition, people are an even more important factor in regard to how I work. Dealing with people openly in a direct manner and with respect creates situations of trust and mutual respect. It also helps build long-lasting relationships because they know what to expect from me.”

AL PAYNE, WKJS
Richmond, Va.
Currently tied for No. 2 in its market, with a rating of 8.6 in the 12-plus demographic, Radio One’s WKJS is continually battling for the top spot with Clear Channel-owned AC WTVR and Cox-owned country WKHK.
PD Al Payne says the key to staying relevant is to remain active inside and outside the station doors. “A lot of the songs are the same nationwide so we try to make sure our so-called ‘stationality’ is a mirror image of the community we’re serving,” he says.
With syndicated shows, including Tom Joyner in the morning, “we try to use their voices to talk about local events,” Payne says. “Only 40% of our job is what we do behind the mic; the other 60% is what we do in the streets.”

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DAVID “DOC” WYNTER, CLEAR CHANNEL
As the VP of urban programming and supervisor of numerous urban stations across the country, 19-year radio veteran Doc Wynter is one of Clear Channel’s most important assets.
In addition to presiding over two stations in his home market of Jacksonvillle, Fl., the New York native also administers more than 70 stations. Jacksonville’s WJXT and WSOLO are No. 2 (6.9 rating) and No. 4 (6.5) in the market, respectively. Wynter also hosts the No. 1-rated show “The Quiet Storm” in St. Louis.
Wynter acknowledges that radio is a career you have to have in your blood to pursue over the long term. “Radio can be daunting and intimidating,” he says, “and you have to be really hungry to want to do this.”

SKIP CHEATHAM, KKDA DALLAS
Owned by Service Broadcasting (which also owns adult R&B sister KRB), Dallas’ KKDA, better known as R&B/hip-hop K104, carries the distinction of being one of the only independent urban stations in the country that’s consistently No. 1 in its market. Much of that, according to industry observers, is due to the talents of veteran PD Skip Cheatham.
With the station for more than 10 years, Cheatham has retained such key personalities as its talented morning show team Skip Murphy & Co., while staying in tune with R&B/hip-hop radio’s changing landscape. As a result, KKDA became one of the first heritage stations able to evolve with the changing scene instead of simply resting on its historical laurels.
In addition to programming K104, Cheatham also holds down an afternoon on-air shift and is involved in such outside activities as hosting his own local TV show.

EXCLUSIVE INTERVIEW:
Kim Johnson, WZAK and WENZ
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Reporting by Gail Mitchell in Los Angeles and Hillary Crosby, Raphael George and Clover Hope in New York.
Jermaine Dupri personifies the term music man. He is a producer, songwriter, artist, label executive and entrepreneur. With more than 10 years in the music game, Dupri remains an influential tastemaker whose work continues to raise the bar in R&B/hip-hop and pop. For that reason, as well as his work outside the studio, Dupri will receive Billboard's first annual Otis Redding Excellence Award for outstanding achievement in music, culture and business. Launched to coincide with the 40th anniversary of the legendary singer's death, the award will be presented to Dupri on Sept. 8 at the Billboard R&B/Hip-Hop Awards show. The event—in which Dupri is also a finalist in the top songwriter and top producer categories—will cap the seventh annual R&B/Hi-Hop Conference being held Sept. 6-8 at Atlanta's Renaissance Waverly Hotel.

In addition to being an accomplished songwriter, Redding was a commanding singer whose recordings—most notably "(Sittin' On) the Dock of the Bay"—are still played and covered by other artists today. But Redding didn't limit himself to those two roles. He was also a businessman and music publisher, serving as president of his own successful publishing firm, Redwal Music Co.

Dupri's creative drive and passion for his craft mirror that of Redding. His behind-the-board skills have laid the foundation for a string of hits by an industry who's who: Mariah Carey, Usher, TLC, Anthony Hamilton and Bow Wow. His credits sheet counts 17 No. 1 R&B/Hip-Hop singles. Plus, for four straight weeks in 2005—between Aug. 27 and Sept. 17—Dupri logged four singles in the top 10 of the R&B/Hip-Hop chart with songs by Carey and Bow Wow. He also counted four songs in the top 10 of the Hot 100 then—last accomplished by Irving Gotti the week of April 6, 2002.

And the list just keeps growing. Dupri has since checked off another top 10 R&B hit with Janet Jackson & Nelly's "Call on Me," the first single from Jackson's hotly anticipated new Virgin album "20 Y.O." due Sept. 26. Plus, he also had recent R&B/Hip-Hop chart success with Jackson's labelmates Dem Franchise Boyz ("I Think They Like Me"), Chingy ("Pullin' Me Back" featuring Tyrese) and Monica ("Everytime Tha Beat Drop" featuring Dem Franchise Boyz), and album track collaborations with a diverse array of artists ranging from LeToya to Lionel Richie. It comes as no surprise then that the Grammy-winning Dupri was named songwriter of the year in June at the 19th annual ASCAP Rhythm & Soul Music Awards (his fifth such award), sharing the honor this time with 50 Cent.

"I don't know if people really understand how prolific he is," Carey said of Dupri (Billboard, Nov. 5, 2005). "J.D. is one of the few examples of the modern-day producer with staying power."

Added Bow Wow of his mentor: "J.D. is a great songwriter and producer. His energy and creativity are unlike any other. He really gets to know the artists that he works with, and that's why his songs fit so perfectly."

When he's not wearing his songwriter/producer hat, Dupri juggles dual executive roles as president of Virgin Records' urban division—home to such acts as Dem Franchise Boyz, John Jun Austin, Beanie Man and OutKast member Big Boi's Purple Ribbon roster—as well as chief executive of So So Def Recordings, responsible for bringing such talents as Anthony Hamilton, Bone Crusher and J. Kwon to the national forefront.

Dupri comes by his love of music naturally. His dad, Michael Mauldin, is a former Columbia Records veteran who currently manages and promotes R&B/hip-hop artists from his Atlanta base and helped Dupri with some of his early acts, including teen rap duo Kris Kross. After launching So So Def's affiliation with Columbia Records in 1992, Dupri introduced such acts as male group Jagged Edge and female quartet Xscape. In 2003, Dupri found himself at Arista Records as one of the label's key black music executives.

Recalls former Arista president/CEO Antonio "L.A." Reid, "We were very much a pop label at the time. He came in with the intention of building the urban scene. He became a magnet for talent."

Outside his studio activities, Dupri helms several business offshoots that have promoted and managed talents (the Scream Trust, Arrested Development). There's also his hour-long Saturday evening radio show, "So So Def Radio," which is devoted to playing new music from unsigned artists. The show airs on Infinity Broadcasting's R&B/Hip-hop outlet WVUE in Atlanta.

Rather than rest on his formidable laurels, however, Dupri keeps pushing on. As he told Billboard late last year, "I can't even think about slowing down. When I get to the point where at least 80% of the songs on the top 10 are mine, that's when I'm going to stop. Until then, I'm going to keep going."
WEDNESDAY, SEPT. 6

1:00pm–5:00pm
REGISTRATION

CONFERENCE ATTENDEES RECEIVE FREE ADMISSION TO REMIX HOTEL

1:00pm–8:00pm daily
Remix magazine's traveling music production seminar consists of workshops for studio pros and bedroom beatmakers. Registration for demos (use Apple's LogicPro7 and Digidesign's Pro Tools LE with new virtual instruments and plug-ins) are get the dirty on PR production, mix-tapes, and marketing from Public Enemy co-founder Hank Shocklee's Inframotion Q&A.

2:00pm–3:00pm
CHANNELING THE DIGITAL WORLD
Experts provide updates on the latest technological advances affecting the industry and address pressing issues in the world of digital distribution.
Moderator:
Tamara Conniff, Executive Editor/Associate Publisher, Billboard Magazine

Speakers:
Barry Benson, Merchandising & Promotions Manager, Infospace
David Eilber, EVP/GM of Operations, Universal/Motown
Chris Frakerberg, Sony BMG
Evan Harrington, Executive VP, Dr. Dre Channel Radio
Sumant Sridharan, Director of Product Management, LiveDigital

3:15pm–4:15pm
CASHING IN THE INTERNATIONAL CONNECTION
Label executives, internet gurus, industry tastemakers and artists weigh in on how to best capitalize on the import/export market of R&B/hip-hop.
Moderator:
Hilary Cosley, R&B/Hip-Hop Correspondent & Editor, Billboard/Radio & Records

Speakers:
Tina Bloom, President, The Bloom Effect
Randall Grass, EM, Shazam Entertainment
Kendall Winter, Entertainment Attorney, Winter & Associates
Michael Thomas, CEO, Infiniti Producers International

4:30pm–5:30pm
R&B: DECLARATION OF INDEPENDENCE
R&B is holding its own in a hip-hop world, thanks to a percolating underground scene. Panelists explain the ins and outs of the genre's independent crusade.
Moderator:
Gail Mitchell, Senior Editor R&B/Hip-Hop, Billboard
Speakers:
Dagmawit, President, Soul Thought Entertainment
Max Gousse, Executive VP, Music World Entertainment
Kevn Havenwood, President, EDDicte Entertainment
Farazza Jaya, President, Neo Soul Cafe
Jeanie McLean, VP/GM, MBK Entertainment Inc.
Eric Roberson, Artist, Blue Erro Soul
Lamonda Williams, Director, Urban Programming, Music Choice

6:00pm–7:00pm
WELCOME RECEPTION
Sponsored by Warner Brothers Records
Performances by:
Baroness
LT Tip

7:00pm–9:00pm
WE HEAR THE FUTURE LIVE ARTISTS’ SHOWCASE & COMPETITION!
Come hear a selected array of talent who will be judged by an industry panel of experts.
Performances by:

11:30am–12:45pm
WHAT THE BLING?! THE STATE OF HIP-HOP
Moderator: Billboard
Is there a rapsy medium between hip-hop's socially conscious roots and its more popular booty-shaking person? Artists, producers and label execs debate hip-hop's past, present and future.

Moderator:
Ted

Speakers:
Tina Barta, MTV Programmer, MTV Networks
Jerry "Krusad" Brothers, Producer/Songwriter/Artist, Krusad Keys
MC Cuts, Producer/Manager, TVT Records
Chuck D, Founder-Chuck D Mobile, Co-founder/Public Enemy, Artist
Troy Marshall, VP/Radio Promotion, Universal/Motown
Jeff Robinstein, CEO, MBK Entertainment Inc.
DJ Thump, Producer, NZone Entertainment
Joyce Wilson, President, Joyce Productions

1:00pm–2:30pm
ARTIST SHOWCASE LUNCHEON
Performances by:
Mickey Moore
Regg Artivist
CLL Blood Brothers

For more information on sponsorship opportunities and how to register visit:

www.BillboardEvents.com
2:45pm-3:45pm
WHO'S SIGNING WHO?
Key publishing and A&R executives discuss the musical trends in store for R&B and hip-hop.
Moderator:
- Qbina Colley, Director of Creative, A&R, Notting Hill
Speakers:
- Enosia Habomarian, VP, Universal Music Publishing
- Chris Hicks, VP of A&R, Urban, Warner Brother Records
- Vivien Chepelli, Music
- Hip-Hop
- Radner Jenkins, President/VP of A&R, Darkchild
- Product one/VP of A&R, Def Jam
- Veronica "HP" Trätten, Senior VP/PUBS, Sony BMG
- D. Prosper, Director of A&R, G Lit-1 Records
- Shakir Stewart, SVP of A&R, Def Jam

4:00pm-5:00pm
RETAIL & THE DIGITAL DIVIDE
What is traditional retail's game plan as it adapts to the brave new world of digital technology? Key urban music retailers and buyers share ideas and forecast the future.
Moderator:
- Ronnie Jones, President, The Big Picture Group
Speakers:
- Jess, Owner, Ear Wax
- Tribaye, Owner, DBS Sounds
- George Daniels, President/Owner, George's Music Room
- Tara Garrett, CEO, Face2Face N.E.G.
- Neil Levine, SVP/CFO, Caroline D attribution
- James Lee & Owner, Reflections Emporium
- Jeff Price, President-Founder, sp HIP Records

5:30pm-7:00pm
BILLBOARD R&B/HIP-HOP RADIO AWARDS RECEPTION
For the 1st time Billboard and Radio & Records honor & celebrate the best in radio...as voted on by subscribers!

7:00pm-8:30pm
COCKTAILS AND SHOWCASE!
Sponsored by MBK Entertainment Inc.
Performances by:
- Mike Habit
- Jenna & Field

8:30pm-9:30pm
...MORE COCKTAILS AND SHOWCASES!
Sponsored by Butter Records
Performances by:
- Jacob

9:30am-3:30pm
FRIDAY, SEPT. 8
REGISTRATION
1:00pm-8:00pm
REMIX HOTEL
10:00am-11:00am
THE BILLBOARD Q&A WITH LUDACRIS
Interpreter: J. Jones
Billboard's Gail Mitchell interviews the rapper, actor, philanthropist and label executive who is pushing the industry to new heights.

11:15am-12:15pm
EVERYTHING YOU WANTED TO KNOW ABOUT RADIO, BUT WERE AFRAID TO ASK
From how music gets played to radio promotions, Eryk Smith of WGGI Chicago and other top radio program directors rom around the country break down the rules and myths of the radio industry.
Moderators:
- Raphael George, Urban/R&B/HiP-Hop, Chart Manager, Billboard Radio & Records
- Eryk Smith, Operations Manager, Clear Channel Chicago
Panelists:
- John Dick, Program Director, WHQ New York
- Tony Fields, Operations Manager, Cox Radio Miami
- Thea Mitchell, Program Director, Clear Channel Philadelphia
- Eric Mycarta, Program Director, Clear Channel Norfork

12:30pm-1:30pm
RELATIONSHIP COUNSELING
Elliott Spitzer's payola investigation has affected the work relationship between radio and record acts. Panelists assess the changing dynamics and how to move forward to everyone's mutual benefit.
Moderator:
- Kevin Fleming, Editor, The Urban Buzz
Panelists:
- Craig Davis, Senior National Director of R&B Promotions, Jive Records
- Troy Dickey, VP of Urban Promotions, Universal Motown
- Jamal P. Muhammad, Program Director, WMXO Dayton
- Reggie Foushee, Program Director, WVEE Atlanta
- Nicole Sellers, Sr. National Director of Promotions, J Records
- Doc Wynter, VP Urban Programming, Clear Channel

1:30pm-2:30pm
SHOWCASE LUNCHEON
Performances by:
- Prominent
- S.P.
- Young Darth
- D-Boy

3:00pm-4:00pm
NIX SHOW MASTER CLASS
Key DJs share tips on how to mix music on the turntables.
Moderators:
- Ebro Darden, Assistant PD, WQHT/New York
- DJ Drama, Sirius Radio
- DJ Khaled, WEDR Radio/Terror Squad
- J. Perse
- Rob "D-Gee" Smith, Hittman DJs
- Michael "3000" Watts, Swishabou

4:30pm-5:30pm
VIRGIN RECORDS HAPPY HOUR
Hosted by: Performance by:
- Jerome Baker
- Leonard Fox

8:00pm
Atlanta Live, 3595 Clairmont Road
THE BILLBOARD R&B/HIP-HOP AWARDS PARTY
Join us as we honor the best in R&B and hip-hop Performances by:
- All 4 One
-比亚杨
- Governor
- Leon Fiasco
- LKJZ
- Shante
- Young Dro

HIF-HOP FOUNDERS AWARD RECIPIENT
Chuck D & Public Enemy
OTIS REDDING EXCELLENCE AWARD RECIPIENT
Jermaine Dupri

Immediately Following...
BILLBOARD R&B/HIP-HOP AWARDS AFTER PARTY
Atlanta Live, 3595 Clairmont Road
Hosted by Interprize/GTT Entertainment Performance by:
- Cast of "Booty Camp"

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The 3rd Annual

DEMMX

November 29-30, 2006
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Los Angeles, CA

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The Industry's Leading Event for Digital Entertainment, Media + Marketing Excellence

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Super diva. Very few artists can legitimately lay claim to that title. Fewer still can sustain an extraordinary career that, despite a few bumps along the way, has fans anticipating your every move after 20 years. • Two decades after the debut of Janet Jackson’s career-making album, “Control,” fans are eagerly awaiting the Sept. 26 release of her new Virgin Records set, “20 Y.O.” (formerly titled “20 Years Old”). • The album reunites Jackson with original “Control” collaborators Jimmy Jam & Terry Lewis, and pairs her for the first time with Grammy Award-winning producer Jermaine Dupri (who is also her boyfriend). • Some would expect a super diva to possess an exalted sense of self. After all, this is the singer behind an album that yielded no fewer than six crossover hits that exuded female empowerment, songs like “What Have You Done for Me Lately,” “When I Think of You” and “Let’s Wait Awhile.”

Then, three years later, with 1989’s “Rhythm Nation 1814,” she became the first artist to produce seven top five hits from one album, trumping big brother Michael.

After jumping to Virgin from A&M for a reported $12 million, Jackson continued her platinum-selling ways with “Janet.” (1993), “The Velvet Rope” (1997), “All for You” (2001) and “Damita Jo” (2004). Along the way, there have been movies (“Poetic Justice,” “Nutty Professor II: The Klumps”), TV (“Good Times,” “Different Strokes,” “Fame”), sexy and provocative (read: topless) magazine covers (1993’s Rolling Stone and Vibe this September), a bout with depression, a legal battle over her musical income and the now-infamous “wardrobe malfunction” during the 2004 Super Bowl halftime show.

Yet the Janet Jackson who sat down with Billboard fits anything but the diva prototype. The baby sister of the Jackson family was shy but forthcoming with her answers, at various times humorous and self-deprecating.

She says she’s at the happiest time in her life, but still in control and determined to take her career even higher, with one proviso: “I’ve got to have some fun,” she says.

How would you assess your career to this point?

It’s still a great ride. Along the way there have been highlights but thankfully not a dull moment. Looking back, the highlights include the albums “Control,” “All for You,” “Janet.” and “Rhythm Nation 1814.” Hanging with Tupac, Regina King and Joe Torry while filming “Poetic Justice.”

Then there’s “Velvet Rope,” where I showed more of my feminine side. That was a crossroads for me: sharing what I’d been going through personally and how I felt about what was happening in the world. That turned out to be a very intimate record.

Then there’s this new album. It’s a highlight not just because I’m celebrating the 20th anniversary of “Control.” Once again, as back then, I’m making my own decisions. This will sound corny, as if it’s not me talking, but it hasn’t always been easy, and I’m proud of “her” [Jackson refers to herself in the third person]. This is my private celebration because truly, for the first time in my life, I’m very happy.

Was the creative process for this album any different from its predecessors?

No. This time it was four of us collaborating—Jimmy Jam, Terry Lewis, Jermaine and myself. But it was the same process: Everyone getting all of their thoughts and ideas out on the table, then talking about which ideas to keep or throw out. [Singer/songwriter] Johna Austin also played a part in the album.

It was really a collaborative effort, and that’s what made it so nice. Jermaine would run into the studio and talk about the songs Jimmy and Terry had done on someone’s album.

Then Jimmy would start playing the song, and Jermaine would say, “You know what? Let’s do something kind of along those lines as a base.” He understood them. He understood me and vice versa.

How would you describe the musical mind-set of “20 Y.O.”?

This album takes me to a place where I haven’t been in a while: R&B and dance. I give that credit to Jermaine. I like to say he brought the country to the album, while he says he brought the ghetto [laughs].

But the dance element was the one thing I was adamantly about having. The album also features samples from music that inspired me 20, 25 years ago. There are also some midtempo songs and some of what everyone calls my “baby-making songs.”

Basically, the album is everything that’s always been a part of me, but with freshness to it.

The “Call on Me” video carries a retro vibe. What inspired its concept?

Hype Williams was the director during the 10-day shoot. All the visuals you see in the video are how Hype hears the music; it’s very colorful. The idea was to do something different from what you see on TV, to go back to the way we used to do videos.

A lot of videos seem the same to me. And that’s fine. But young kids don’t get the opportunity to see the way it was done before and where imagination can go. That takes money, and labels aren’t doing that now.

So what was it like working in the studio for the first time with Jermaine?

It was just absolutely wonderful, very easy, not one hiccup. When we’re at home in Atlanta, I’ll sometimes go to the studio with him. But I’ll never, obviously, walk in and disturb him while he’s at work creating. So this was my first time actually seeing him at work, and I loved it.

Sometimes I’d just peek in there. His back would be to me, and he never knew that I was in the room. I’d just sit and watch him.

From then to now, how have you evolved artistically in the last 20 years?

I think you hear it lyrically. And I think you can hear the maturity as time has progressed. Still from time to time you’ll hear that kid come out, too. That’s still there, somehow. I’m also just more relaxed, more confident.

My family would tell me to just relax and enjoy what’s going on. I’d say, “OK,” but wouldn’t do it. But time goes so quickly. I’m doing that now, because there are things that allow me to do that.

And as an artist, are you still having fun?

Yes. I can’t sit here and take credit for everything. I’ve been fortunate to have a strong team behind me. Some people may do this because they think it’s a great way to make a lot of money. But I really love what I do.
20 years later
and you're still in control...
Creating a project with such lofty goals was a relatively smooth process, Jam and Dupri say. Conversations that began before Christmas 2005 between Jackson and the producers narrowed down the theme early, and songwriting and recording began in earnest in February.

The discussion turned to how Jackson was feeling at the time. “Control” was recorded (when, incidentally, Dupri was just 13). “I started asking questions like, ‘What was the feeling of life when you were 20?’ I was so intrigued with what was going on in her life then that I just thought her album should be called that,” Dupri says.

Jam adds, “It made sense as a concept because, obviously, the 20 years since the ‘Control’ album, but it also means—for her—a sense of rejuvenation. A sense of that excitement that you have when you are 20 years old, when your life is beginning and you’re striking out on your own. She has that same sense of hunger and excitement.”

For Jackson, recruiting Jam & Lewis was a no-brainer. Working creatively with her boyfriend Dupri, who is not only a distinct hitmaker in his own right but also president of Virgin’s urban music division, was more of a risk. Although they have been together for five years, during which time Dupri crafted Mariah Carey’s comeback project “The Emancipation of Mimi,” the couple had never collaborated professionally.

“I didn’t know how we would jell, if we were going to get in an argument,” notes Dupri, who admits that he can be a bit ruthless in the studio. “I didn’t even want to walk down that path with her, because we’re such good friends. I never wanted this business part to get between us.”

Rather than contribute separate tracks for “20 Y.O.,” Dupri and the Jam & Lewis team decided to collaborate. The process could have caused ego and procedural conflicts, but Jam & Lewis give high marks to Dupri, who says Jackson knows more about the Jam & Lewis style than the Minneapolis-bred moguls themselves.

“The great thing about working with Jermaine, he came in with total respect for us, we had total respect for him,” Jam says. “The fact is that we were fans of each other and for Janet.”

The entire team of Jackson, Jam, Lewis and Dupri created the tracks, with occasional contributions from songwriters Johnsta Austin. The project was recorded chiefly at Jam & Lewis’ Flyte Tyme Studios in Los Angeles and Dupri’s Southside Studio complex in Atlanta, with some sections undertaken at Village Recorder in L.A. and the Hit Factory in Miami.

All the parties note that Jackson is an extremely focused in the studio. “She’s one of those you literally have to kick out the studio. She’ll never tell you her voice is getting tired, she’ll just work and work,” says Jam.

The first single, “Call on Me,” pairs Jackson with St. Louis rapper Nelly, with a video directed by Hype Williams. Dupri notes that other than her 1998 outing singing hooks on Busta Rhymes’ “What’s It Gonna Be,” Jackson had not worked with any contemporary hip-hop artists.

“If Janet had just come out, people wouldn’t be asking that question. Of course she don’t need Nelly, but in today’s market, half the kids watching ‘106th & Park’ don’t even know what ‘Control’ sounds like.”

While “20 Y.O.” celebrates “Control,” the album does not reference songs from that project. Instead, there are subtle cues that hark back to the 1986 smash. “There are little pieces of ear candy in almost all of the songs that references something over the past 20 years, but you really have to be a fan or someone who had listened to a lot of her music to recognize it,” Jam says. Jam & Lewis also left behind one of their signatures: building new songs from the rhythm beds of classics, as they did using Sly Stone’s ‘Thankyoualettimmelnicelagin’ for ‘Rhythm Nation’ and change’s ‘Glow of Love’ for “All for You.”

Lyrically Jackson ex- continued on >> p40
Our journey together has only just begun.

Congratulations on all your success.

Love,
Johnny Wright & Kenneth Crear

WRIGHT CREAR MANAGEMENT
LOS ANGELES • ORLANDO
amining her life today, with upbeat grooves, sexy ballads and a positive outlook.

"It's a lyrically confident album," Jam notes. "She talks about a whole lot of different subjects, but it's not anything heavy. It's not 'Rhythm Nation,' it's not 'Velvet Rope.' There's no pain, no bitterness, no suffering. It's more confident woman lyrics."

Other tracks from the set include "Show Me," which Jam calls a "happy record," "With You," which Dupri calls a bona fide smash; "So Excited," a sexy fantasy called "My Body," and "Get It Out Of Me."

Key to the project is reconfiguring Jackson with her urban base without losing the strong core of pop and dance fans she has built during the last two decades.

"Times have changed from when Michael and Janet were out in the '80s," Dupri notes, pointing to the fact that urban artists no longer have to cross over to pop before achieving maximum exposure and sales. "Janet shouldn't be changing or trying to change to get on pop radio."

Virgin Records executive VP of urban music Lionel Ridenour notes that the album's first single, Jackson's "Call on Me," has arrived as her first-top 10 R&B hit since 2001's "All for You."

Ridenour says: "We thought it was very important to the overall plan to start off and make sure she connected with the base. Considering that she has so many types of fans, and she has had a very broad base all along, but we knew she needed to start off with a top 10 urban record."

The troops at Virgin Records are gearing up to create an international event out of the release. The promotional plan brings Jackson down from the thin air of superstardom back to earth, where her fans can relate to her.

The singer has already appeared at press conferences in Washington, D.C., and Atlanta and on the covers of Us Weekly and Vibe, is personally visiting radio stations; and will appear at listening parties and meet-and-greets here and abroad.

"It's the kind of project everybody dreams of working on and the kind of artist every label dreams of having on their roster," says Virgin Records executive VP/CM Lee Trink. "Janet is an icon and a historic figure in our culture. She's one of those gifted artists that people look up to, that people emulate, that people want to believe in. We're fortunate to have someone like that on our roster, because there's not that many superstars that stand the test of time."

Johnny Wright has a sure grasp on career development and touring's role in that process. Wavra says: "They're both smart managers in their own right, and their strengths play off of one another," he says. "Johnny and Kenneth both allow the professionals and specialists around them to do their jobs."

Wright in particular is "very strong in delegating authority to the professionals he trusts, and I think that's part of the strength of Johnny Wright's management style," Wavra says. "I don't pretend to know one thing about the record business, but when it comes to touring, with 20-some odd years, I think I'm pretty good there. Likewise, David Zedeck, his agent, is strong in touring, but [Wright] doesn't use him for recording or A&R decisions."

Wavra thinks the upcoming Jackson tour will be "wildly successful," despite negative publicity surrounding the Super Bowl flap of 2004.

"I think that Janet got a bum rap," he says. "She's the antithesis of that person that was created in the media. If it hadn't been an election year I doubt it would have gotten played like it did." A huge record will surely help. And Wavra points out that she has "suspended herself with the greatest hitmakers of our time."

So who will produce the tour? "We've been in periodic discussions, and I'm sure they've talked to other promoters out there," Wavra says. "It's a testament to their strategic planning that their management team was engaging [in July] to get things set up properly for next March."

Johnny Jackson has sights set on world tour

Although she has only a handful of national tours under her belt, Janet Jackson is without question one of the most successful female touring artists of all time. • Numbers back it up. Between 1993 and 2002 (when she last toured), Jackson grossed $94 million and sold nearly 2 million tickets to just 161 shows reported to Billboard Boxscore. • That's an average gross of $583,850 per night and average attendance of 12,422 per show. Those kind of numbers are clearly superstar level.

So as Jackson prepares for the Sept. 26 release of her new Virgin Records album "20 Y.O.,” marking the 20th anniversary of her landmark "Control" record, fans can look forward to her return to the road around the first of October 2007.

"My three choreographers and I are working on ideas now for a world tour," Jackson says. "It's always a visual thing for me as we start planning; I can see it on the stage. I don't want to share those ideas yet, because nothing is etched in stone. But we'll begin rehearsing at the end of the year."

Live Nation touring VP Brad Wavra was the lead promoter for Jackson's 1998-99 Velvet Rope tour and her All For You tour in 2001-2002. Live Nation is one promoter, likely among others, in discussions to produce Jackson's upcoming tour.

Wavra calls working with Jackson "one of the most pleasant experiences on the road you could imagine. Janet Jackson as a human being is as kind and gentle and as artistic a person as you would ever meet on this earth."

According to Wavra, Jackson has always been focused on turning the album into a special live experience for fans. "I think that's one of the great legacies of Janet Jackson. She . . . really realized how important the live show is to the artist's career," he says. "She works really hard on the record, then once she sees how she's done it how she wants it, she works just as hard on creating that live experience."

Wavra describes Jackson's concert fan base as primarily a "white, suburban audience, male and female, and it spans the ages. It's like 14 to 40 when we were touring her."

Still, he says, the audience crosses racial lines. "I think her foundation is in the white pop audience, but she never gave up on the urban roots," he explains. "Everything we ever did with her was strategically planned to be promoted on both sides of the equation, pop and urban."

According to Wavra, Jackson "always understood that the African-American part of her life and her audience was an important part, and she made sure her songs, her live show and her ticket prices appealed to both segments."

Jackson's management team of Kenneth Crear and

Ritchie Coster, and Janet Jackson had never previously collaborated together.

A couple for five years, Jermaine Dupri

A & M Records/Atlantic/Def Jam

Johnny Jackson has sights set on world tour

The titles on this chart are ordered by their peak position on The Billboard Hot 100. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

—Chart data compiled by Keith Caulfield.
Janet
Thanks for letting us play an instrument in your Rhythm Nation.

Don Passman, Gregg Harrison
and all your friends at
Gang, Tyre, Ramer & Brown
REGGAETÓN EVOLUTION

Genre Rides Out Rocky Times As Its Sound Evolves, And A New Generation Of Hitmakers Emerge
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As New Styles Evolve, Genre Continues To Prove Its Versatility

BY LEILA COBO

look at Billboard’s Top Latin Albums chart for any given week since the beginning of the year will likely reveal reggaetón titles dominating the top 10 positions. And yet, in recent months, an increasing number of industry observers are questioning the durability and future of the genre, citing flagging sales, radio stations that are flipping from the reggaetón format and a homogenization of sound. Despite the naysayers, however, reggaetón seems to be experiencing a stabilizing and evolutionary period, rather than a crisis. While the genre is no longer on the tip of everybody's tongue or the priority list of every Latin label executive, its current momentum suggests it is moving on rather than dying out. “I’m tired of the question, ‘What’s wrong with reggaetón?’” says an exasperated Gustavo López, president of Machete Music and one of the genre’s early supporters. “It’s going through the syndrome that every genre that explodes has, where too many albums are released. But it is as hot as it has ever been, from a hits standpoint,” he says, referring to its chart performance. For the week ending July 28, there were five reggaetón titles in the top 10 of the Top Latin Albums chart: one each by established stars Daddy Yankee and Don Omar, one by up-and-comers Wisin & Yandel and one each by debut acts Calle 13 and Rakim & Ken-Y.

The sounds run the gamut from fresh (Calle 13) and pop (Rakim & Ken-Y) to a blend of traditional and adventurousome (Daddy Yankee, Omar, Wisin & Yandel).

The variety suggests that reggaetón, while keeping the dance beat that makes it distinctive and gives it mass appeal, is diffusing in many directions, from hip-hop to fusion to a pop-leaning sound.

Rakim & Ken-Y and Tito “El Bambino,” for example, exemplify a more melodic reggaetón that the labels are in turn working like pop, marketing it to urban and teen audiences.

Tito “El Bambino,” formerly part of Héctor & Tito, says he took a full year in recording his solo debut, “Top of the Line,” because he was looking for opinions on what was lacking in reggaetón.

And I understood that international listeners were looking for a lot of melody,” he says. “That’s why many of the songs have live instruments, and people have loved the mix. They don’t just want to hear the reggaetón beat.”

Likewise, Rakim & Ken-Y are identified with a more “romantic” reggaetón, in the words of Ken-Y. As a result, their label, Universal Music Latino, has worked them as both a reggaetón and a pop act, marketing to a young demographic.

“They are lighter, sweeter songs,” Ken-Y says, noting that another differentiator is the mix of styles within the pair’s brand of reggaetón, from straight-ahead dance tracks to romance.

“It’s reggaetón for all audiences,” he adds.

In radio, too, the more romanticized, pop reggaetón stands a better chance of crossing over into other Latin formats.

“The reggaetón that becomes pop in the one that’s going to survive,” Entravision Communications VP of programming Nestor “Paio” Rocha predicts. “The songs that are hitting with us are more in the pop field. The music has to hit not just reggaetón fanatics, but everyone else.”

Mayna Nevarez, a publicist who has long worked with the genre and whose client list includes Daddy Yankee, sees yet another movement within reggaetón, one that stems from Panama, one of the genre’s origins.

“The music is different because they’re mixing calypso, soca and reggaetón,” says Nevarez, referring to acts like Mach & Daddy and Junior Ranks. Mach & Daddy in particular are steadily climbing the charts with their hit single “La Botella,” a feel-good party song that mixes various influences.

Walter Kolm, Sr. VP, marketing/A&R for Universal Music Latino, who licenses Mach & Daddy in the United States, also sees the new wave of reggaetón coming from Panama. And, for the first time, the music is playing on the West Coast before getting picked up by East Coast DJs. “I see the invasion now coming in from California,” he says.

Nevarez says reggaetón from Panama is “a completely different sound. It has been very hard to get the PDs to program that song, because it’s completely different from traditional reggaetón.”

And therein lies much of the problem with the genre’s evolution: Radio, so crucial in the mass development of the style, keeps playing the same old music.

“Most of the songs in heavy rotation are by a handful of core artists,” Billboard Latin charts manager Ricardo Compagnoni says.

Lack of radio airplay was a focus during the reggaetón panel at the Billboard Latin Music Conference in April.

“On the streets, where we came from, people are still listening to our music, which is changing constantly,” said Elias de Leon, owner of indie label White Lion, home to acts like Calle 13. “But radio stations are still playing records that we released four and five years ago, and they won’t play talent that is up-and-coming, so of course, the audience is tired of them. These stations are ignorant. They don’t even know what’s going on in the streets, and they don’t want to know.”

Part of the problem is that reggaetón, as a relatively new genre, simply does not have the depth of catalog that pop and regional Mexican do. On the other hand, programmers are still feeling their way around a new form.

‘I understood that international listeners were looking for a lot of melody.’

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most important markets already have a rhythmic station in place.

Rocha says that Spanish urban KZZA Dallas-Fort Worth (a former Envisionation station that Liberman Media purchased Aug. 2) plays English- and Spanish-language urban tracks, and experienced an initial boom when it launched, its ratings growing by as much as 30%.

When a rival came in (Univision's KSZO), it cut into KZZA's popularity, but still, the station remains stable.

With stations like KZZA playing music in English and mainstream rhythmic stations playing occasional Spanish-language tracks, it makes sense that labels are increasingly aiming for English and Spanish markets.

"What we are trying to do is take reggaetón to where it's right now," Roa La Familia president Juan Pérez says. The label is "using the same formula to make it just as big as hip-hop: the street teams, radio runs and promo tours. The guerrilla-style marketing."

On Sept. 12, Roa La Familia is releasing a first reggae single by newcomer N.O.R.E. titled "Nore Y La Familia... Ya Tu Sabe."

The album, N.O.R.E. says, is a departure in that it uses producers who aren't usually associated with reggaetón.

"We're doing it a different way so people say it doesn't sound the same," he says. One change is N.O.R.E. foresees an increasing use of sampling, as exemplified by his sampling of Hector Lavoe on the track "Mentira."

N.O.R.E is not alone in this. Tego Calderón's new Atlantic release "El Subestimado/The Underrated" samples different beats by a broad variety of acts. The result is an album that still has enough reggaetón to be included in the genre, but also contains hip-hop, rap, funk and even salsa.

Although Calderón's album is entirely in Spanish (save for one bilingual track), by virtue of being signed to Atlantic, his music will be worked in English and Spanish marketplaces.

Likewise, Daddy Yankee's upcoming InterScope release, slated for November, will also get a major crossover push.

How these two artists perform in the mainstream market will serve as a testing ground for other mainstream labels that are considering signing reggaetón acts.

However, despite all the best intentions, the only reggaetón artist to have visited any mainstream charts lately is Daddy Yankee. Although Calderón's new Spanish single is already on the Latin tracks, his single "Chillin."

the one that is aiming for the crossover, hasn't yet to be heard in the mainstream.

Likewise. Héctor Bambino "El Father," whose album "Héctor El Father Presents Los Rompe Discos" was released by Roc La Familia and features Jay-Z, is playing only on Latin stations.

As some executives keep searching for another major reggaetón hit, such as "Gasolina," that can cross markets and cultural boundaries, many reggaetón acts remain unfazed.

Calderón, for example, did not include any American rappers on his new album. Don Omar did on "King of Kings," but he says he is concentrating on the Latin marketplace.

And the big producers in the genre, including Lenny Tunes and Boy Wonder, are set to release their compilation albums featuring new acts this year.

"There are a lot of acts, but there's a lot of imitation and lack of originality," Calderón says. "And, there is a lack of producers,

he adds, echoing a concern voiced by many. Carlos Pérez, president of video production and imaging company Electric People, suggests that the responsibility for moving the genre ahead lies in the hands of reggaetón producers.

"They have to make the genre evolve so that radio stations can find new ways to back reggaetón," he says. Many in the industry are now criticizing the fact that producers share the loops and beeps they have created. "In order to foster new talent, they need to... come up with a new sound."

The success of acts like Calle 13, which has departed from the traditional reggaetón sound and producers, indicates listeners have their ears open.

"I am thrilled about the stuff I'm hearing, and it's not your typical reggaetón," Machete's López says. However, he says, no matter what changes, the beat—somewhere—remains.

"It's a dance movement," López says. "A dance beat youth can listen to, enjoy, buy and download with pride."

Additional reporting by Ayala Ben-Yehudah in Los Angeles.
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两年后，雷鬼トン第一次开始在美国爆炸，该风格的下一代提供了动态的声音和融合，以保持其兴趣。尽管担心老派DJ在雷鬼トン站台上的播放列表，这些活动提供了证据，表明该风格有能力重新发明自己。即使孩子们和在同一年，作为一些最畅销的CD在最近几个月中已经发行了雷鬼トン之子CD，与一些顶级雷鬼トン歌曲被儿童演唱。2006年，榜单上出现了许多新星，特别是在一些想象力丰富的艺术家中，这些人将雷鬼トン和嘻哈融合在一起，创造出一种独特的流派，以吸引新的观众。尽管融合，新音乐的新焦点仍然在主流雷鬼トン舞曲，被称为电报，一个简单但迷人的节奏。最终，无论是在巴里奥街道的角落或在夜店，艺术家会慢慢地释放出舞曲，然后用雷鬼トン和萨尔萨的每一件事来装饰它。下面是其中一些新星的引言。

YAVIAH


ELIEL

波多黎各男性饶舌歌手Eliel在Rico, Puerto Rico地区出生，他从很小的时候就开始制作音乐。他与Baby Rasta & Gringo, Bebe, Hornyman & Pantyman和Charlie & Felito一起工作。他很快建立了声誉，作为有才华的制作人，并与VI Music合作。他发行了“El Que Habiia Con Las Manos”和“Greatest Reggaeton Beats”这两张合集专辑。他还分别与Lind Malvino和Tonino合作。

GLORY

波多黎各女性饶舌歌手Glory的演出有一种叫做“醋”或“盐”的风格，这给了雷鬼トン一种新的风格。他提供了一些很有触动的声线。Glory旗下的歌手和DJ有Ricky Mangada, “La Popola”, “Perreo 101”和“La Traccionera”与Omar。

VOLTO


RAKIM & KEN-Y

来自Rakim的“Masterpiece”专辑，以及Ken-Y出演的Pina Records/Universal Music Latino品牌，都提供了一个有趣的变化，雷鬼トン和萨尔萨融合了印度和Carlito’s Way的风格。该专辑包括了“Tocarte Toa,” “Way

Act ready to explode are, clockwise from top: VOLTIO, TITO 'EL BAMBINO,' RAKIM & KEN-Y, YAVIAH, GLORY and HÉCTOR BAMBINO.

Way”和“Nos Fuimos.” Rakim（aka Jose Nieves）和Ken-Y（Kenny Vazquez）都是古巴Gurabo的原住民。

TITO ‘EL BAMBINO’

Tito ‘El Bambino’是年轻且干净的CD。Tito ‘El Bambino’的音乐可能代表更光滑的，更受人欢迎的雷鬼トン。他与Hector & Tito一起工作，他们的音乐融合了雷鬼トン，雷鬼トン和新星Roc La Família, a branch of Jay-Z’s Roc-A-Fella Records, to continue on >>p52
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CALLE 13
Santurce, Puerto Rico, act Calle 13 comprises El Residente (vocalist/songwriter René Pérez Joglar) and his half-brother Visi-tante (producer/musical arranger José Cabra Martinez). Their late 2005 self-titled debut features some reggaeton, but they mostly work up a mish-mash of urban rap, hip-hop and Latin dance rhythms. Signed to White Lion, the duo’s debut is distributed by Sony BMG’s Norte label.

ALEXIS & FIDO
Veterans of the underground reggaeton scene in Puerto Rico, Joel “Fido” Martinez and Raul “Alexis” Ortiz are known for mixing rapid-fire raps and hardcore reggaeton on their late 2005 debut, “The Pitbulls.” The CD features top-rank guests Trebol Clan, Baby Ranks and Baby Rasta. The duo scored a home run with the smash single “El Tiburon,” featured on Lussi Tunes’ “Más Flow 2” CD.

ANGEL & KHRIZ
After a strong start with 2004’s “Los MVP,” the duo of Angel Rivera and Christian Colon from San Juan, Puerto Rico, cooled just a bit. Luckily the debut had legs, lasting more than 12 weeks on Billboard’s charts while the single “Ven Bailalo” peaked at No. 5. Other hit tracks include “Los MIF” and “Sientate.” The CD was relaunched last year on the Latin Music/MVP/Machete label.

MACH & DADDY
Panama-based brothers Pedro “Mach” Machore and Martin “Daddy” cite their father, renowned Panamanian singer Armando Machore, as their top influence. The duo mixed reggaeton with soca, dancehall, vallenato and other Caribbean rhythms on its late-2005 Panama/Universal Music debut, “Desde Abajo,” which spawned the hit single “La Botella.” The brothers wrote all the songs.

TONY HAZE & SHAKA BLACK
Puerto Rican duo Tony Haze & Shaka Black specialize in fusing reggaeton with bachata, salsa and merengue on their latest CD, “No Hay Más Na Que Hablar.” Guest acts include Jon Eric, Andy & Lennox, Michael Imano, Faro, H.Man, DJ Joe and OG Black.

TONY TOUCH
Though his mix tapes lean more toward a fusion of R&B, Latin reggae, rap and house, Brooklyn, N.Y.-based Puerto Rican freestyle DJ/producer Tony Touch released 2005 EMI Latin CD “The Reggaeton Album” with special guests Tego Calderón, Daddy Yankee and Ivy Queen. He began his career in the early 1990s with his mixes and won honors at Justo’s 9th Annual Mixtape Awards in 2005 for best freestyles.

Wisin & Yandel
Signed to Machete, a Universal imprint, Wisin & Yandel made history when they simultaneously placed four tracks in the top 10 on the Hot Latin Rhythm Airplay chart this year. “Rakata,” “Llame Pa’Vértex,” “Noche De Sexo” featuring Aventura and “Mayor Que Yo,” a collaboration track from “Más Flow 2” that also features Daddy Yankee and Héctor Bambino “El Father.” Born Juan Morera and Llandel Vegilla in Puerto Rico, the duo melded all their musical influences from boleros and salsa to hip-hop and reggaeton.

ZION & LENNOX
Formed in Carolina, Puerto Rico, the duo of Zion (Felix Ortiz) and Lennox (Gabriel Pizarro) shared a common interest in hip-hop, rap and dancehall. The pair collaborated on numerous CDs from Daddy Yankee to Los Anorrones and scored its first hit, “Te Hago El Amor,” on 2004 CD “Gargolas, Vol. 4: The Best Reggaeton.” Zion & Lennox’s debut, “Motivando La Yal,” peaked at No. 10 on Billboard’s Top Latin Albums chart.

Hot Latin Songs

Top Latin Albums

Duos to watch, clockwise from top: TONY HAZE & SHAKA BLACK, ZION & LENNOX and ALEXIS & FIDO.
Like no other Latin genre before it, reggaetón is a magnet for sponsors and brands looking to target a specific youth market. It is no wonder. Reggaetón burst into public consciousness at about the same time that the U.S. Census reported that Latinos were the fastest-growing population in the United States and that young Latinos were the segment that was most rapidly expanding. And here was a musical style that appealed to young Latinos of all origins. But while reggaetón as a musical style is appealing and multiple brands have picked up specific songs for multiple uses, very few such acts have actually become the face of a brand or a campaign. "Marketers are still not fully aware of the reggaetón market, compared with acts like Juanes, Maná or Carlos Vives," says Henry Cárdenas of Cardenas Marketing Network, an event and concert promotion firm. "They're still a little skeptical."

There are exceptions, of course, including Tego Calderón's participation in 2004 as one of the faces of Hennessy's "Never Blend In" campaign. The highly visible association included Calderón billboards in 10 major U.S. markets, ads in regional and national publications, radio spots and point-of-sale visibility.

In another high-profile campaign, this past spring Burger King launched its "My Music, My Style" promotion with Puerto Rican reggaetón artist Volito. The sponsorship included a promotional and performance tour with Volito in several cities and also promoted the mobile download of a Volito single.

Although Burger King has done promotions with Latin music artists before, this is the first time it teamed with a reggaetón act. The most visible face of reggaetón sponsorship deals is Daddy Yankee, who has a clothing line with Reebok (DY), hosts a syndicated radio show on the ABC network sponsored by Ford Fusion, appears in a Pepsi campaign in Puerto Rico and has been supported on tour with sponsorship from the likes of American Airlines.

"The artist's image has to be consistent with the product's image," says Javier Figueroa, marketing manager for PepsiCo International in Puerto Rico. "In Daddy Yankee's case, we were sure there wasn't going to be a problem."

Daddy Yankee is seen not only as an artist with credibility, but also as a squeaky-clean, family-oriented act. But that is not the case with many other artists who often have legal problems or personal scandals or both. This does not mean that particular brands do not seek urban Latin music in general and reggaetón in particular to promote their products.

In the concert arena, because reggaetón draws younger crowds, liquor companies are a hard sale, Aragón Entertainment president Iván Fernández says. But other types of brands, like mobile companies, are avid backers.

"Top 20 Latin-Urban Countdown," a weekly radio show on the Latino Broadcasting Company, has seen "phenomenal" ad sales growth, according to president/CEO Tony Hernández. Strong categories in the space include automotive, retail, quick-service restaurants, spirits, beer, cell phone service providers and electronics.

"I believe this is a reflection of the overall strength of the Latin urban youth market and the growing interest on the part of major brands to capture a slice of this lucrative, fast-growing consumer market," Hernández says.

However, he adds, while reggaetón initially drove the growth, advertisers now are reaching for a broader Latin urban consumer.

"It's really the young Latin/urban 'lifestyle' that's the driver today," Hernández says.

But beyond the urban lifestyle, brands will take on songs as long as they are good and fit a particular product.

Volito is the first reggaetón artist to partner with Burger King.

Daddy Yankee's "La Gasolina," for example, was used for multiple campaigns. His track "El Truco" is now being used in a JC Penney back-to-school TV spot.

Reggaetón served as the backdrop for Ford's recent "Drive It Like a Ford" TV campaign, and current hit "La Botella" by Mach & Daddy has been the music for Frisko ketchup in Colombia, for Cristal beer in Peru, Telcel in Mexico and Atlas beer in Panama. However, when companies actually turn to an act, not just a song or style, to reach a specific market, they do so because they think they have something to gain from it beyond a catchy tune.

Pepsi, for example, studied Daddy Yankee's impact and popularity for several years, boosting its business relationship with him as his impact grew.

"He was pretty popular in Puerto Rico, years before he exploded internationally," Figueroa says. Pepsi initially used Daddy Yankee's music for a local campaign. Then, it sponsored a show at the Coliseo in San Juan, and after seeing audience reaction, hired him to be the face of a new Pepsi product.

"He truly understands this audience," Figueroa concludes.

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**Hot Latin Rhythm Songs Artists**

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Reggaetón continues to be a genre of many compilations and few stars. In any given week Billboard's charts contain collections galore, with just a few artists' names interspersed in the mix. Those solo acts are the core of the genre as a whole, and their tracks, many of them well-worn by now, are the ones radio plays and replays. But 2006 is the year of reckoning, with the big names in the genre—namely Daddy Yankee, Don Omar and Tego Calderón—all releasing new studio albums. In the case of Omar and Calderón, these are their second studio albums, despite their lengthy stay on the reggaetón circuit. Although sales have been robust so far, the power of these acts on the touring circuit remains to be seen. The only reggaetón artist to headline his own extensive arena U.S. tour to date is Daddy Yankee. As far as album sales go, these "kings" of reggaetón retain their clout. An update follows on each of these artists, including sales information from Nielsen SoundScan.

DADDY YANKEE
The most recognized and top-selling reggaetón performer in the market, Daddy Yankee has had a string of successful albums. None is as successful as 2004's "Barrio Fino," which spawned mega hit "La Gasolina" and has sold more than 1 million units in the United States alone, according to Nielsen SoundScan. That album led to Daddy Yankee inking a deal with Interscope Records via his own El Cangri label. The first release through that arrangement, "Barrio Fino En Directo," arrived at the end of 2005. It has sold 659,000 units, and, since its release, has not dropped from the top 10 on Billboard's Top Latin Albums chart.

Now, Daddy Yankee is readying his first all-studio album to be released on Interscope. Due in November, "El Carter" will feature tracks produced by Scott Storch, Timbaland and Luyni Tunes. There has also been talk of a collaboration with Dr. Dre.

For Daddy Yankee, who is clearly not afraid of recording in English, this is expected to be a major crossover album, fully supported by Interscope, as well as by Daddy Yankee's own promotion and marketing team.

A tour is anticipated for 2007. If past performance is any indication, this disc should debut atop Billboard's Top Latin Albums chart and within the top five of The Billboard 200.

DON OMAR
The "king of kings," as he calls himself on his new album, Don Omar had released just two records, including 2003's "The Last Don," which has sold 340,000 units. On the strength of his debut disc and a series of collaborations, Omar managed to produce a staggering number of hits. Ten of his tracks have reached Billboard's Hot Latin Songs chart since the beginning of 2005.

With such a track record, there was understandably much speculation about the fate of his sophomore album. "King of Kings" (VI/Machete) came in at No. 1 on Billboard's Top Latin Albums chart despite radio's lukewarm response to the first single, "Angelito."

"King of Kings" has plenty of standard, danceable reggaetón fare, but it also includes straight-ahead rap, piano ballads and an opening track about the power of God featuring violinist Miri Ben-Ari.

It does not, however, feature Omar rapping or singing in English. He has said, in fact, that the English-speaking market is not a priority or a primary objective for the moment. The fact that Omar would succeed with something different solidified his standing in the reggaetón world in particular and the Latin music world in general.

TEGO CALDERÓN
Like Don Omar, Tego Calderón has been riding on the extended success of his 2003 album "El Ayabarde," which has sold 130,000 units. Last year Calderón managed to ink a highly publicized deal with Atlantic via his own Jiggy label. On Aug. 29, his Atlantic debut, "El Subestimado/The Underdog," hit stores.

Calderón is widely viewed as the most poetic and intellectual among the reggaetón acts. Despite his role as the face of a Hennessy ad campaign two years ago, he has not been in the spotlight as much as his companions.

With "El Subestimado," he bucked expectations. The album does not contain English-language tracks, and Calderón, like Omar, says he won't record in English anytime soon. However, he does include some English choruses on a couple of tracks, specifically "Chillin' "(featuring Omar) and Atlantic is banking on that to get play on mainstream radio at a later date.

Most pressing is the need to satisfy Calderón's core audience with an album that does not deviate from what fans knew about him but also does not merely fall under the "reggaetón" classification.

"El Subestimado" includes straight-ahead reggaetón, salsa (there is a duet with Oscar D'Lien), rap and first Spanish-language single, "Los Mate," which is starting to climb the charts.

This will be the first reggaetón studio album that will test how well a mainstream, non-Latin label can work with an act in promoting his album.

HÉCTOR BAMBINO 'EL FATHER'
The current album from Héctor Bambino "El Father," "Héctor Bambino 'El Father' Present: Los Rompe Discotekas," is a joint venture among Machete, Gold Star (Bambino's label) and Roc La Familia, Roc-A-Fella's new Latin label.

Although it falls under the Roc-A-Fella umbrella and boasts a first single with Jay-Z, "Los Rompe Discotekas" has nevertheless been pushed primarily to Latin radio and Latin audiences. The album debuted at No. 1 on Billboard's Top Latin Albums chart in mid-July and has sold 84,000 units.

—Leila Cobo
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n 2004, Daddy Yankee's "Gasolina" introduced the world to a new music mix hailing from Puerto Rico: reggaetón. The track became a global hit from Australia to Switzerland. It reached No. 9 on Billboard's Eurochart Hot 100 Singles chart. The key question then was, Could reggaetón, with its infectious blend of Latin, reggae and hip-hop grooves, be more than a one-hit genre? There were hopes that, as success was growing in the United States, it would spread worldwide. "Gasolina" remains the only international reggaetón hit. Yet there is a sense of buoyancy about the genre's potential.

Gustavo López, president of leading reggaetón label Machete Music, admits that reggaetón does not enjoy the same status in the rest of the world that it has in the United States, but he is starting to see a drift. "The genre has proven its longevity in the U.S., and we are very hopeful that it will expand," López says. With Daddy Yankee showing the way, such artists as Don Omar and Tego Calderón are two of the hottest names tipped for international success.

Omar's new album "King of Kings" is out on Machete Music, distributed worldwide by Universal, and Calderón's album "El Subestimado/The Underdog," is out on Atlantic. Machete Music GM David Junk notes that the goal of the label is to build such acts as Omar and Wisin & Yandel on a global scale. "We've gone from licensing tracks to [developing] artists," he says.

Having the Universal marketing and distribution machine at hand is also a plus when attempting to break acts on a global scale, Junk adds. "We may be a small label in Burbank [Calif.], but we have access to Universal's worldwide network." López says that sometimes a lucky break will appear. "Conteo," one of Omar's tracks, was featured in the movie "The Fast and the Furious: Tokyo Drift" and attracted attention in Japan. "It is a perfect tool to cross over," Junk says.

Finding a breakthrough is also part of the strategy of digital music distributor the Orchard. The company recently licensed a New York label, Musica de la Calle, a division of Sunflower Entertainment, which specializes in Latin street music. "With reggaetón, we have to use guerrilla marketing tactics," says New York-based Jason Ojalvo, VP of marketing and business development for the Orchard. "Our experience is that when people can sample the music, they tend to like it.

Consequently, the Orchard will mount marketing campaigns with digital retailers that include free downloads. The scheme will start in the United States and expand internationally. Ojalvo says Europe is a prime spot. "First we'll look for Latin pockets, the local communities, and start from there," he says.

Targeting the grass-roots Latin audience is what London-based DJ Jose Luis focuses on. Luis, who is of Venezuelan origin, runs Candela, a concert promotion company for Latin underground music. He is also a DJ in Latin clubs and operates reggaeton.co.uk. Luis thinks the success of "Gasolina" opened doors, but now is the time to consolidate. "It helped a lot, but because the record industry in the U.K. and the urban DJs in England are completely ignorant of reggaetón and Latin music in general, the momentum did not last. Still, reggaetón has been growing a lot since last year," he says.

Luis names the concert that Omar performed at the 5,000-seat Brixton Academy at the end of July as one of the positive signs that reggaetón is reaching out to new audiences. "That would not have happened last year," he says.

Luis believes that in the United Kingdom reggaetón is taking the place hip-hop had years ago as sexy urban music. "Unfortunately," he adds, "hip-hop has become hard to promote in clubs due to the violence that seems to be associated with it. Reggaetón has not that problem in Europe. Reggaetón is like the Latino son of hip-hop and dancehall, but at the moment it does not have a violent element in it that those two have. It is very open to everyone to enjoy.

These views are shared by French broadcaster Sam Zebier, who, of France's national top 40/urban station Fun Radio. "Reggaetón is in a good place to take on rap on a global scale," Zebier says. He claims that reggaetón can be "as positive as Latin music, as engaging as dance music and as furious as good rap. It's just the right mix."

So what will it take for reggaetón to thrive alongside other genres? "One great artist and one top 10 single, and it'll roll," Ojalvo says.

"We are much more hopeful today than a year ago," López says. "The music that's coming is amazing. And it just wants to cross borders."
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Thanks to its baroque, heavily orchestrated pop sound and detailed lyrics that delve into folklore and mythology, the Decemberists were an unlikely lot to receive a major-label advance.

But on Oct. 3, Capitol Records will release the band’s new album, “The Crane Wife.” Like all the Decemberists’ work, it’s an oddly melodic album with frontman Colin Meloy finding lyrical inspiration in Japanese folk tales and World War II.

“We were talking to more boutique labels... that one would think would be more open to an experimental-type record,” Meloy says. “But Capitol happened to be the ones who met us on our terms. That surprised us.”

Key to those terms—a label that would allow the band to remain signed to Rough Trade in the United Kingdom, and a right of refusal on “pretty much everything,” Meloy says.

The artist also believes the band’s ambitions had outgrown the financial constraints of Kill Rock Stars, which issued its three prior albums. The label, previously home to Sleater-Kinney and Bikini Kill, generally keeps recording budgets at around $2,000, Meloy says.

“That’s what makes [Kill Rock Stars] such a fantastic label,” he says. “It has a great roster of bands, artists who are willing to take those risks. Unfortunately, we’re all about carving out big slabs of orchestral, cinematic pop, and we just can’t do that on $2,000 per record.”

The Decemberists are just one of many indie-friendly signings over at Capitol of late. In addition to recently picking up ex-Matador act Interpol, Capitol’s roster has also been bolstered by singer/songwriter Kevin DeVine, U.K. rap phenom Lily Allen and rock act Sound Team. They join LCD Soundsystem, the Magic Numbers and Fischerspooner—all well-reviewed artists who have yet to score any major mainstream success.

“I’m interested in the avant-garde,” label president/CEO Andy Slater says. “I wouldn’t classify all of this as avant-garde, but I’m interested in things outside the mainstream as well as the mainstream. So I’m lucky that people find Capitol to be a home for their work.”

The Decemberists bring to Capitol a solid fan base, with its Kill Rock Stars finale, “Picaresque,” having sold 123,000 units in the United States, according to Nielsen SoundScan. “The Crane Wife” is a highly anticipated album with in the indie-rock world, and has already leaked to file-sharing networks.

As Capitol has been gingerly releasing watermarked copies of the album to the press, it is being dissected track by track on the Web. Meloy has a similar response unfurl with “Picaresque,” and it has him wondering if the idea of a release date is a bit antiquated.

“When a blog is excited about a record, whether it’s a leak or not, it’s a good thing,” Meloy says. “Release dates might become an ancient apparatus, and it might be something that needs to be torn down and rebuilt. The record is out right now, and I don’t know what to do. It’s silly and pointless and hypocritical for me to get mad since I use that technology, too.”

Capitol head of marketing Sharon Lord says the leak won’t affect—or hurt—the label’s plans. Indeed, on Aug. 30, the label sanctioned the release of a DRM-free MP3 of album track “Summersong” on indie-centric Web site Pitchforkmedia.com.

“This will be a real word-of-mouth record,” Lord says. “People will hear this and like it and spread the word.”

Aside from downloadable bonus tracks given to indie retailers and itunes, Capitol is working up some press-generating promotions to tie into the band’s October tour. For instance, the album is packaged with extensive artwork from illustrator Carson Ellis, who is also Meloy’s significant other. Lord says the label plans on working with art galleries around the country to stage receptions to display the work.

As for more traditional media, a video was filmed for the track “O Valencia!” The song will be worked at public radio and Americana stations, and a larger radio campaign could happen in the near future. Come early 2007, Lord says Capitol will start looking at more mass-market retail campaigns for the Decemberists, hoping to grow the band’s fan base beyond its indie roots.

Slater insists that a significant increase over the sales numbers of “Picaresque” will not be a measure of the Decemberists’ success on Capitol. He points to such current chart hits as Cherish, Letoya and Corinne Bailey Rae, and says the label’s mainstream achievements allow Capitol the opportunity to sign more adventurous, underground artists.

“We’re lucky that we’ve had success with enough things that we can invest in the artist community in a certain way,” he says. “I didn’t necessarily go into this thinking it’s going to work on a larger level. I just think this has value and is original. On its best days, a major label has an opportunity to be something like a great art gallery.”
From Memphis To Mali

Singer Dee Dee Bridgewater Journeys To Bamajo And Ties West Africa's Red-Clay Musical Tradition To Her Own

BAMAKO, MALI—West Africa time is liquid and the evening air saturated with equatorial humidity. Cotton clothes are drenched with sweat, and the distinctively Malian polyrhythms are luminous as jazz vocalist Dee Dee Bridgewater walks outstaged to greet a band of local musicians.

They’re gathered at Malian superstar vocalist Oumou Sangare’s under-the-stars club, Space Club, in Bamako, which adjoins her hotel, Residence Wassulu, in the capital city of Bamako—a flat, dusty, but brightly colored metropolis split in two by the serene Niger River, which teens with produce and artisan marketplaces. It’s a Sunday night and keyboardist Cheick Tidiane Seck has called an audition of sorts, to introduce Bridgewater to an array of young Malian musicians playing jongo, n'goni, and calabash drums.

The occasion? Bridgewater, who is based in Paris and Los Angeles, is in the process of recording her next album here. After hearing an album her Malian liaison Seck made with pianist Hank Jones (1995’s “Sarala” on Sunnyside), she sought help in “exploring my African roots” from Seck, who splits his time between Paris and Bamako. He offers the introductions: Bridgewater makes the call on who she feels most comfortable collaborating with.

“The people of Mali are quietly proud, have a lot of dignity and integrity, have an inner peace in their improvisational style that speaks to my spirit,” says the vocalist, who was born and raised in Memphis, where, she points out, the earth has the same red color as this country.

Given that Malian traditional music sounds like it has a direct link to Delta blues, many American acts have comfortably recorded with musicians here. So naturally blues roots artist Taj Mahal’s collaboration with kora player Bassekou Kouyate (who appeared on Toure’s Nonesuch single “Sane,” earlier this year) and his vocalist wife, Ami Sacko. “Bassekou taught me this song about the importance of educating our children because they’re our future,” Bridgewater says. “I wrote an English lyric that corresponded to the story in Bambara. Other Malian musicians involved in the project include Sangare, who, like Bridgewater, is a United Nations Food and Agriculture Organization ambassador. (Before their studio session, the two toured Malian villages to view FAO-funded projects.) “I’m having a.Maputo as a child. The title track debuted Aug. 31 during the MTV Video Music Awards preshow.

—Jonathan Cohen

Reggaetón Refresher

Genre Needs Some Changes To Keep Up With The Times

In the past several months, I have often and very publicly defended the viability of reggaetón as a genre with long-term potential, as evidenced by this week’s reggaetón special.

My support of the genre takes into consideration that reggaetón is strong, despite a wave in sales and enthusiasm when compared with last year. This week, for example, reggaetón titles occupy four of the top 10 slots in the Top Latin Albums chart. This is clearly nothing to scoff at, since many other reggaetón artists including Daddy Yankee and Don Omar have proven their worth with vastly different but equally convincing music. There are acts with wit and lyrical flair, like Tego Calderon and Calle 13, and there are serious attempts at more thoughtful production. More importantly, reggaetón, which will always have its signature beat, has opened the door to the potential of rap and hip-hop, and allows some acts to cross freely in both directions.

Much of this will no doubt be highlighted Oct. 11-13 at the 2006 Latin Rap Conference in New York. Last year’s event brought together radio programmers, artists, producers and marketers seeking to push the genre forward. This year’s conference is once again organized by Jesse Perez of Sicko Records, Jerry Blair and Rich Isaacson of Fuerte and the Clear Picture Entertainment Group. For more information on the Latin Rap Conference and to register, visit www.america...
Disney Delivers

Mexican Pop Star Belinda Gets Massive U.S. Push From ‘Cheetah Girls 2’

You may not know Belinda Peregrín. But the Mexican pop star has already been announced with a Cheetah Girls roa, at least to the nearly 8 million mostly young viewers who tuned in to the Disney Channel at the end of August.

Belinda, who goes by her first name, has sold more than 2 million copies of her albums worldwide, including soundtracks for telenovelas she starred in and her self-titled 2003 debut on BMG U.S. Latin.

In the United States, “Belinda” sold 83,000 copies. But she stands to get a major boost in exposure from her role in Disney Channel’s “The Cheetah Girls 2: When in Spain,” which premiered Aug. 25. In the Latin-themed movie, she plays a Spanish rival of Raven-Symoné’s singing crew. In addition to her first English-speaking role, Belinda performs English and Spanish songs on the soundtrack, which debuted at No. 5 on Billboard’s Top 200 with 87,000 copies sold in its first week.

Given that the first Cheetah Girls album has moved 1.6 million copies in the United States—and that a dubbed Spanish version of the TV movie sequel with English subtitles will broadcast on the Disney Channel Sept. 15—the Disney affiliation represents a potential major crack at the bilingual youth market. It’s good timing for Belinda, whose pop-rock album “Utopia,” will be released on EMI/Televisa in October.

Belinda is already a bona fide Spanish-language star. The soundtrack to her “Complices Al Rescate” novela sold 120,000 copies in the United States alone. On her last tour, the 17-year-old sold-out 11 nights at Mexico’s National Auditorium, breaking the female record at the Mexico City concert hall that seats 10,000.

Gary Marsh, president of entertainment for Disney Channel Worldwide, says he first encountered Belinda during the casting of the series “Hannah Montana.” Though she “was not yet comfortable enough to handle a full English-speaking role,” Marsh resolved to get her on the channel—and “as the Cheetah Girls script emerged, it was clear there was a part.”

“I’m shy speaking English all the time, but I write in English,” says Belinda, who has two English songs on “Utopia,” an album recorded with American producers such as Kara DioGuardi, Lester Mendez and Greg Wells who have worked with artists as diverse as Gwen Stefani, Celine Dion and Shakira. “I would love to do an English record,” she says.

Buzz Marketing CEO Tina Wells cites the merchandising of Cheetah clothing, books and even a videogame as evidence of the brand’s across-the-board appeal. “Next to ‘High School Musical,’ I feel like Cheetahs is the next biggest tween property in terms of visibility,” Wells says.

EMI/Televisa recently released “Ni Freud, Ni Tu Mamá,” (“Neither Freud, nor your mother”), the first single from “Utopia.” Rodolfo López-Negrete, president of EMI/Televisa, calls Belinda’s Disney role “a very good and very positive coincidence,” but insists that the marketing focus for “Utopia” will remain Spanish-speaking youth in the United States, Latin America and Spain.

“Belinda has incredible taste for music,” López-Negrete says. “She knows exactly what she wants and what her target audience is expecting from her . . . We have plans down the road to go after the English-language market but not now.” Rather, he says, the two English songs “sort of pave the way for the future.”

Adrian Posse, senior VP of A&R at EMI/Televisa, says Belinda’s signing to the music/TV conglomerate fits the label’s eventual goal of creating “global Latin artists” who can be superstars in non-Spanish speaking countries.

“Between Spanish and English, we can reach the whole world,” Posse says. “We have the telenovelas and Mexican talent, which is impressive.”

Belinda will have the full force of EMI/Televisa’s multiphormat marketing behind her. In a level of TV promotion unprecedented for the label, commercial spots on Spanish-language channels in Mexico, Puerto Rico and the United States will advertise the release of each single from Belinda’s album through 2007. Meanwhile, “Ni Freud, Ni Tu Mamá” will be used in the United States and Puerto Rico as the theme for a new Televisa show, “Código Postal,” scheduled to occupy the 3 p.m. timeslot currently held by “Rebelde”—the show that launched blockbuster act RBD. The show is scheduled to begin airing in the United States in December.

On the digital front, a deal is in the works to cross-promote her music with advertising for a major wireless company. EMI/Televisa has also approached clothing retailers like Hot Topic, the Gap and Wet Seal for in-store marketing.

In yet another bit of good timing, the bilingual music channel MTV Tr3s is set to launch in the United States in September, featuring artists like Ricky Martin and Shakira who are popular in both the English and Spanish markets. “Belinda will definitely fill that role,” says José Tillán, senior VP of music and talent for MTV Networks Latin America and MTV Tr3s. Tillán oversaw some of Belinda’s performances on MTV Latin America specials. “We envisioned her as more than a little kid or a teeny-bopper artist. She could actually sing.”
Ten Years Without Tupac
Shakur’s Mother To Carry On Legacy With South Africa Trip, Mandela Meeting

With the 10th anniversary of Tupac Shakur's Sept. 13, 1996, murder approaching, it only makes sense to reference how his life and career still shape contemporary hip-hop music. The personality and emotion he delivered through rhyme has essentially become the archetype on which new and established MCs hang their career expectations. He has reached No. 1 on the Top R&B/Hip-Hop Albums chart eight times, five of those posthumously. And fans can now buy his entire Death Row catalog as ringtones through Koch Records and Hudson Entertainment.

Afeni Shakur, Tupac’s mother, is celebrating the anniversary of her son’s passing with a trip to South Africa. Shakur will sprinkle Tupac’s ashes in Soweto, returning his remains to the birthplace of his ancestors. Shakur will also meet with former South African President Nelson Mandela to foster a relationship between her Tupac Amaru Shakur Foundation and the Nelson Mandela Foundation.

“I feel blessed to be able to visit South Africa, especially Soweto,” Shakur said in a statement. “Events that happened there are so much a part of our history, and it will be an honor for my son to rest in this special place; the birthplace of the South African struggle for democracy. Nelson Mandela’s contribution to the people of South Africa has been immeasurable, and I look forward to helping with his work all over the country.”

Razzle Dazzle: Usher, who’s portraying Billy Flynn in the New York run of the Broadway musical “Chicago,” had a successful opening on Aug. 22. The performer will play Flynn for six weeks at the Ambassador Theater through Oct. 1. Box office ticket sales for “Chicago” have doubled since Usher signed on, according to Pete Sanders, a spokesman for the show.

“I don’t know if you can win a Tony for a few months on Broadway but, hey, why not wishful thinking?” Usher told Reuters. “It’s more challenging than anything that I have ever done, and I am yet to even begin it.”

He follows in the footsteps of Taye Diggs and Wayne Brady, who also played Billy Flynn.

SLAP YOUR FAVORITE DJ: WQHT mix-show DJ and mix-tape heavyweight KaySlay recently released his third independent label mix-tape through Koch Records with Atlanta’s WVEE mix show DJ Greg Street. “DJ KaySlay & Greg Street Present the Champions—the North Meets the South.” His two previous mix-tape albums, “The Streetsweeper, Vol. 1” and “Streetsweeper, Vol. 2; The Pain From the Game,” reached No. 4 and No. 10 respectively on the Top R&B/Hip-Hop Albums. The pair split the album content by region, serving up songs like “Can’t Stand the Reign” featuring KaySlay’s protégé, Papoose, as well as Bun B and NBA star Shaquille O’Neal. Meanwhile, Street offers up “Big Problems” featuring Lil Scrappy, Lil Jon and Lil Wyte.

Meanwhile, WQHT mix-show and premier mix-tape DJ Green Lantern has a new partner named Uncle Murda. Green made a tape entitled, “Say Uncle . . . 2 Hard For Hip-Hop,” with the Brooklyn native MC. The tape features 23 songs from Murda along with a standout feature from international superstar Akon on “Murderer Pt. 2.”

Umbrella Imprint Gives Shelter To Veteran Acts

Beyoncé isn’t the only one experiencing a case of déjà vu. So is Jheri Busby.

Two years ago, the veteran label executive launched Def Soul Classics. Founded on the concept that enduring R&B acts are still valuable brands, the Def Jam subsidiary swung into action with the Patti Labelle album, “Timeless Journey” (Billboard, May 6, 2004). The division is currently represented on the Top R&B/Hip Hop Albums chart by the Isley Brothers’ top 20 album “Baby Makin’ Music.” However, Busby opted out of the Def Jam mix following the exit of then-Def Jam president Kevin Liles (to whom he reported).

Now Busby is picking up where he left off, opening up Umbrella Recordings in partnership with songwriter producer Mike City. And once again, a new Labelle album—“The Gospel According to Patti Labelle” (October)—will inaugurage his new venture. But this time, there is an added twist.

Busby is casting a wider net when it comes to artist signings. Instead of focusing on ‘70s-era talent, he is moving up into the ‘90s and beyond. “I keep watching labels dropping [proven] acts,” he recalls. “So I thought, let me give them a deal. My MO is chase the artists whose record labels have walked away, but their fan bases haven’t.”

Busby has since signed singer/songwriters Tweet, formerly with Gold Mine/Elektra, and Carl Thomas, late of Bad Boy/Universal. He is also queuing up several more well-known R&B chart climbers that he will reveal shortly.

Operating under the tag line “a shelter for artistic integrity,” Umbrella incorporates several ideas Busby outlined to Billboard two years ago when he first launched Def Soul Classics. Among them: matching artists with corporate sponsors to develop co-branding campaigns, concert DVDs and exploring other nontraditional marketing avenues.

On the business side, artists can elect to record under their own label and move it under the Umbrella banner. Or they can record directly for Umbrella, which will be distributed by Bungalo/Universal. Whatever the scenario, Busby says the end result is a $50/50 split between the artist and Umbrella once costs have been fully recouped.

For example, a project costing $650,000 ($250,000 to record, $400,000 for marketing) will need to sell between 140,000-150,000 units to recoup costs at a rate of $5 a record. Going in, the artist owns 75% of the master, Busby 25%. At the end of the licensing term, 100% ownership of the master reverts to the artist.

“Starving on my 50% means a $2 royalty,” Busby says. “That almost matches what Michael Jackson went with ‘Thriller.’ Plus the artists will own their masters. They don’t lose anything.”

Capitalizing on the inherent value of once top-selling artists isn’t a new concept. Matthew Knowles’ Music World Entertainment has released projects by the O’Jays, Kool & the Gang and Chaka Khan, and is set to bow Sunshine Anderson’s sophomore set in January. Image Entertainment fared decently last year with Mint Condition’s “Livin’ the Luxury Brown” CD and concert DVD. Khan now records for new Sony BMG imprint Bungalo Records, which will test consumer waters Sept. 19 when Azaara Neville’s “Bring It on Home ... the Soul Classics” lands on store shelves.

Busby isn’t concerned about the competition, noting that whoever can brand the concept the fastest will win.

“We’re choosing artists we feel are viable,” he says. “If they can sell 250,000 and have a strong tour base, we’re talking business. And the artist is making money versus taking an advance and never seeing another cent.”
LONDON—Britain’s latest wave of hot new talent turned the heat up to bumper levels in the first half of 2006, newly published sales figures reveal.

New sets—nine in total—from Arctic Monkeys (Domino), Corinne Bailey Rae (Geffen), the Kooks (Virgin), Shayne Ward (Syco Music), Journey South (Syco Music), Andy Abraham (Sony BMG), Sandi Thom (RCA), the Feeling (Island) and Dirty Pretty Things (Vertigo) all featured in the top 100 chart for the first six months, having sold more than 3.3 million copies in total, representing 17.2% of sales.

The figures were based on over the counter scans reported by charts compiler the Official U.K. Charts Co. (OCC) and published by trade body the British Phonographic Industry (BPI). By comparison, the first half of 2005 featured six new acts in the top 100 sellers. Only two British debutants were present in the top 100 five years ago, and three years ago.

According to the BPI, “The new acts are selling more albums, more quickly, than ever before,” topping the official album sales charts for 13 weeks in the first six months. Sales of new artist albums were a boon for the albums market, which, according to OCC figures, registered a 2.3% shortfall during the period in comparison with the first half of 2005.

The bumper performance for young talent coincided with the Internet’s coming of age as a marketing tool, executives note.

“Digital traffic has created a generation of 12- to 16-year-olds that are using their computers to discover and explore, which is a very different process to the ’70s and ’80s when people were told what to play by radio stations and the press,” Warner Music U.K. managing director Korda Marshall says.

Sheffield rockers Arctic Monkeys and Scottish singer/songwriter Thom are two such newcomers whose tales illustrate the connection between new media and overwhelming album sales.

The Arctic Monkeys established new benchmarks for a debut release when their album, “Whatever People Say I Am, That’s What I’m Not,” dropped in January amid an extraordinary buzz heavily generated by Internet users. The album sold 306,000 in its first week, and has now exceeded sales of 1 million units.

Thom later emerged on the back of widespread publicity surrounding her living room performances, which were reportedly webcast to millions worldwide. Although viewership totals have been the source of public debate, the album “Smile... It Confuses People” and lead single “I Wish I Was A Punk Rocker (With Flowers In My Hair)” both topped their respective charts. “Smile” has sold 220,000 units so far.

“In the U.K., there’s a much more dynamic environment where new artists can come to the fore. The Internet now is part of that armoury for breaking a new act,” says Gennaro Castaldo, spokesman with music and entertainment retailer HMV. TV also boosted the industry’s first half. Reality TV program “The X-Factor” was the stimulant behind finalists Abraham, Journey South and Ward.

And overall, EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth notes, the health of the country’s new acts is strong. “That quality is translating overseas with real impact being felt in key territories,” he adds, pointing to the international success of Bailey-Rae’s self-titled debut, which opened at No. 17 on The Billboard 200 July 8, and has also gone top 40 in 14 European territories.

British press and broadcast media played a vital role in ushering in new acts as well. “It’s a lot easier to get new things away,” Marshall adds, “because there’s more interest in the mainstream media to play new artists.”

Additional reporting by Juliana Keranpeng in London.

Five To Watch

British Debut Artists Likely To Feature On The Next Best-Seller Lists

**LILY ALLEN**
Label: Regal
Sound: Sassy, streetwise pop from a girl’s perspective.
Reasons to watch: A MySpace phenomenon prior to her first release (her site boasts more than 60,000 friends), the campaign for Allen’s debut “Alright, Still!” album was digital-led, with innovations including the first loyalty-based WiP printer. The album is already certified gold (100,000 units).

**GET CAPE. WEAR CAPE. FLY**
Label: Atlantic
Sound: Unplugged, alt-pop fused with electronic beats.
Reasons to watch: Sam Duckworth’s eclectic DIY project has come up through the United Kingdom’s live scene, having played 150 gigs in 18 months before signing to Atlantic for accessible upcoming debut, “Chronicles of a Bohemian Teenager (Part 1).”

**THE HORRORS**
Label: Loog
Sound: Alternative rock, wrapped in a goth image.
Reason to watch: London-based Jamie Treays raised awareness with his series of “Panic Prevention” mix tapes and club nights, leading him to be tipped as the likely successor to the Streets’ club crossover crown. Has also remixed Gorillaz.

**JAMIE T**
Label: Virgin
Sound: Electronic meets rap from a distinctly British viewpoint.
Reason to watch: London-based Jamie Treays raised awareness with his series of “Panic Prevention” mix tapes and club nights, leading him to be tipped as the likely successor to the Streets’ club crossover crown. Has also remixed Gorillaz.

**PAOLO NUTINI**
Label: Atlantic
Sound: Ranges from upbeat, summery-pop tunesmith to smoky, soulful troubadour.
Reasons to watch: Huge support at U.K. radio, most notably AC station Radio 2, with its weekly reach of more than 13 million, has already seen his debut album “These Streets” certified gold. Hailed in some U.K. media quarters as the “next James Blunt,” Nutini plays the Austin City Limits festival Sept. 15.
Music

Bussing Loose

DJ Ferry Corsten Ditches The Jet For An Upcoming Tour

Ds are to jet planes as bands are to buses as far as touring is concerned. But this fall, one jock is challenging the norm and adopting other elements of rock tours as well.

Ferry Corsten's the Road to Voodoo Music Experience tour kicks off Sept. 27 in Phoenix, covering 28 shows in 34 days. He will ride the entire way on a Southern Comfort-sponsored luxury bus, complete with a mini-production studio. The tour culminates in a bus-top performance at the multi-act Voodoo Music Experience in New Orleans, immediately following the Red Hot Chili Peppers' main-stage set. The outing is the brainchild of Voodoo creator Steve Rehage, AM Only president Paul Morris and the marketing teams at House of Blues and Southern Comfort.

With a high-profile opportunity like Road to Voodoo and Corsten's new Ultra album "L.E.F." topping the iTunes Dance charts, manager Alan Stewart of Magus Entertainment knew his client was transcending mere club DJ status and wanted to up the tour marketing plan to match.

"I noticed that a lot of DJs just fly in and hope the promoter hyped the date," he says. "There's a certain grass-roots marketing structure that the dance world lives in, and a lot of it targets their world and their fans. But with [Duran Duran vocalist] Simon [Le Bon] guesting on ["L.E.F." single] "Fire!, I wanted to capture more mainstream fans."

So Stewart, who also manages Duran Duran and Fischerbomber, put his rock experience to work for the DJ. His plan combined traditional advertising (online and terrestrial) with local street teams (armed with posters and flyers), an internal army attacking online outlets and music and lifestyle retail outlets (meet-and-greets, in-stores, ticket barters). He's even planning to produce "webisodes" from different stops on the tour and host them on Corsten's Web site.

"Shows would be a success regardless, but I want to do the most possible," Stewart says. "If people attend or not, I want them to see Ferry's name."

Indeed, demand for the fan-favorite trance DJ is so high that some shows fall on Sundays, Tuesdays and Wednesdays, which in clubland are usually dark or dedicated to specialty parties.

"When you have someone as well-known as Ferry playing a market he rarely visits, people know that this may be their only chance to see him and will make the extra effort to go out," Morris says. "He has a great attitude and a passionate and loyal following in all markets across the U.S. If it were possible, he would play every night of the tour!"

SUMMER PICK: It's a dancefloor reality: Mainstream club DJs frequently have to transition from top 40 pop dance to hip-hop and back again. For them, Junior Vasquez's new mix of Christina Aguilera's hit "Ain't No Other Man" is particularly useful. The Dee-Lite-ish shuffle starts with the original's horns, has a full-fledged breakdown in the middle and ends cold, all of which makes it more like a dance-enhanced original, rather than an alienating, dark, underground-only remix. "Junior really nailed it," says Hosh Gurell, VP of A&R for RCA Music Group/Sony BMG, who commissioned the work.

While "Man" was already climbing the Hot Dance Music/Club Play chart, Junior's record label JVM brought on promoter Bobby Shaw to push it even harder. The move, made with RCA's blessing, snagged the track the No. 1 spot last week.

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Up-and-comers Rock Australia And The U.K.

The Butterfly Effect Goes Gold Down Under Twice; Betty Curse And The Immediate Debut

Having achieved gold certification (35,000 units) for two separate albums in recent weeks, the Butterfly Effect's popularity has clearly taken wing in Australia.

The Brisbane-based rock band's June 17 release "Imago" passed the milestone in late July after peaking at No. 2 on the Australian Recording Industry Assn. chart. In contrast, its debut album, "Begins Here"—a notably less accessible set—took three years from its July 2003 release to go gold.

Both albums were released domestically through Sony BMG-distributed Modern Music/Roadshow Music.

Key to Imago's success has been mainstream media's embrace of the singles "Slow Descent" and "Gone." Brisbane-based Modern Music managing director David Leonard says, "Commercial radio realized that the band's hardcore following was larger than it thought." He notes that negotiations are underway with a U.S.-based label to release "Imago" in North America, Europe and Japan during 2007, and for the band to tour internationally for much of next year, booked by Pushworth Group in Australia and Primary Talent in Europe. Leonard says talks continue with U.S. agents. The act is published by Sydney-based Rough Cut Music.

CURSED TALENT: In Danny Boyle's acclaimed 2002 horror film "28 Days Later," teenage U.K. actress Megan Burns took on a population of British zombies. Four years later, the now-20-year-old Burns has turned to the dark side herself, reinvented as goth/pop artist Betty Curse, inspired by the Cramps, Nick Cave and the Cure.

With an enthusiastic press already on board, U.K. audiences are getting an early chance to see Curse and her three-piece band during an August club tour, booked by London-based Hefter Skelter. September support shows with Rydicsigned U.S. horror rock act Wednesday 13 will follow.

Curse is signed to Island Records, which has already issued two limited-edition U.K. singles, "Excuse All the Blood" (May 29) and "God This Hurts" (Aug. 21). A third single, "Girl With Yellow Hair," is due in November.

The singer's debut album, "Here Lies Betty Curse," will be released Oct. 30 online in the United Kingdom, appropriately close to Halloween. A physical U.K. release is due in January 2007, with international plans being finalized. Its songs were mainly co-penned by the unsigned Curse and Nusken/Van Stoller writer Steve Ludwin.

Island Records U.K. marketing manager Sarah Boorman says Curse is "targeted directly at the 14- to 18-year-olds who want a more feisty feminine alternative to the current trend towards emo-rock."

-Lars Brandle

IMMEDIATE REACTION: An unsuspecting Beck had a copy of alternative rock quartet the Immediate's demo CD slipped into his bag while shopping in their native Dublin a couple years back. Manic Street Preachers bassist Nicky Wire had a disc lobbed to him onstage at a Manics' gig in the city.


The album debuted at No. 33 on Ireland's IRMA chart one week after release, aided by TV and radio exposure for extracted singles "Don't You Ever" and "Stop and Remember."

The Immediate played South by Southwest in 2005, and the band's manager Philip Cartin says it hopes to return to the States in 2007 with new label and publishing deals. — Nick Kelly
BEYONCÉ
B'Day
Producers: various
Columbia/Sony Urban Music
Release Date: Sept. 13

Beyoncé plays up both her naughty and nice sides on the follow-up to her multiplatinum solo debut, “Dangerously In Love.” While lead single “Déjà Vu” was viewed by many as simply “Crazy In Love” part two, they’ve got another thing coming in terms of the album’s other tracks. It’s a rocker, edgier Beyoncé belting out her “I’m-my-own woman perspective on such intense tracks as “The Alarm,” the ‘90s’ furthest thing from a funk-rock fest “Suga Mama” and the slick, wicked “Kitty Kat.” Beyoncé shifts into emotive mode on the ballad “Repentiment,” which calls to mind the subterfuge and passion of the best girl groups of the ’60s and ’70s. Throughout, she romps with creative abandon, thankfully unfraid of stretching the boundaries lyrically and musically. And in the process, she tosses the age-old notion of a sophomore slump on its ear—GM

AUDIO SLAVE
Revelations
Producer: Brendan O'Brien
Release Date: Sept. 13

Borne the unmistakable signs of a band swinging for the fences but whiffing more than it should, so “Revelations” finds them shuffling their offensive strategy. The rhythm section takes lead duties from the acidic melodies of Chris Cornell, which have never been as insistent as they might be, though his ranged howl is aging quite nicely. The change is for the better. Moore’s instantly recognizable wah-wah powers the title track, “Broken City” furnishes a nice swampy choogle and the hardclap-added “Original Fire” does a decent job of appealing, of all people, T. Rex. But once again, the results feel too spotty. Three discs in to an experiment that’s stuck, Audioslave still hasn’t jelled into the unformly cohesive unit that Rage Against the Machine or Soundgarden were on their sleepiest days. If nothing else, these aren’t guys who’ll give up fighting—JV

TV ON THE RADIO
Return to Cookie Mountain
Producer: Dave Sitek
Release Date: Sept. 13

Experimentalists TV on the Radio traded up from Touch & Go to Interscope, but luckily their sophomore album is no less wonderfully weird than their acclaimed indie releases. Yeah, that’s David Bowie emitting vocal harmonies on the sublime “Province.” But: TVOTR keeps it real via the horn-inflected “I Was a Lover,” the accelerated groove of “Wolf Like Me” and the fuzzed-out “Playhouses,” which is chock-full of trippy, distorted feedback. There’s a renewed socio/political emphasis in the lyrics as well, particularly on “Hours” and “Blues From Down Here.” And with its tribal drums, nearly chanted vocals and imposing wall of white noise, eight-minute closer “Wash the Day Away” proves that while TVOTR now record for just another major label, their music is more distinctive than ever.—GM

SARAH McLACHLAN
River (4:08)
Producer: Pierre Marchard
Writer: J. Mitchell
Publishers: various
Arista

It’s been three years since Sarah McLachlan’s “Afterglow,” which took six years following 1991’s “Fumbling Towards Ecstasy.” For upcoming holiday album, “Winterset,” the introspective songstress again proves worth the wait. The new set primarily reinterprets an eclectic blend of classics, including first single “River,” from Joni Mitchell’s 1971’s “Blue” album. It may feel odd to hear about cutting down Christmas trees in the summertime, but this doble ballad actually pines over a lover’s quarrel! “I’ve gone and lost the best baby that I’ve ever had/Oh, I wish I had a river I could skate away on.” McLachlan brings an ever-engaging solemnity and resign to the song, remaining unmystical in her vocal beauty and quiet passion. It’s not Christmas in July, but we’ll take it in September. Breathtaking.—CT

BEYONCÉ
Ring the Alarm (3:17)
Producers: Swizz Beatz, Beyoncé Knowles, Sean Garrett
Writers: B. Knowles, K. Dean, S. Garrett
Publishers: various

Columbia

Beyoncé’s “Déjà Vu” had that event-single aroma about it—a throwaway song that is guaranteed airplay because it launches a new project. The second release from her imminent “B’Day” single, it’s hardly a home run. The video for “Ring the Alarm” is highly entertaining with Beyoncé’s stacked hair and flailing finger-pointing, but still, without a sturdy constructed track that plays as well without pictures, she not a great side dish missing the meat. We get the pissed-off bit and boy she’s convincing, with distorted vocals and a racing assault of a lyric, but this is no “Crazy in Love”—more just plain crazy. Among a challenging summer hitload, we were looking to Beyoncé for more. This is more hmm.—CT

IRON MAIDEN
A Matter of Life and Death
Producers: Iron Maiden
Kevin Shirley
Sanctuary
Release Date: Sept. 5

After 30-odd years, Iron Maiden’s sound is so ingrained, the deaf can hear it. Charging guitar runs, trill ng hooks, burning solos—It’s all about the six string. It’s gotta be since the band juggles three guitarists in its lineup. “A Matter of Life and Death” does get results that don’t keep it from being cool. Maiden makes its usual heading dash into somap is a remarkably scale and ambition, setting the background for wartime tales of blood and honor. Six tracks exceed seven minutes, but that suits “For The Greater Good of God” (one of the best cuts) and the throbbing groove of “These Colours Don’t Run.” It occasionally veers into overhaul, but that won’t hurt these cats.—CTL

METHOD MAN
4:21: The Day After
Producers: various
Def Jam
Release Date: Aug. 29

There’s nothing new under the sun, and that often goes double for hip-hop. On his fifth solo disc, Wu-Tang cleanup hitter Method Man has been forced into damage control following a few misadventures in sitcoms and deodorant commercials. As such, he spends this CD blandly obsessed with haters, his own influence and the fact that he still seems to enjoy the marijuana, hence the weird mixed-metaphor title. But despite having nowhere to go lyrically, he hits a rhythm that most muggers would be proud to stick to, perfectly capturing the aural vibe of the duo’s manly, monthly Blowoff party at the 9:30 Club in Washington, D.C.—MP

JUNIOR BOYS
So This Is Goodbye
Producer: Junior Boys
Domino
Release Date: Sept. 12

Junior Boys’ newest effort is a winner if solely thanks to the bittersweet, catchy, funky and tastefully melodic “In The Morning.” A collaboration with Mouse on Mars’ Andi Toma. The duo’s latest, more set, “So This Is Goodbye,” is yet another exercise in cold, understated dance music, populated with Jeremy Greenspan’s sexy murmurs and minimal synths and beats. The new wave-synth of “Time For The Red”/“Countryside,” the surreal beat of “First Time” and the long instrumental interlude in opener “Double Shadow,” prove that the crew takes risks. This release is comparable to 2004’s stunning “Last Exit” in that every song has its own merits yet feels part of a greater whole.—KH

PAT GREEN
Cannonball
Producer: Don Gehman
BNA
Release Date: Aug. 22

Pat Green is the kind of accessible artist who can open for Kenny Chesney one night and Dave Matthews Band the next, and he serves up pleased. He’s a Texan with a country rock on his fourth major-label effort. The title cut is Hellencomb-styled Americana that Green’s fans just eat up, and there’s more of the same in the nostalgic “Way Back Texas” and rough-hewn romance of “Love Like That.” Indeed, Green is a big of romantic at heart, never more so than on the piano-based ballad “Dixie Lullaby” and a really nice duet with Sara Evans, “Fender’s Keepers.” He has a hit on his hands with the ESL Camino road anthem “Feels Just Like It Should.” and he gives us one of his best studio performances to date with “Sleeping With The Lights On”—RW

SKYE
Mind How You Go
Producers: Patrick Leonard, Steve Fitzmaurice
Cordless Recordings
Release Date: Aug. 22

Tastemakers know the voice; it’s the stuff dreams are made of—Incredibly cool, yet oh-so-warm, it is like no other. The voice belongs to Skye Edwards. As the former lead singer of British act Morcheeba, Edwards helped usher in the trip-hop movement of the mid-90s. After going goodbye to that group, she ushers in her solo career with “Mind How You Go,” an album that is subtle and sparse but beautifully layered; as electronic as it is unplugged. “Tell Me About” continued on p.70
from "30"
Your Day,” an ode to New Orleans, is filtered through blue skies, while the chorus-less “What’s Wrong With Me” is deliciously gray. Other choice cuts include “Powerful,” “Calling,” “Stop Complaining” and “Love Songs.” A co-write with Daniel Lanois, "Jamaica Days,” reflects upon Sky’s roots.—MP

LATIN
LA QUINTA ESTACION Ritmo Bono Se Equivoca
Producer: Armando Avila
BMYG
Release Date: Aug. 22
La Quinata Estacion is a dichotomy. The Spanish group, which developed and broke in Mexico, boasts a contemporary look and sound. But its sensibility is definitely grounded in the tradition of big Latin bands and big voices. Lead singer Natalia, who possesses a powerful, emotional instrument that evokes the likes of Rocío Durcal, can sound like a grand dame on tracks like “Que Fui Para Ti?,” then turn around and deliver a totally youthful sound on “Tu Peor Error” and “Ahora Que Te Vas.” One of those rare pop tracks with enviable vocal quality. La Quinata’s magic lies in its excellent songwriting skill, and its ability to entice new listeners with romantic lyrics. This well-rounded album may finally break the group in the United States.—JC

NEW AGE
GEORGE WINSTON Gulf Coast Blues & Impressions: A Hurricane Relief Benefit
Producer: George Winston
Dancing Cat/Windham Hill
Release Date: Sept. 5
Although the good-time, high-energy playing of New Orleans pianist Professor Longhair and Henry Butler seems worlds apart from the plaintive, proto-American New Age style perfected by George Winston in the 1980s, those artists have long been a formative influence on the Goodman Hill veteran. In tribute to the Katrina-rippaged Crescent City, Winston salutes Longhair, Butler, James Booker and even Dr. John on rollicking covers of “When the Saints Go Marching In” and “Pixie,” which jump alive with crafty right-hand rolls that made the masters proud. For the first time in ages, the album includes more of Winston’s own work than interpretations; “Gulf Coast Lullaby—Part 2” and the heartfelt “Blues for Fess, Beloved” are two of his best original compositions since 1980’s “Summer.” Proceeds from the set will be distributed to Gulf Coast and New Orleans area organizations.—JC

CLASSICAL
JOSHUA BELL
Voice of the Violin
Producer: Grace Row
Sony Classical
Release Date: Sept. 5
After the huge success of his 2003 album Romance of the Violin, affable violinist Bell returns with a second disc of beloved classical melodies arranged for violin and orchestra. This time the focus is on operatic and vocal selections, including Rachmaninoff’s “Vocalise,” Tchaikovsky’s “None but the Lonely Heart” and Strauss’s “Morgen,” the last of which features a guest appearance by opera’s current “girl” soprano Anna Netrebko. It’s a pleasant enough excursion, and Bell’s Stradivarius sings as sensually as is possible when the arrangements lapse into questionable taste, such as when a chorus joins Bell on Schubert’s “Ave Maria.” This is the lightest of fare, but like its predecessor, it is sure to find many fans.—AT

FOR THE RECORD:
In the Sept. 2 issue’s single reviews, the photo of Akil Dasan should have been credited to photographer Mansa Marcheillit.

LEGENDS & CREDITS
EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Leta Cobo, Jonathan Cohen, Katie Kelly, Clover Isip, Jill Menza, Gil Metzel, Michael Padelletti, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Phil Van Vieck, Jeff Vinyl, Ray Waddell
PICK: A new release predicted to hit the top half of the chart in the corresponding format.
CRITICS’ CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.
All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10003) or to the writers in the appropriate bureaus.

PHOTOS BY: Photograph Studio, 1996

REVIEWS
SINGLES

POPS
PAULA DEANDA F/ THE DEY Walk Away (4:23)
Producer: Stargate
Writer: various
Publishers: various
A collection of dance hits, "Walk Away" is a second disc from the self-titled debut—is made for teen listening. It’s a good choice for the U.S. discount market. —CT

R&B
LUTHER VANDROSS Gets You Home (3:38)
Producer: Bryan—Michael Cox, Jaron Rome
Writers: B. Cox, J. Rome, H. Lilly
Publisher: various
A previous posthumous single “Shine,” one of two new tracks from forthcoming album "Luther Vandross" was disappointing with its dated production and lackluster impact. (Though the Freemasons radio remix was illuminating). Follow-up “Got You Home” makes up for that missstep, with its soulful prodigy. Jaron/Braxton-esque production, killer passion-fueled vocal from the man, beautifully layered harmonies and gratifying hook. “I’m glad that I got you home/Too night-night night.” —CT

LATIN
FAVORITE
PAULINE MARA Y Su Orquesta
“Absoluto” (9:31)
Producer: Pauline Marra
Publisher: Sony BMG
This brief collection of 10 songs is a respectful overview of the career of Pauline Marra. The original compositions feature memorable melodies and a “razilian” flavoring that is quite popular in Latin America. A self-taught pianist and singer, Pauline Marra is a true talent. —CT

COUNTRY
MONTGOMERY GENTRY Some People Change (3:16)
Producer: Troy Gentry, Eddie Montgomery
Writer: M. Dulaney, J. Sellers, N. Thrasher
Publisher: Curb
This first single from Montgomery Gentry’s forthcoming album, "Potentially Anthemic" with a potent lyric about people overcoming prejudice and addiction to lead better lives. Eddie Montgomery and Troy Gentry have built a solid career on edgy country tunes that mix small-town values with relentless renegade spirit. This track showcases a different side of the pair, even incorporating a gospel choir to help drive the uplifting message home. It’s a powerful record and should serve as a fit introduction to the act’s new disc. —DEP

ROCK
PEARL JAM Gone (4:08)
Writer: E. Vedder
Publisher: Innocent Bystander
Pearl Jam has roared back to life at rock radio in its most recent incarnation. “Gone,” a mid-tempo track with solemn, slow-building verses contrasted by a more uplifting chorus. The theme of a man waking up his past life behind the reverb mirror is classic Pearl Jam, while lines like “No more trying evenings/This American dream I am disillusioning,” link the concept to the present state of the union. Also welcome is Eddie Vedder’s return to storytelling, you can almost see the city lights receding in your rearview mirror as the song’s subject speeds off to an uncertain future.—JC

SEPTEMBER Satellites (3:07)
Producer: J. Von der Burg, N. Von der Burg
Writer: J. Von der Burg, A. Bhagavan, N. Von der Burg
Publishers: various
Robbins Robbins Entertainment which scored mainstream top 10 victory earlier this year with Cascada’s “Everytime We Touch” (and is inching toward a follow-up with hit “Miracle”) certainly has a way of snuffing out mass-dance appeal imports. Add September’s "Satellites" to the stack, with its one-spin-and-you’ll-be-singing-it-hook, spot-on female vocals and production that shines like a beaming disco ball. Eight mixes on the maxi single add electronic flavor here and there, but the straightforward U.S. version, which sits in a flurry of strings and a slightly more aggressive beat-insistent tempo, is truly one-stop shopping. —CT

www.americanradiohistory.com
Danity Kane Stops Show With Chart-Topping Bow

In case you missed lessons learned in recent years from "American Idol," awards shows and the career path of Josh Groban, the top 10 of this week’s Billboard 200 makes an obvious marketing mantra abundantly clear: TV exposure sells music.

You see that in the bows at No. 2 and No. 6, by, respectively, OutKast and Paris Hilton. You see it in the 169,000 that "The Cheetah Girls 2" soundtrack has sold during its two chart weeks at No. 5. And, nowhere is it more abundantly clear than in the No. 1 bow by Diddy’s latest made-on-MTV group, Danity Kane.

The lady quintet sells 34,400 copies in its first week, a bigger frame than the previous two “Making the Band” acts earned.

O-Town, the ensemble assembled when “Making the Band” launched on ABC in 2000, sold 145,000 in the frame its self-titled 2001 album started at No. 5.

When the series shifted to MTV and recruited Diddy as its mentor, 2003 saw Bad Boy’s Da Band ring up 204,000 in the opening week, which placed “Too Hot for TV” at No. 2 on the big chart and No. 1 on Top R&B/Hip-Hop Albums.

A meager radio picture makes Danity Kane’s sales splash all the more impressive. Whereas O-Town’s “All or Nothing” rose to No. 10 on the ill-fated Hot 100 Airplay list and Da Band worked “Bad Boy This, Bad Boy That” to No. 46, Danity Kane’s "Show Stopper" has yet to dent that chart.

Exposure from “Making the Band” began 18 months ago when the series returned to the video channel. The gala’s “Show Stopper” got “Making the Video” coverage from MTV, which helped the clip draw 37 plays on the channel.

Beyond that, "Show Stopper" has lived up to its title in cyberspace, attracting 6 million streams at the group’s MySpace page and 1.5 million views at youtube.com.

All that new-fangled exposure makes Danity Kane a David to the Grammy Award-winning Goliath that is OutKast, although the rap duo does lead Top R&B/Hip-Hop Albums. Billboard’s urban sales charts are fed by a panel of core stores that specialize in these genres, thus artists’ standings often differ from ranks on the big chart.

The soundtrack from OutKast’s "Idlewild" film mounted its own TV attack, with opening-week slots on "Late Night With David Letterman," "Today" and "TRL." That helps pump first-week sales of 196,000, handsome by most acts’ standards but a far cry from the $10,000 first-week sales that greeted the duo’s golden album "Speakerboxxx/The Love Below" when that double-album reached the market in September 2003.

How does pop culture figure Hilton prove TV’s music oomph? Easy: If the woman changes her shoes, someone on some TV show will broadcast the news, while TV series “The Simple Life” helped elevate her profile from tabloid princess to "It girl" when it launched on Fox in 2003.

Certainly the making of Hilton’s album has kept her name in the entertainment media during an extended period of time. Guilty-pleasure lead single "Stars Are Blind" even became a decent-sized hit, peaking at No. 18 on The Billboard Hot 100, with most of that song’s chart action derived from digital sales.

Coming off the 1.6 million sales that Nielsen SoundScan tracked for 2003 release "Cheetah Girls EP," the success of the new Cheetah Girls soundtrack suggests that neither the sales oomph of Disney Channel, nor the buying appetite of its pre-teen and younger audience, should be underestimated.

ALL THAT JAZZ: It’s a busy week on Top Jazz Albums, where Chris Botti’s CD/DVD combo "Live With Orchestra and Special Guests" bows at No. 2. His last two standards-based albums combined to sell 998,000 copies since the first of those two. "When I Fall In Love," arrived in September 2004.

Attention surrounding the one-year anniversary of Hurricane Katrina helps pump a re-entry on the jazz list for multi-act charity album "Our New Orleans 2005: A Benefit Album" (No. 9, up 11%). The album features Dr. John, Allen Toussaint, the Dirty Dozen Brass Band and others. Proceeds from "Our New Orleans" enabled Warner Music Group label Nonesuch to announce a $1 million donation to the Habitat for Humanity on behalf of Katrina victims.

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**MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT**

**WEEKLY ALBUM SALES**

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**WEEKLY ALBUM SALES FOR 35 MILLION UNITS**

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**YEAR-TO-DATE ALBUM SALES**

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**SALES BY ALBUM FORMAT**

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Source: Nielsen SoundScan

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Go to www.billboard.biz for complete chart data

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www.americanradiohistory.com
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**The Billboard 200 Artist Index**

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**LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART HOT DIGITAL SONGS**

Top-selling paid download songs compiled from Internet sales records collected and provided by Nielsen SoundScan. This data is updated daily. 8:40 PM. For top-selling paid downloads compilation, Nielsen SoundScan electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**DATA**

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<td><strong>Sugar</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>U &amp; Dat</strong></td>
<td><strong>U &amp; Dat</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>Shawdows</strong></td>
<td><strong>Shawdows</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>Touch Me I'm A Firework</strong></td>
<td><strong>Touch Me I'm A Firework</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>I Got U</strong></td>
<td><strong>I Got U</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>I Kissed a Girl</strong></td>
<td><strong>I Kissed a Girl</strong></td>
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**Digital Songs**

<table>
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<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST / PROMOTION LABEL</strong></th>
<th><strong>DEGREE</strong></th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>Me &amp; U</strong> (WHEN YOU COMMA) GIVE IT TO ME</td>
<td><strong>Me &amp; U</strong> (WHEN YOU COMMA) GIVE IT TO ME</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>21st Century Breakdown</strong></td>
<td><strong>21st Century Breakdown</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>I'm Not the Only One</strong></td>
<td><strong>I'm Not the Only One</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>I Kissed a Girl</strong></td>
<td><strong>I Kissed a Girl</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>Sugar</strong></td>
<td><strong>Sugar</strong></td>
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<tr>
<td><strong>6</strong></td>
<td><strong>U &amp; Dat</strong></td>
<td><strong>U &amp; Dat</strong></td>
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<td><strong>I Kissed a Girl</strong></td>
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Data for week of September 9, 2006. For chart reprints call 646.654.4633. Go to www.billboard.com for complete chart data.
In four exclusive days, over 100 entertainment marketing executives from more than 40 entertainment companies will reveal their upcoming releases, promotional calendars and partnership opportunities in Music, Gaming, Film and TV.

Attention Music Supervisors, Compilation Coordinators, Ad Agency Creative Leads or anyone whose focus is primarily music, we have the event for you. Sounding off the start of RoadShow, Music Day, September 18th 2006 is devoted to tie-in and licensing opportunities for the music world. Top companies in the recording industry detail future releases, as well as content for music compilations, soundtracks, tour sponsorships and retail activity. Gathered together distributors, labels and management companies each showcase performances by their highest priority artists giving attendees a window into the hottest opportunities in music.

Be the first to identify upcoming releases with partnership and promotional opportunities. Get a firsthand look at what your competition is researching. In 2005, over 1,300 brand, agency and entertainment professionals participated in RoadShow. The contacts established and partnerships created surpassed all expectations.

MUSIC DAY ONLY PASSES ARE AVAILABLE FOR $695 THROUGH SEPTEMBER 15TH. only at RoadShowHollywood.com

Find the latest European Film and DVD opportunities at RoadShow Europe: 1-2 November 2006

For Sponsorship Opportunities or to Register please call 310-275-2088 Event Creative Provided by Logistix: Global Marketing Partner, RoadShow 2006 © 2006 The L.A. Office
38th NAACP Image Awards

CALL FOR SUBMISSIONS

The NAACP Image Awards is now accepting submissions in Film, Television, Recording and Literature.

The NAACP Image Awards honors projects and individuals that promote diversity in the arts.

To be eligible, projects must have a national distribution date between January 1, 2006 and December 31, 2006.

SUBMISSIONS DEADLINE:
Friday, December 1, 2006
at 3:00 PM (pst)

For additional information and entry forms, visit www.naacpimageawards.net, or call 323.935.8207.

2nd Generation Records

The New Heart & Soul of Music in Detroit presents

Jay Huddie

Heaven Of My Hand

Featuring tracks produced by Young Lord

"Over Here" • "Stuck On You" • "The Way U Move"

In stores nationwide soon!

(313) 967-4084

www.2ndGenerationRecords.com
### R&B/HIP-HOP AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
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<th>Label</th>
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<tr>
<td>1</td>
<td>Pullin’ My Back</td>
<td>DeJ Lo &amp; U</td>
<td>Jive/Zomba</td>
<td>53.0%</td>
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<tr>
<td>2</td>
<td>Shoulder Lean</td>
<td>Monique</td>
<td>Capitol</td>
<td>51.6%</td>
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<td>3</td>
<td>The Way That I Am</td>
<td>Alicia Keys</td>
<td>Def Jam/Universal Motown</td>
<td>48.9%</td>
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<td>4</td>
<td>I’m Coming Over</td>
<td>Chris Brown</td>
<td>RCA/RMG</td>
<td>41.5%</td>
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<tr>
<td>5</td>
<td>I Know You’ll Be There</td>
<td>Nelly</td>
<td>Zomba/IDJMG</td>
<td>38.7%</td>
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<td>6</td>
<td>Take Me As I Am</td>
<td>J.R. Writer</td>
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<td>7</td>
<td>Fly Like A Bird</td>
<td>Chamillionaire</td>
<td>LA Face/Jive</td>
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<td>8</td>
<td>Promiscuous</td>
<td>Ciara</td>
<td>So So Def</td>
<td>36.6%</td>
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<td>Chasin’ Love</td>
<td>Ne-Yo</td>
<td>Def Jam/Universal Motown</td>
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<td>Hold On</td>
<td>Mary J. Blige</td>
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<td>Wanya Morris</td>
<td>Jive/Zomba</td>
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### RHYTHMICAIRPLAY

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<td>Def Jam/Universal Motown</td>
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<td>I’m Coming Over</td>
<td>Chris Brown</td>
<td>RCA/RMG</td>
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<td>I Know You’ll Be There</td>
<td>Nelly</td>
<td>Zomba/IDJMG</td>
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<tr>
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<td>American Dream Records</td>
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<td>Steve Holy</td>
<td>RST-362</td>
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<td>If You're Goin' Through Hell (Before The Evil Even Knows)</td>
<td>Rodney Atkins</td>
<td>EE-231</td>
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<td>Give It Away</td>
<td>Teddy Gentry</td>
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<td>George Strait</td>
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<td>Every Mile A Memory</td>
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<td>Life Is A Highway</td>
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<td>A Little Too Late</td>
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<td>Carrie Underwood</td>
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<td>I Don't Know What She Said</td>
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<td>Some People Change</td>
<td>Montgomery Gentry</td>
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<td>Love You</td>
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<td>Greatest Lover</td>
<td>Raschell Flatt</td>
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**HOT COUNTRY SONGS:** 138 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awards are based on complete chart data (CDS) and Audience Ratings for the first time with increases in both directions and audience. © 2006 and Broadcast Music, Inc. All Rights Reserved. HYPREDICTOR © 2006, Promosquad and HiPredictor are trademarks of Thinkify plc. ALL CHARTS: See chart legend for rules and explanations.

**WRECKERS END COUNTRY DUO DROUGHT**

The Wreckers’ track has amassed 359 million radio audience impressions since it bowed on Hot Country Songs in the April 15 issue. The video clip has also been played more than 457 plays at Great American Country, 349 at CMT and 263 at VH1 Country.

---

**BETWEEN THE BULLET**

With 15.8 million audience impressions, the Wreckers step 2-3 on Hot Country Songs and make a chart in history. The boxscore becomes the first new duo in 15 years to take a debut single to the summit, as McGraw and Brushard close the gap for chart-topping new duets that began after Brooks & Dunn’s first single spent two weeks at No. 1 in the Sept. 7, 1991, Billboard.

A new female duo has not captured the chart in more than half a century—not since

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**COUNTRY MUSIC UPDATE**


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**COUNTRY MUSIC UPDATE**


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**COUNTRY MUSIC UPDATE**


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**COUNTRY MUSIC UPDATE**

### Top Latin Albums

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<th>Import/Export</th>
<th>Store/Label</th>
<th>Price</th>
<th>Sales Data</th>
<th>Airplay</th>
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<th>Titlewriters</th>
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<th>Writer(s)</th>
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<td>Amor Es Combate</td>
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<td>[King Of Kings]</td>
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<td>[DON OMAR]</td>
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<td>Masterpiece</td>
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### Hot Latin Songs

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| TAE | LA ESTACION | Raulopez
| DETALLES | RICARDO ALONSO | Raulopez
| NO, NO, NO | JUAN GABRIEL | Raulopez
| TE PIERDIO AMOR | EMILIO DUELE | Raulopez
| CON DUENAS (BARRERA DE AMOR) | ANA GABRIEL | Raulopez
| NO SE PORQUE | RBD | Raulopez
| TE MANO FLORES | RBD | Raulopez
| TE FUE | RBD | Raulopez
| VOLVERTE A AMAR | RBD | Raulopez
| ME VOY | RBD | Raulopez
| QUE ME ALCANCE LA VIDA | RBD | Raulopez
| MARIPORAS | RBD | Raulopez
| DANDRES VERDES | RBD | Raulopez
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| LOS MATE | LOS MATE | Raulopez
| PAM PAM | HACHA & DADDY YANKEE | Raulopez
| VENGAN UN AMOR | RAXIM & KENY | Raulopez
| EXIT | RAXIM & KENY | Raulopez
| CALL | RAXIM & KENY | Raulopez
| THE B 500 | RAXIM & KENY | Raulopez
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| ME MATAS | RAXIM & KENY | Raulopez
| CHEVERE | RAXIM & KENY | Raulopez
| ANGELITO | RAXIM & KENY | Raulopez
| DEJALE CAER AL PESO | RAXIM & KENY | Raulopez
| UN BESO | RAXIM & KENY | Raulopez

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| MAS ALLA DEL SOL | BRAZORES MUSICAL DE DURANGO | Raulopez
| DE ROCILLAS TE PIDO | LOS BUKIS | Raulopez
| ALIADO DEL TIEMPO | LOS TIGRES DEL NORTE | Raulopez
| TE COMPROMETIO | GRUPO EXTERNADOR | Raulopez
| DIGNALE | PEPE AGUILAR | Raulopez
| ALGUIEN TE VA A HACER LLORAR | DIANA REYES | Raulopez
| TE QUIERO ASI | GRUPP MONTEZ DE DURANGO | Raulopez
| VALOR INOCTRADO | LUIS DEL RIO | Raulopez
| QUE VUELA | MILEY | Raulopez
| QUE NO EXISTA NADA | LOS CAMINANTES | Raulopez
| FUE MENTIRA | JOAN SEBASTIAN | Raulopez

Data for week of SEPTEMBER 9, 2006 | For chart reprints call 646.654.4633
Go to www.billboard.biz for complete chart data | www.americanradiohistory.com
**CHARTS LEGEND**

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

**ALBUMS**

Sales charts compiled from a national sample of retail stores, mass merchants, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. The charts are ranked by Nielsen SoundScan on the basis of sales at retail outlets, including both traditional and Internet sales. Mouse over a chart position for more details. Full album sales chart appears on www.americanradiohistory.com.

**SINGLES**

Sales data compiled from a national sample of retail stores, mass merchants, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. The charts are ranked by Nielsen SoundScan on the basis of sales at retail outlets, including both traditional and Internet sales. Mouse over a chart position for more details. Full album sales chart appears on www.americanradiohistory.com.

**TOP COMPILATION ALBUMS - TOP INDEPENDENT ALBUMS**

Independent Albums are current hits that are sold via online retailers and are not available at traditional retail stores. These charts are compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

**ALBUMS**

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

**SINGLES**

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**TOP COMPILATION ALBUMS - CELEBRITY WOMEN**

Female celebrity albums are ranked by Nielsen SoundScan on the basis of sales at retail outlets, including both traditional and Internet sales. Mouse over a chart position for more details. Full album sales chart appears on www.americanradiohistory.com.

**TOP WORLD**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.
HELP WANTED

SMITHSONIAN FOLKWAYS

RECORDINGS is looking for an experienced, proactive and creative music retail salesperson with knowledge of music retail, account sales practices. "For details and information on how to apply go to: www.smithsonian.org and click on announcements #06PH 6267. The Smithsonian Institution is an equal opportunity employer."

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- Extensive Travel required.
- Management of large work force and ability to understand trends and research a plus.
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NOTICE TO CREDITORS AND OTHERS REGARDING THE WINDING UP OF PASQUA MUSIC LTD.:

Pasia Music Ltd., was incorporated pursuant to the provisions of the Ontario Business Corporations Act on February 5, 1986. On May 17, 2006, the shareholders of Pasqua Music Ltd., at a meeting called for that purpose, by special resolution voted to wind up the corporation voluntarily pursuant to the provisions of the Ontario Business Corporations Act. David Marcovich was appointed Liquidator of the estate and effects of the Corporation. Anyone having a claim against Pasqua Music Ltd., shall deliver proof of such claim to Liquidator, David Marcovich, at the address below, on or before October 15, 2006, thereafter, the liquidator will distribute the assets of Pasqua Music Ltd. having regard only to the claims then filed. David Marcovich, Liquidator of Pasqua Music Ltd., Suite 201, 1199 Bathurst St., Toronto, ON, M6A 2B2, Canada.
Andrew 3000 of superstars OutKast dropped by Music Choice's new interactive video-on-demand show "Certified" to discuss the group's new album and film, "Eellowish." While there, he declared, 'Hip-Hop is illegal and it will be the young cats, not the vixs, to bring it back.' The artist also insisted, "OutKast won't be broken up." Here he is hanging out with director of urban programming Lamonda Williams. (www.americanradiohistory.com)

BMI's Catherine Brewton, left, and Natalie Cole right, joined Rock Centers foundnuts/con- persen Cathy Hughes for "Black on Black," a VIP party. The star-studded gala was held Aug. 17 in Washington, D.C., and featured a virtual who's who of the music/audio industry, including stars of the latest movie "Tropic Thunder." (www.americanradiohistory.com)

Celebrities like Beyoncé, left, and Natalie Cole right, joined Rock Centers foundnuts/con- persen Cathy Hughes for "Black on Black," a VIP party. The star-studded gala was held Aug. 17 in Washington, D.C., and featured a virtual who's who of the music/audio industry, including stars of the latest movie "Tropic Thunder." (www.americanradiohistory.com)

Downtown/Atlantic recording artist Snarky Puppy received RIAA platinum certification for a recent album, "For Eurowhip's," for shipments exceeding 1 million units in the United States. From left are: Lyrin Cohen, Warner Music Group chairman, CEO of U.S. Recorded Music; Downtown Records/a-rexform president CEO of U.S. Recorded Music, Doug Morris; Downtown Records chairmen/CEO of U.S. Recorded Music, Craig Kallman; Atlantic Records president Julie Greenwald; and C-C-Ly's manager, KC Morton. Not pictured is Snarky Puppy's manager Jeff Antebi. (www.americanradiohistory.com)

Drummer Vinny Paul, center, visited the Rainbow in Las Vegas to present the Greenberg brothers—Jerry, left, and Bob with a custom Pearl Signature Snare to add to the Rainbow's walls of fame.
AARON GETS SIRIUS WITH JANET

Aaron Neville, New Orleans’ first son, has been hitting the streets of New York these past several days. Sure, Neville enjoys the Big Apple—perhaps not as much as the Big Easy—but he was pounding the pavement in the name of “Bringing It on Home…The Soul Classics,” his debut album for Sony BMG Strategic Marketing Group imprint Burgundy. The set drops Sept. 19.

On Aug. 28 he stopped by Sirius Satellite Radio for a chat on Sirius Disorder (channel 24). He talked about the one-year anniversary of Hurricane Katrina, and shared his personal experiences as well as his thoughts about the future of New Orleans’ music scene. Naturally, he squeezed in a few words about his new album, which features guest appearances by Chris Botti, Mavis Staples, labelmate Chaka Khan and others.

While being ushered around the Sirius studios, Neville bumped into Janet Jackson, who was there promoting her own new album, “20 Y.O.,” due Sept. 26 from Virgin.

DIFFERENT TODAY

Northern Irish rockers Ash swapped Guinness for Brooklyn lager and relocated to New York to craft their fifth album, due next spring. Frontman Tim Wheeler tells Track the band—now back to being an all-male trio after the departure of indie folk guitarist Charlotte Hatherley earlier this year—spent so much time in the United States promoting its last album, “Meltdown” (Record Collection), that the members decided they might as well live there.

Wheeler and bassist Mark Hamilton were as good as their word, although drummer Rick McMurray commutes from his home in Scotland. But that hasn’t hampered recording. Wheeler has already written nearly 30 new songs. Based on those played for Track, a less metal, more melodic approach seems to have taken over the band. There are also touches of psychedelia (“Shattered Glass”) and some Coldplay-esque piano on another as-yet-untitled jam.

Relations with Hatherley, who is currently recording her sophomore solo set, remain cordial to the point that Wheeler hopes she will rejoin them on stage for future special occasions. “I haven’t played her any of the new stuff though,” he says. “That would be too much like seeing your ex-girlfriend.”

NAILS BY FANTASIA

It appears that singer Fantasia—“American Idol” graduate and star of Lifetime TV’s recent hit “The Fantasia Barrino Story: Life Is Not a Fairy Tale”—has partnered with the Carolina Panthers’ Mike Minter to open a chain of nail and beauty salons. If all goes according to plan, profits from the business venture will fund a residential center for single moms. The first shop, Imaj Salon and Spa, is scheduled to open later this year in Concord, N.C.

HOOSIERS AND EZRA

Track hears that singer/songwriter Howie Day spent a month this summer recording a new album at Echo Park Studios in Bloomington, Ind., with none other than Better Than Ezra producer Mike Flynn. Who raised hell in Bloomington in the late 1990s as a member of the band Old Pigeon. He’s now an A&R man and staff producer at Epic, having helmed the Fray’s smash debut, “How to Save a Life.”

G.O.O.D. SOUND BYTE

At his Aug. 29 show at the Nokia Theatre Times Square in New York, Kanye West shared his innermost desires about American Express, which presented the show exclusively for its cardholders. “Don’t you think by this time I’d have my own American Express commercial?” Kanye wondered aloud from the stage. He answered his own question with two simple words: “I do.” Surely, an American Express exec or two was on hand, taking note.

SEAL & CLAP SAY YES TO DYLAN

By now, you are surely aware of the star-studded tribute to Bob Dylan Nov. 9 at New York’s Lincoln Center (billboard.com, July 13). But did you know that Seal and Clap Your Hands Say Yeah have been added to the lineup? They join a colorful cast that includes Patti Smith, Philip Glass, Rosanne Cash and Cat Power. Michael Dorf, who produced last year’s Joni Mitchell tribute, is helming this one, too. Proceeds from the Dylan tribute will benefit the Music for Youth Foundation.

MILLER GIVES MCMULLAN SUN

The sweltering summer of 2006 became ultra-cool in Southampton, N.Y., on the weekend of Aug. 26. Fashion designer Nicole Miller and Asian superstar singer Sun hosted a birthday party for celebrity shutterbug Patrick McMullan at the Jaguar Cane Estate. Prize photos from his decades in the business dotted the walls of the expansive home, including images of Debbie Harry, Liza Minnelli, Rob Lowe, Boy George and Jackie Onassis. More than 700 guests lounged poolside and xéted the meticulously manicured grounds. A troupe of authentic dragon dancers also made their presence known, helping Sun—who has topped the Billboard Club Play chart three times—celebrate the release of her new single, “Gone.”

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Island Def Jam Music Group in New York names Mark Fischer senior VP of promotion for rock formats. He was a partner at ON-Entertainment.

Zomba Label Group in New York appoints Dan Macka senior director of marketing. He was VP/GM at Or Music.

Capitol Music Germany in Cologne promotes Uli Mücke to director of marketing. He was marketing manager.

TOURING: The Houston Livestock Show and Rodeo names Jason Kane managing director of entertainment, market research and audience analysis. He was VP/director of operations at BMP Radio in Austin.

RELATED FIELDS: Berlin-based mobile content and entertainment service Jamster promotes Boris Hageney to VP of North America. He was manager for Western Europe and is now based in New York.

Terry Hines and Associates in Miami names Susan Stipicano director of the firm’s Hispanic division. She was national press and internet manager at Universal Music Latino in Miami.

Interrep in New York promotes Tom Marsillo to president of Azteca America Spot Television Sales. He was senior VP/general sales manager.

Send submissions to exec@billboard.com.

GODWORKS

NONEUCH AID NEW ORLEANS

Noneuch Records gave its first donation for $1 million to Habitat for Humanity International Aug. 29. These funds are targeted to help musicians buy affordable housing in the New Orleans Habitat Musicians’ Village. Noneuch raised the money via sales of its benefit album, “Our New Orleans,” which was issued last December. For more info, visit habitat.org.

A LABEL ON THE VERGE

New York-based hip-hop/electronic startup Verge Records took home the Social Entrepreneurship Award at the New York University Stern School of Business’ seventh annual Maximum Exposure Business Plan Competition. The award includes a $50,000 check from the Stewart Satter Family Fund. Verge will use the money to help launch its label, which will feed a percentage of its profits into distressed communities to help support youth-oriented music and art educational programs. For more info, log on to vergerecords.com.
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KEYNOTE SPEAKERS

- Mario D'Amico, VP of Marketing, Cirque du Soleil
- Eric Hirschberg, President/CEO, Deutsch LA

CONFIRMED SPEAKERS (SUBJECT TO CHANGE)

- Paul Anthony, CEO, Rumblefish
- John Babitt, Talent Manager & Marketing Consultant, Tsunami Entertainment
- Brandon Baikshi, Director of Writer/Publisher Relations for Europe, BMI
- Chuck Barrett, Executive Producer, Promo Only
- Maurice Bernstein, CEO/President, Giant Step
- SuzAnn Brantner, General Manager, 3 Artist Management
- Richard Bridge, A&R Manager, Petrol Records
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- Lainie Copicotto, President, Aurelia Entertainment

PARTICIPATING ARTISTS

- Jake Hush
- Ice Casewell
- Katrina and the Waves
- Jukebox Jesus
- Kassadee
- Jaxine
- Kerrie
- Alex Greenberg
- Alex Gordan
- Alex Geronimo
- Alex Simmonds
- Alex Straughn

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