THE MAKING OF A NUMBER

Fergie, will.i.am, and rising production star Polow on the making of 'LONDON BRIDGE' and Fergie's revealing new album >P.30

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Denver-based quartet The Fray (Isaac Slade on vocals/piano, Dave Welsh on guitar, Joe King on guitar/vocals, Ben Wysocki on drums) has earned their success the old-fashioned way: by building a loyal grassroots following with touring, airplay and hard work. One of the most promising young bands on the road, they've sold out all of their headline shows in 2006 while growing into larger venues such as Denver's Red Rocks Amphitheatre and two nights each at New York's Hammerstein Ballroom, Chicago's Aragon Ballroom, and Los Angeles' Wiltern Theatre. Just 2 years after forming, the band's Platinum debut album How To Save A Life is the #5 best selling album in iTunes history.

Their Platinum single "Over My Head (Cable Car)" is a Top 5 hit across many radio formats. VH1 showcased the band as c "You Oughta Know" artist, and their video for "Over My Head" has been in the VH1 Top 20 Countdown for over 4 months. "Over My Head" was also a Top 5 most played video at MTV and mtvU. "How To Save A Life," the Gold follow-up single, is rapidly gaining momentum and resonating with fans around the country.

The Fray is one of the most licensed bands of 2006. Their music has been featured on Scrubs, One Tree Hill, Rescue Me, NCIS and HBO's summer promos. The Fray's music also launched the third season of Grey's Anatomy, with music in the commercials and the season premiere. A Limited Edition Deluxe CD/DVD with behind-the-scenes footage was released on Sept. 9, giving fans a more intimate look into The Fray's world. The Fray continue to write their story one fan at a time.

Management: Jason Jenner, Gregg Zaffuto as A2 Management.

www.thefray.net

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UPFRONT

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Conferences

CON ORGULLO!
Billboard’s inaugural Regional Mexican Summit, taking place Nov. 13-14 in Los Angeles, will salute the top-selling genre in Latin music. For more information and registration, go to billboardevents.com.

TOUR TIME
Billboard’s third annual Touring Conference & Awards being held Nov. 8-9 at New York’s Roosevelt Hotel will honor Elton John with the Legend of Live award. For more information and registration, go to billboardevents.com.

I’M WITH THE BRAND
Billboard and Adweek host the ultimate brands and bands networking opportunity, the Music Upfront, Sept. 26 at the B.B. King Blues Club & Grill in New York. For more information and registration, go to insidehemusicupfront.com.

Global

BIG NEWS IN JAPAN
Billboard has a new relationship with Japan-based Harshin Contents Link. As part of the deal, Billboard Live clubs will open in Osaka, Fukoka and Tokyo in summer 2007. For more information, see page 10.
Music In Advertising: Once Selling Out, Now Buying In

BY ERIC HIRSBERG

Remember that scene in "The Doors" where Jim Morrison found out his bandmates had sold "Light My Fire" for use in a car commercial? After a heartfelt tirade about how this was a violation of the music of the fans and of themselves, Morrison proceeded to trash the studio.

What a difference a few decades make. Today, landing a song in a car commercial can do more for a young band's career than landing a recording contract. And the list of stars who have signed on to participate in commercials is longer than a Ray Manzarek keyboard solo. Even old-school acts that very well could have been down the hatch from the Doors while Morrison went ballistic (like the Rolling Stones, the Who and Led Zeppelin) have gotten in on the act.

Now, you probably think I'm trying to illustrate the journey of the artist from idealist to capitalist. But actually, for me, this anecdote illustrates something more profound: the seismic shift in people's attitudes toward music in advertising. After all, he's hardly alone. Jack White is writing Coke songs, the Black Eyed Peas wrote for Snickers, and Bob Dylan is appearing in iPod ads.

The lines that once separated artists from the dreaded perception of commercialism seem to have interwoven and begun to mate. This is a great song, who wrote it? The answer could be -- well, that depends on your point of view. Perhaps it's a song that was written by a band that we love, or by a solo artist. Perhaps it's a song that we love and want to hear again and again.

So where does it go from here? I hate predicting the future, but the present has gotten pretty darn interesting. My agency, Deutsch, just completed a campaign for Old Navy with the new tag line "Get Your Fash On." To launch the line, we wanted to do more than just put the tag line on the end of the ads -- we wanted to seed it in pop culture.

So, we commissioned up-and-coming acts like Len Price 3 and Fanny Pack to write full-length songs for the spots, with one catch. They had to work the tag line into the chorus. Not only were they willing to participate, but they actually negotiated the right to write the song.

Music in advertising has never been more prevalent, and we're now living through the first generation of people for whom music has simply always been free. And those who do pay for music don't want to pay for albums, but instead, individual songs.

To add to that fact that Clear Channel DJs playing established hits instead of discovering new ones, and the result is a music industry desperately needing for new revenue streams and ways of launching new acts. 3. Hip hop culture. The dominant culture in pop music today has a different set of rules. And the idea of a rapper or singer/songwriter of decades past who had a hit and is a Fresh Prince of America, and to a certain extent of money, itself, in hip-hop culture, getting paid is the point. It's not selling out. It's buying in. You've got rappers as CEOs of their own record labels and fashion lines, and shows like MTV's "O.C." celebrating the material rewards of success. This kind of ambition to monetize the music might have been seen as exploitive or unseemly in years past, but not in hip-hop culture. Hip hop is a dominant culture influencing American youth today.

So where does it go from here? I hate predicting the future, but the present has gotten pretty darn interesting. My agency, Deutsch, just completed a campaign for Old Navy with the new tag line "Get Your Fash On." To launch the line, we wanted to retain a measure of control of the songs, so they can perform them and include them on upcoming albums if they took off.

Imagine: a band writes a song for an ad campaign, with "chorus lyrics" written by an ad agency, that goes into a TV commercial for a brand that makes someone say, "Great song, who wrote it?" That leads the person to seek out the band and all of the other songs it has written.

The brand gets a cool association that's uniquely its own. For the listener? A new favorite band. For the ad? An introduction to an audience who otherwise might never have known it existed.

It's kind of crazy. It's also kind of cool. But most of all, it's the kind of thing we can expect a lot more of. Corporate America championing independent music? Or corrupting it? Or saving it? Depends on your point of view. I suppose. But two things are very clear to me. People want music. And corporate America wants people.

Eric Hirsberg is president/chief creative officer of Deutsch LA.
$20 MILLION STALEMATE
Webcasting Booms, But The Devil Is In The Details

Here's the good news: SoundExchange has collected more than $20 million in royalties from webcasters since early 2004. Now here's the catch: That money is just sitting in the organization's coffers because those paying the royalties—more than 500 commercial webcasters—and SoundExchange can't agree on how to communicate precisely whose music is being streamed, and who should make concessions in their current record keeping to come up with a universal standard.

Federal law requires webcasters and other digital broadcasters to pay for certain performances of sound recordings to a government-approved agency, currently SoundExchange. Regulations specify what type of identifying information they must provide, like artist name and song title.

Based on this information, SoundExchange distributes royalties to featured musicians and vocalists, copyright owners of the recordings (typically labels) and to a fund for background performers.

But no rule or regulation specifies how webcasters must provide information from a playlist to SoundExchange. As a result, only a dozen of the roughly 500 commercial webcasters have identified—voluntarily—the music streamed on their services since early 2004, says Gary Greenstein, general counsel for SoundExchange. Names of the webcasters and the amounts paid are confidential under federal law to ensure a competitive business environment.

The problems boil down to a glitch in federal regulations, which do not specify the formats for providing data to identify millions of streams and the information being supplied by digital broadcasters when they do report.

David Carstern, general counsel of the U.S. Copyright Office, says, "As hard as it might be to believe—and it was hard for us to believe—[webcasters] and SoundExchange were unable, despite a great deal of encouragement from us, to agree on technical requirements for these reports, something that we in our naivety had assumed should have been a relatively simple matter to resolve."

Greenstein says that SoundExchange would be overwhelmed in terms of manpower and expense if it had to bear the brunt of sorting through information received in different electronic formats or from paper reports for millions of streams before compiling royalty reports for rights holders.

But even when webcasters and digital broadcasters do identify the recordings, problems may arise if regulations requiring certain types of information are not enforced.

Claire Ashton, an Atlanta-based manager for self-released artist Bain Mattox, recently learned that the SoundExchange database incorrectly listed the Orchard as Mattox's label. Mattox signed up with the Orchard to distribute his music to digital services, but he—not the Orchard—is the copyright owner of the sound recordings. He has not received his label share of the royalties from anyone.

SoundExchange executive director John Simson says that the incorrect label information would have been provided by the licensee that reported and paid for the digital performances. This type of misidentification may continue to be a problem. Aggregators and other distributors may not be able to communicate accurately for each track to digital broadcasters—especially on compilations. Also, digital broadcasters often fail to look closely at copyright information, providing "various artists" as the featured performer from a compilation track or a distributor's name rather than a label's name, Simson says.

Artists and labels must be wary of possible errors and notify SoundExchange promptly, Simson adds. After researching Mattox's information, SoundExchange learned that it paid the label share—in the ballpark of $100—to the Orchard. It will withhold that amount from the next distribution to the Orchard and will pay Mattox directly when he signs up with SoundExchange, Greenstein says. The Orchard learned of the incorrect payment for Mattox shortly before press time, but has recently been working closely with SoundExchange.

"Prior to your engaging us on this issue," Orchard president/CEO Greg Scholl says, "in our ongoing effort to ensure that artists are properly compensated for digital performances of their works, we had requested from SoundExchange detailed royalty reports that would help us reconcile the summary statements that we have received from them over the past year."
The YouTube Gamble

Will Other Labels And Publishers Support the WMG Vision?

While WMG is signing off on its master rights for recordings, two other rights—performance and synchronization—are triggered by the right to perform, or stream, the songs. YouTube has already obtained a license from BMI. Of the other two performing rights societies, ASCAP says it is "in sensitive negotiations" with YouTube, and SESAC declined comment. BMI's blanket license covers the right to stream all of the society's compositions for undisclosed percentages of the revenue generated by YouTube. But until SESAC and ASCAP are onboard, YouTube technically doesn't have the right to stream roughly half of the available songs they represent—and, sadly, for our now less-happy wedding couple, "Time of Your Life," an ASCAP song.

Meanwhile, synch licenses, or the right to synchronize the recorded composition with a visual image, still need to be cleared with music publishers. This means more work for wedding videos. WMG is handling the clearances of publishing under its pact with YouTube. "This deal is about really establishing a framework for all parties in the value chain to be incentivized to make user-generated content," says Alex Zubillaga, executive vp of WMG's digital and strategy and business development for WMG.

Unlike the compulsory rate-driven mechanical licensing business of physical product sales and downloads, there is no set fee publishers receive on synch rights. Synch rates are open to negotiation and are most often hashed out on a case-by-case basis.

A company source familiar with the situation says WMG has a framework in place between its recorded music division and its Warner/Chappell Music publishing unit to facilitate the sign-off of artists with all WMG deals. That covers acts like Green Day. But WMG hit songs like "Crazy" by Gnarls Barkley, "(When You Gonna) Give It Up to Me" by Sean Paul and "I Write Sins Not Tragedies" by Panic! at the Disco are not controlled by Warner/Chappell.

For the WMG/Youtube deal to really work, the label will have to establish a standardized rate for digital synch rights with all publishers.

That's no small task. Both labels and publishers feel growing pressures to create workable business models and efficient licensing systems that allow them to profit from fast-moving digital distribution opportunities. But publishers—not wanting to undervalue their copyrights—want experimental deals that avoid setting long-term precedents.

Last year saw a number of wide-ranging agreements between major labels and music publishers in an effort to ease master ringtone licensing. Some of those same pact made allusions toward video rights but avoided specifics.

As a result, WMG may find itself having to pull from YouTube many user-generated videos featuring its songs, while the major negotiates with independent publishers and other publishing houses, some controlled by rival major labels—something WMG sources say the company is prepared to do.

The ease of negotiations with other publishers may hinge on whether the majors they are associated with—which are all in talks with YouTube about licensing deals—decide to first file suit against the viral video site for copyright infringement. Universal Music Group chairman Doug Morris has made public comments implying that YouTube first needs to enter into a settlement deal to cover past infringements before WMG will license its content to the site.

"You have to see this as stage one," Zubillaga says. "The opportunity that exists today—in terms of the existing content and all the material that is out there—is significant. But the more significant opportunity is when we can unleash the creativity of our labels and our artists to come up with new ways to bring really compelling content."

Additional reporting by Susan Butler in New York.

Digital Discord

Licensing Dispute Complicates eMusic’s European Launch

LONDON—eMusic’s recent arrival in Europe seemed to offer a boost to independent labels, but European authors’ rights societies are questioning the download service’s licensing arrangements. After what New York-based eMusic CEO David Pakman says was almost two years of groundwork, eMusic pressed the button Sept. 12 on an operation serving all 25 European Union member states. From the outset, the online service offers 1.7 million titles—including tracks from Basement Jaxx, Franz Ferdinand and Miles Davis—from about 8,500 independent labels.

In a statement issued at launch, eMusic said it would track all licensed downloads country by country, paying publishing royalties to the Netherlands-based collecting society Buma/Stemra. The society would then account to independent copyright owners in EU nations, as Great Britain’s MCPS/PRS Alliance and Germany’s GEMA.

But the London-based Alliance warned that Buma/Stemra is "not able to grant such a Pan-European license since it does not have the MCPS or PRS rights to do so." The Alliance claimed it represents digital rights in worldwide repertoire for the United Kingdom only, while Buma/Stemra represents worldwide digital rights in the Netherlands only. Buma/Stemra general counsel Cees van Rij says the society is permitted to grant global repertoire rights in the Netherlands, where eMusic computer servers are. But the Alliance’s general counsel, Crispin Evans, disagrees. "What is relevant is the country or countries that eMusic wishes to use rights in," he says, not the server’s location. Evans says he remains hopeful the parties will work out differences, "but only on the basis that our rights and those of our members are fully and properly respected."

eMusic affiliates have been established in London and Amsterdam, and the service plans to launch localized language operations in Germany, France, Italy and Spain in 2007. As with the company’s U.S. service, founded in 1998, eMusic’s European repertoire is encoded in open MP3 format. Due to the lack of digital rights management limitations, the four major record companies have not yet agreed to supply content. "Independent aren’t generally hung up about DRM, and certainly we’re not," Beggars Group CEO Martin Mills says. "What’s particular is great with eMusic," he adds, "is that we’re not competing with the majors."

Additional reporting by Susan Butler in New York.

BASEMENT JAXX

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1,500,000
COMEDY CDs SOLD

1,300,000
MYSSPACE FRIENDS

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*Time Magazine, May 8, 2006

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Tr3s Elements
MTV Launches Bilingual Music Channel Aimed At Young U.S. Latinos

With original programming, its own VJs and an ambitious distribution plan, MTV Tr3s—formerly known as MTV Español—aims to be more than just MTV in Spanish.

The 24-hour bilingual music channel aimed at young U.S. Latinos is relaunching Sept. 25 with the goal of reaching 55% of Latino TV households, or 5.5 million homes, by the end of the year.

MTV España reached 3.1 million Latino households and consisted mainly of eight-hour video blocks that repeated throughout the day, with no on-air talent. The channel now has its own VJs, such as comedian Carlos Santos, who will host "MT1R," a weekly version of MTV Spain's flagships video countdown. The first episode will feature a live performance by Alejandro Sanz and world premiers of videos by Sanz and Ricky Martin.

The MTV shows "My Super Sweet 16" and "Pimp My Ride" will be offered as "Quiero Mis Quinces," a show about quincenera parties, and "Pim-peando," which shows off car videos. Video are divided into at least six programming blocks, and include spaces for rock and classic Latin videos as well as current hits in English. Subtitles will appear when Spanish is spoken.

"This is an experiment in what this market wants and needs," says José Tillain, the channel's senior VP of music programming and talent strategy. "A lot of folks that have been doing Latin [programming] in the U.S. for a long time are still struggling with the concept that, hey, maybe Latin is a culture, not a language, in the U.S."

The introductory show "Hola My Name Is MTV Tr3s," which features interviews with pop acts Julieta Venegas, the Kumbia Kings and rapper Pitbull, will air on Sept. 19, 2006. And "MTV2" the week of launch, heavily furred and rescheduled, till also perform in a music special Sept. 25 that will be repeated on the other two channels.

Other programming priorities are the Nov. 1 premiere of Martin's "Unplugged" special and the Premios MTV Latinoamérica, the music awards show that takes place Oct. 19 in Mexico City.

In addition to programming changes, MTV Tr3s hopes to boost viewership by switching from a cable-and-satellite-only distribution to one that includes free broadcast channels. The company will announce affiliations in the coming weeks with low-and-full-power local TV stations within the top 25 Latino TV markets.

In Los Angeles, the channel’s top market, a affiliation with a local broadcast station means reaching 94% of the Latino TV market instead of the 85%-that subset market of music digital cable, GM/senior VP Lucia Ballas-Traynor says.

"If you’re really going to be a pop-culture destination where you’ll be creating and defining trends, you need that to really be a force," Ballas-Traynor says.

That hybrid strategy means the channel will be available for free and as part of a pay-TV package in some markets. In doing so, MTV Tr3s is following the model used by other Spanish-language networks, particularly Azteca America, to achieve a critical mass of viewers.

Ballas-Traynor says with low cable penetration among Latino TV viewers, the hunt is on for a free broadcast spectrum in the top markets. And sometimes even cable providers don’t carry the station. In Manhattan, MTV Tr3s is only available on satellite. (Competitor mun, which is owned by NBC-Universal’s Telemundo, is carried on cable in Manhattan).

"It comes down to real estate," Ballas-Traynor says. "First we have to establish our brand, and people have to see the channel up and see the impact that it’s going to have in our market before you get a slot in a place like Manhattan."

Though the Latino youth market is growing, so is competition to enter it. Mun2, which has seen ratings increase since it relaunched last fall, reaches about 4 million Latino homes. Entertainment channel LATV is available on pay and free TV in Southern California and plans to go national via hybrid distribution this year or next. Los Angeles-based Si TV launched in 2004 and is reportedly attracting more advertisers. (MTV Latin America and MTV Puerto Rico are separate entities.)

The big players in Spanish TV—Univision and Telemosto—still have far greater U.S. viewership than the up-and-coming cable networks. But in addition to the already-established MTV brand, the new channel can count a marketing partnership with Wal-Mart in its arsenal. The nation’s largest music retailer will have an MTV Tr3s-branded music section rolling out in 900 of its stores where it will stock specially packaged CDs and DVDs from the channel.

"The combination of Wal-Mart’s presence across America with MTV Tr3s’ unique understanding of Latino youth passion points allows us to not only better serve our Latino consumers, but also opens a window to Latin music for all Wal-Mart customers," David Porter, VP for merchandise, Wal-Mart, said in a press release.

Billboard Charts Head to TouchTunes
Starting Oct. 1, current Billboard music charts will be integrated into TouchTunes online jukeboxes throughout the United States, Canada and Mexico. The partnership marks the first time a digital jukebox company has been granted rights to any Billboard chart. Patrons will be able to select songs to play directly from the chart display, which will include the Billboard Hot 100, Hot R&B/ Hip-Hop Songs, Hot Latin Songs, Hot Mainstream Rock Songs and Hot Dance Music/ Club Songs, among others.

Jukebox operators will also have access to the same charts via TouchTunes’ proprietary Web-based Operator Dashboard, an online music pro- gramming and business management tool.

"TouchTunes’ industry-leading, digital-downloading jukebox network has revitalized the world of coin-operated music, and it’s an attractive and powerful vehicle for distributing our charts and leveraging the Billboard brand," says John Kilcullen, president/publisher of Billboard Information Group.

"Billboard’s charts will be of immense help to operators in programming music and to patrons looking for songs they’ve heard on the radio or elsewhere but can’t identify," TouchTunes senior VP Dan McAllister says.

"Helping patrons find songs faster enhances their experience with the jukebox. And the faster they find their songs, the faster the jukebox generates revenue for our operators."
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- Julie Greenwald, The Atlantic Records Group
- Gregg Latterman, Aware Records & A-Squared Management
- Kevin Liles, Warner Music Group
- Lawrence Mestel, Primary Wave Music Publishing
- Josh Rabinowitz, Grey Worldwide
- Mark-Hans Richer, Pontiac Division of General Motors
- Andrew Schneider, Virgin Records America
- Jarrod Moses, Alliance
- Gayle Troberman, MSN Microsoft Corp
- Bill Rosolie, Fuse

Performances include:

- Lady Sov
  Island Records & Island Def Jam Music Group
- Mat Kearny
  Aware/Columbia
- Stefy
  Wind-up Records
- Bayje
  The Atlantic Records Group
- Angela Via
  Virgin Records America

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For information, contact 646-654-5162 or conferences@adweek.com.
SELLABAND TAKES FLIGHT WITH ONLINE ANGELS

On Newly Launched Web Site, Fans Can Invest In Unsigned Acts

LONDON—A new online initiative aimed at developing fresh talent casts the Web users as “angel investor” and A&R scout.

Amsterdam-based, German-registered SellaBand launched sellaband.com Aug. 15 as a “virtual” home for emerging, unsigned acts. SellaBand.com visitors can invest in the talent showcased there and could enjoy a three-way profit split with artists and SellaBand itself. “We take the involvement of all parties concerned one step further than MySpace does,” SellaBand managing director Johan Vosmeijer says.

Former Red Ink Benefit GM Vosmeijer, who left that Sony BMG unit in April, heads Sellaband’s staff of five in Amsterdam. He explains that acts join without charge and can post up to three demos on-site for streaming. Each act’s page can include links to its own Web site or MySpace page (sites that also direct fans to SellaBand). The SellaBand site lists what it terms “believers”—fans who invest a minimum of $10 in the act toward a goal of $50,000. Believers pay by credit card to SellaBand, which holds funds in an escrow account. “We can’t touch it, so you won’t see us driving around in Porsches,” Vosmeijer says. Until the $50,000 target is reached, believers can withdraw or redirect investments. Although the company will not touch the funds, it will benefit from interest accrued.

Vosmeijer says Sellaband’s initial funding comes from German individuals with no previous music industry connection who wish to remain anonymous.

More than 3,100 “parts” of $10 each had been sold by Sept. 19, with 264 artists signed up. Dutch metal band Nemesea was leading the way in terms of investment with $3,880, ahead of German pop/electronica artist Kirt ($1,800).

Rotterdam, Holland-based singer/songwriter Aletta joined SellaBand Sept. 6. “It’s a very good initiative,” she says. “Like Web sites such as MySpace, this allows people to get to know my music by searching for me or by finding me by accident, which gives me a good opportunity to connect with new fans. ‘What other Web sites don’t offer,' she continues, “is making money out of it if you do really well without investing any money.”

Vosmeijer says word-of-mouth has been responsible for spreading news of the project so far, but cross-promotion with other online services—including Web browser-based instant messaging service eBuddy—will begin in October.

The aimed-for $50,000 funds the recording of a (maximum) six-track mini-album, overseen by an appointed A&R manager who will meet the act and suggest appropriate producers and studios. Sellaband’s eight A&R managers include music consultant Adam Steff, former Sony BMG director of jazz for the United Kingdom and Europe. The 12 producers involved include U.K. producer/engineers Chris Kimsey (Rolling Stones, INXS) and Haydn Bendall (Sting, Pet Shop Boys).

Vosmeijer says Sellaband has “preferred partner” agreements with several studios, including Electric Lady in New York and the Strongroom in London, at “artist-friendly” rates. He adds that 60% of the album budget is for recording and the rest covers production/mailing costs.

The mini-album tracks will be available as free downloads at a portal that SellaBand is currently building. Sellaband will sell advertising there, sharing profits annually with artists and investors, based on the number of an act’s tracks downloaded and the level of investment.

Participating acts sign over author’s rights on the Sellaband tracks to the company in perpetuity. Any publishing income will be divided among the composer (40%), SellaBand (30%), the producer (5%) and A&R manager (5%). Each believer will receive the mini-album as a Digipak CD, and 100 will be supplied to the artist. Vosmeijer says profits from physical sales will be split between acts and believers for a 12-month period after recording, during which time SellaBand owns the master. “After 12 months we give [the artist] the master back,” Vosmeijer says.

“This is first and foremost a new A&R platform,” he adds. “Record companies are free to ‘look in’ and find something they really like. I’ve had people asking what happens if there’s $40,000 in the budget and all of a sudden the artist gets a really lucrative record deal? If they feel that’s the way to go, more power to them. The fans can get their money back or put it in another band. But if you get to $40,000, you’d only need another $10,000 to record the album—and that gets you to the next level.”

The initiative is still at an early stage, and, as Atlantic Records U.K. head of A&R Steve Sasse points out, will have to prove itself as a means to sell records.

“It looks like a lot of fun,” he says, “and the element of having to invest to show commitment means you’re voting with your wallet rather than just clicking on something. Is it going to throw up future superstars? It’s possible.”

Additional reporting by Tom Ferguson in London.

**ANGEL INVESTMENTS**

Long-running British rock band Marillion helped pioneer the concept of “angel investment” in music with its 2001 album “Anoraknophobia.” First the group’s loyal fan base was invited to preorder the CD before it existed. Then an estimated 12,500 fans obliged with upfront funding.

The campaign generated in the region of £150,000 (£282,000) for the making of the record, and the idea’s success allowed Marillion to secure a licensing and distribution deal for the album with EMI Records.

British pop-rock band Dodgy developed the concept further. The group invited its 6,000-strong database to donate any sum from £25 ($47) up to the recording and production costs of its next album, generating some £20,000 ($38,000).

Those who gave four-figure sums received a piece of the self-released record, aptly titled “Real Estate,” to the tune of 2% of all album profits for each £1,000 ($1,900) invested up to £5,000 ($9,400) and 1% thereafter.—PS

**GLOBAL NEWSLINE**

>>>FRENCH MARKET FALLS

The trade value of recorded music in France fell 8.8% in the first six months of 2006 compared to the same period in 2005, according to labels body SNEP.

The market fell in value to €373.2 million ($472 million) and shrank 24.4% in volume to 46.5 million units. SNEP claims a reduction of price-cutting initiatives on catalog releases compared with the first six months of 2005 had contributed to the slump. Album shipments fell 9.4% to €289.1 million ($377 million), with volume down 25.2% to 34.4 million units.

However, the digital market rose 78.8% in wholesale value to €20.2 million ($25 million) and now represents 5% of the total recorded-music market.

SNEP president Christophe Lameignère predicts growth in the download market will be boosted by the long-awaited Copyright Bill that passed into French law in August. According to Lameignère, “Thanks to the law, we have at last a healthy basis on which we will be able to build something.”

—Aymeric Pichelin

>>>CHILI VISION FOR DENMARK

Red Hot Chili Peppers topped the nominations listings ahead of the 15th annual MTV Europe Music Awards, scheduled for Nov. 2 in Copenhagen.

Nominations were unveiled Sept. 19.

The Warner Bros. act is nominated in four categories: rock, group, album (for “Stadium Arcadium”) and song (“Dani California”). Other multiple nominees with three nods apiece are Madonna, Shakira, Nelly Furtado, Christina Aguilera, Kanye West and Muse. Muse, Furtado and Justin Timberlake are among the confirmed performers at the event.

Nominations for most of the 30 categories were assembled by a 1,700-strong voting academy. All categories are voted on by MTV viewers via online or mobile platforms.

—Lars Brandle

>>>HUI TO EXIT UNI SOUTHEAST ASIA

Universal Music Southeast Asia president Harry Hui will leave the company when his contract expires in January 2007. According to a
Scalping The Scalpers
Web Sites Present An Alternate Plan For U.K. Ticket Resales

LONDON—The United Kingdom’s illegal ticket sellers are about to be scalped. U.K. trade body the Concert Promoters Assn. (CPA) is spearheading the launch of ticket-exchange Web sites by its members to help consumers resell unwanted tickets without resorting to unauthorized vendors.

“We’re setting up official exchange sites for customers who cannot come to our shows,” says CPA executive committee member Stuart Galbraith. “They will be able to place their tickets, at face value, on our sites. That way, we work against the [scalpers].”

Live Nation U.K. managing director Galbraith says operational details of the plans will be finalized in time for rollout to begin by the end of 2006. The number of sites has not yet been decided, but they will operate under terms and conditions set by the industry’s self-regulating body the Society of Ticket Agents and Retailers, to which Live Nation and Ticketmaster U.K. belong. STAR’s 244 members include the National Arenas Assn. (NAA), which represents managers of 16 U.K. concert/event venues with 5,000-plus capacities.

“We want to stop people who go to buy tickets with the sole ambition of reselling them for a huge profit and acting parasitically,” London-based STAR secretary Jonathan Brown says. NAA chairman Geoff Hucks- step is also CEO of Nottingham, England-based venue National Ice Centre/Nottingham Arena.

statement from Universal Music Group International, Hui is leaving to “take up a new challenge in the entertainment industry.” He will continue as a consultant to UMSEA after that time. Further details of his plans are not yet available. London-based UMG president for the Asia Pacific region Max Hole will assume direct responsibility for UMSEA pending the appointment of Hui’s successor.

—Steve McClure

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SEPTEMBER 30, 2006 | www.billboard.biz | 13
Trans World Entertainment chairman/CEO Bob Higgins may not publicly acknowledge that the Albany, N.Y.-based company is considered a leading contender to acquire Tower Records in its Chapter 11 auction, but that was all vendors were talking about at the chain's annual convention.

Ironically, the convention, held Sept. 13-16 in Saratoga Springs, N.Y., marks the first time the Trans World field management staff has met since the company completed its acquisition of 335 Musicland stores March 28 under similar circumstances.

In his opening address, Higgins welcomed the former Musicland associates by noting that Trans World, which was founded in 1972 and now uses F.Y.E. as its primary logo, initially grew through opening stores. But in 1993, the chain started an acquisition strategy that has since seen it gobble up Strawberries, Spec's, the Wall, Camelot, Disc Jockey, Wherewithouse and now Musicland. "We have become the last man standing," Higgins said, according to a copy of his speech made available to Billboard. "We have proven you don't have to be first in retail. . . . The important thing isn't when you start your business, it's the strategies you use to run your business and how well you implement those strategies."

Currently, Trans World's main focus is shifting from a music-based merchant to a full entertainment retailer, according to Higgins. In 2000, music comprised more than 75% of the chain's overall business while video accounted for about 15%. In this year's fourth quarter, Higgins expects music to be 40%, movies 40%, videogames 10% and other products like portable electronics, accessories, T-shirts and blank media to comprise the remaining 10%.

Moreover, he said the latter category "presents a great opportunity for future growth" and that the company hopes to double revenue in those categories by 2008.

Even though Trans World is concentrating on increasing other product categories, Higgins said an important part of the company's strategy is to "maintain our music business." In an interview with Billboard, he said that, so far, the company has been able to accommodate growth in the other product lines by contracting VHS and audio cassette product. Trans World was one of the last merchants to carry those product lines, wringing out every last possible sale to customers who still wanted those formats.

Higgins expects to maintain music sales through the growth of digital sales either in-store through the integration of Mix & Burn to its Listening and Viewing Stations or through downloads to its online stores.

With the Musicland acquisition, Trans World picked up the traffic from that chain's online stores, such as Sam Goody. Later this year, Trans World will switch all its sites and the Musicland online stores to hosting by VCommerce from its current supplier buy.com, according to Trans World president Jim Litwak.

For its digital download store, it is using MusicNet. "Our aim is to integrate all touch points providing a complete experience for the customer, no matter where they engage F.Y.E.—in-store or online," he said.

Speaking of the F.Y.E. logo, Higgins said the chain would continue to transform all its 900 former record-cum-complete entertainment stores to that logo. But the company will still use Suncoast as the logo for its video stores. In fact, Higgins sees Suncoast as a growth initiative. While it has 175 Suncoast stores across the country, 40% of those operate in three states, which means that the rest of the country presents good fill-in opportunities.

In addition to acquisition and new stores, other important ingredients for growth include Trans World's commitment to strengthening its in-store look, marketing plans with more consumer advertising, product selection and staffing.

Litwak told Billboard in an interview at the conference. "Of course, further growth could also result from a possible Tower Records acquisition, but Trans World executives repeatedly decline to discuss that possibility, except to point out that the company looks at whatever competing chains are put on the block."

Meanwhile, in the first six months of its fiscal year ended July 29, Trans World lost $14.8 million, or 48 cents per diluted share, on sales of $586.8 million. For the full year, the company expects to produce net income of 0 cents-20 cents per share, according to guidance it provides to analysts. Trans World closed trading Sept. 18 at $6.03, almost midway between the 52-week range of $4.56 to $8.39.

But back to the convention: Trans World management used the meet to prepare the field staff for the ever important fourth quarter, in which the chain will carry an exclusive Hall & Oates Christmas album and to "try and enhance our selling culture," Litwak said. "At Trans World, selling is a contact sport."
Bo Bice acknowledges that he didn’t pay too much attention to the first offer from Hasbro. But once he looked it over a couple times, he says he began smiling. “I got excited. I felt quite honored,” he says. “I liked that the concept represented the past and the present—that it was putting a new twist on something old and familiar.”

Bice is referring to a just-launching ad campaign surrounding Hasbro’s new board game, Monopoly Here and Now. The RCA Records artist is central to the multiplatform campaign (TV, Internet, in-store play), which features him singing a rockin’ cover of the Chambers Brothers’ 1968 hit “Time Has Come Today.” A full-length version of the remake is available for sale at iTunes and other digital stores.

Hasbro’s agency Grey Worldwide in New York was given the mandate to search for a major artist to put a new spin on the classic piece of psychedelic music. After fielding many suggestions, Grey and its client settled on Bice.

“Everyone at Grey thought he could really bring this song to its knees,” Grey music supervisor and director of licensing Amy Rosen says. “We all remembered how he tore it up on ‘American Idol’ with the [I<eds of March ‘s] song ‘Vehicle.’”

RCA Music Group VP of soundtracks and film/TV music Karen Lamberton worked closely with Grey creatives to bring this deal to fruition.

Lamberton’s RCA Music Group colleague, senior VP of A&R/staff producer Stephen Ferrera, produced the track with Grey senior VP/director of music Josh Rabinowitz.

Which helps explain why Bice is identified in the ads. “Our creatives usually don’t want to distract from the message, the visuals,” Rosen explains. “But in this instance, we were the instigators, the matchmakers. This recording wouldn’t exist if not for us. It’s the perfect example of extending a brand into people’s lifestyles.”

Rosen calls the arrangement a straight-up licensing deal with RCA that includes all production costs. “We have the song exclusively for the ad cycle, but the label owns it,” she notes.

The 15- and 30-second spots are airing on TV. They are also receiving in-store play at Target and kmart stores nationwide—with other retail chains to follow. Additionally, the spots will be used as “online roadblocks” on pogo.com, foxnews.com and other sites.

Rosen puts the media buy for the campaign, which runs through the holidays, in the “multiplatform” camp. Such exposure has the potential to boost sales for Bice’s debut album, “The Real Thing,” Released late last year, the disc has sold 651,000 copies, according to Nielsen SoundScan.

Those who now purchase a physical copy of the CD at the Sony Music Store online will receive a free digital download of “Time Will Come Today.”

Lamberton says that whether the label will promote the track to radio remains uncertain. “But if we hear rumblings around the country, we’ll act on it,” she says. “It would be cool to see a song created for an ad campaign become a huge hit.”

For the uninitiated, Monopoly Here and Now is an updated, branded version of the original board game.

The new version, which does not replace the classic, still popular original, features branded content as tokens: a Starbucks coffee cup, a New Balance running shoe, a Motorola Razr phone, McDonald’s french fries. Get the picture? It also features new high-end properties from around the world and updated Chance/Community Chest cards. (A visit to a spa, anyone?)

The properties were voted on by 3.6 million people on the Monopoly Web site, with some cities holding press conferences to get their landmarks placed among the 22 in the game.

It all comes back to voting. Hasbro director of marketing Tracy Hogan says, “Americans voted for Bo Bice on ‘American Idol,’ and they voted on Monopoly Here and Now.”

In the end, she says, “A classic game and a classic song have been brought into the here and now.”

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A Capitol Idea

Artists Need To Get Involved In The Legislative Process

Legislative issues and Copyright Royalty Board proceedings now in play—they include rights and royalty rates in everything from ringtones, webcasts and satellite transmissions to "orphaned" works of owners who cannot be located easily—are the most crucial ever faced in the history of the music industry. The results will decide who will be able to earn a living in music in the digital future.

Yet few songwriters/artists or songwriter/ producers are taking the trip to Washington, D.C., even though lawmakers include them among the small group of people on whom they rely to make decisions.

"The CEO of a company—the principal—gets the most attention," Sen. Dianne Feinstein, D-Calif., says. Artists and songwriters—the principals for their music—are encouraged to testify because it humanizes the issues, she says.

"They are the creative arm," Feinstein says. "They are what this is all about. If they tell their story, it's very persuasive."

There are a few reasons why many have not yet become involved. Sometimes the creative community simply doesn't know that they should be involved. "There's really no megaphone that gets to us," says Five for Fighting's John Ondrasik, in Washington, D.C., earlier this month as part of the Recording Academy-led Recording Arts Day.

There is the Napster factor. Public reaction to the music industry and bands like Metallica going after the original peer-to-peer service in court is still a sore spot. "That scared many people away who may be able to address the issues," Ondrasik says. "You have this fear of looking like a petty, arrogant, multinational trying to get another wing for your mansion."

Then there is fear of the unknown. "They are afraid they won't know what questions will be asked of them and how to answer," says Jay Rosenthal, legal counsel for the Recording Artists' Coalition.

The issues are complex. But competent industry representatives will explain the issues, go over possible questions and protect artists if challenged during a hearing, Rosenthal says.

Even when members of the creative community want to become involved, trade groups must be selective to be effective. Who sits before lawmakers makes a difference.

At one Senate subcommittee hearing this year, Todd Rundgren appeared for a satellite radio service. He did not stay on topic, choosing instead to spend most of his time complaining about major labels.

Anita Baker wowed the senators by her presence. But after making a speech, she said her schedule required her to leave before the question-and-answer period, which is often the most crucial part of a hearing.

Rosenthal notes that the best kind of person to testify is a well-known songwriter, artist or producer who has experience talking about the business. In other hearings this year, some songwriters who testified were not known—or were their songs—by the lawmakers or by most of today's music industry.

Ondrasik has yet to testify, but he could be a model for the future. Ondrasik is not a superstar but lawmakers and the industry know his hit songs. During the Grammys on the Hill dinner, Ondrasik performed three songs. The crowd of 250 leapt to its feet applauding after each song. Rep. Mary Bono, R-Calif., had one of his songs on her iPod.

The public, especially the digitally savvy, knows Ondrasik. Nielsen SoundScan reports about 132,500 downloads of Five for Fighting's recent single, "The Riddle": 314,000 downloads of "Superman"; and 894,500 downloads of "100 Years" in the United States.

Ondrasik also has the access to industry executives to hear different points of view. He has discussed with Sony BMG Music chairman Andrew Lack the nature of the business, the struggle and the business model. When asked about unauthorized downloading during media interviews, Ondrasik has talked about its effect on the industry.

Perhaps it won't be long until Ondrasik takes a stand on the Hill. He sounds revved up.

"Some of these practices are wrong," he says. "We need to address them for the next generation of songwriters, for art in general, and because it's the right thing to do."
For the past six years, the most influential decision-makers in the music industry have gathered at Digital Media Wire’s annual Digital Music Forum in New York to network, do deals and share ideas about the future of the music business. Participants have described the event as a “melting pot of the best of the best in digital music” where ideas are shared and opinions don’t go unchallenged. It is with this illustrious background that we are pleased to announce the launch of Digital Music Forum West at the Bel Age Hotel in West Hollywood, October 4-5, 2006.

**KEYNOTES**

Nic Harcourt  
Music Director & Host of  
*Morning Becomes Eclectic*  
KCRW

Jim Griffin  
Managing Director  
OneHouse LLC  
Co-Founder, Pho Group

Ralph Simon  
Chairman  
Emeritus & Founder  
Mobile Entertainment Forum Americas

Thomas Hesse  
President  
Global Digital Business  
Sony BMG Music Entertainment

John T. Frankenheimer  
Chair, Music Group  
Partner and Co-Chair  
Loeb & Loeb LLP

Ted Cohen  
Managing Partner  
TAG Strategic  
& Chairman  
Mobile Entertainment Forum Americas

Ned Sherman  
CEO & Publisher  
Digital Media Wire

**Day 1**

Panel 1: The State of the Digital Union  
Panel 2: The Social Networking Phenomenon & Music  
Panel 3: (Track 1) The Future of Radio  
(Track 2) Open Mic with Digital Music Industry Leaders  
Panel 4: (Track 1) Advertising, Promotions & Digital Music  
(Track 2) PassAlong Networks Demo Presentation & Roundtable  
Panel 5: (Track 1) Broadband Video & Music  
(Track 2) The Evolution of Peer-to-Peer & Music

**Day 2**

Panel 1: The Future of Mobile Music  
Panel 2: Digital Media & the Live Music Experience

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Pulling In New Fans, Placating Old Ones
Matador Attempts A New Approach To Reissuing Recent Releases

Reissues can be tricky, especially when the original album was released just eight months ago. A relatively common practice among majors and indies—too common—is to reissue an album with a bonus disc or a DVD (see last week’s news that Warner Bros. would reissue the Flaming Lips’ “At War With the Mystics” with a bonus DVD). While the intended purpose may be to score a band better placement at retail, it’s a slap in the face to anyone who purchased the album the first time around.

As fans, we know the disappointing feeling of being overlooked when an artist or label seems to ignore us,” Amory says. “And as Internet users, we know how to vocalize our displeasure immediately and publicly when we’re upset. Labels are getting closer and closer to consumers because of all these factors.”

Amory says Matador believes Cat Power still has a wider audience to reach and hopes the album’s new artwork, which features a picture of Marshall, would appeal to an audience not yet familiar with the artist. The label is rolling out a massive print advertising program, and Marshall was picked to be the centerpiece of an eMusic print campaign, which will package eMusic cards with Marshall’s image in magazines ranging from PC World to Men’s Journal.

Amory stops short of saying the label would never reissue a recently released album with bonus content, but hopes “The Greatest” re-launch brings the label one step closer to solving an age-old marketing dilemma.

“It was a giveaway between extra songs or a super-low price with new packaging,” Amory says. “We decided that the low price and the photos of Chan Marshall would mean more to this audience than extra songs by an artist they didn’t know. We needed to figure out a perennia marketing conundrum—how to break an artist to a new audience without alienating the core fan base.”

LOBSTER IN HOT WATER? On Sept. 5, the Lumberjack Mordam Music Group announced that it had picked up Lobster Records for exclusive distribution. Yet less than one year ago, Lobster, the Southern California-based rock/punk label that has released albums from Yellowcard, Park and Mock Orange, among others, had signed with Chicago’s Victory Records.

Sources close to the situation are vague on details, saying only there was some sort of “paperwork issue” between Lobster and Victory. Nevertheless, LMMG was led to believe Lobster was a free agent. But not so fast, according to Victory chief Tony Brummel, who contacted Billboard after it was reported that Lobster to LMMG was a done deal. Brummel stresses that the label is still very much signed to Victory. LMMG president/COO Tim Hinsley declines to comment on any specifics regarding the issue, noting that the quarrel is between Lobster and Victory. “We just want to sell records,” Hinsley says. “We don’t want to get involved in legal disputes.”

Lobster president Steve Lubarsky said, “Things are happening behind the scenes,” but could not say when everything would be resolved. Nevertheless, Hinsley is hopeful. He notes that while LMMG hasn’t received any Lobster product yet, the company is still in the process of setting the label up for distribution.
The producer of his ley, who have hell-
—

The irony is that Jerry Lee would have been the last man expected to be standing, and still rocking, at 71. But as one of history's most exciting live performers, and a pioneer who helped invent rock 'n' roll, he has never stopped recording de-
spite not having a hit since 1981.

Jerry Lee grew up poor in Ferriday, La., and

The one exception is the producer of his early hits, Cowboy Jack Clement, who is having more fun than ever as a DJ on Outlaw Country at Sirius Satellite Radio.

For instance, there's the story of his cousin Jimmy Lee Lewis, who grew up in the church,

Jerry Lee answered, "Yes, I am, but you know it's strange, the music they kicked me out of school for is the same music they play in church today. The difference is I know I'm playing for the devil and they don't." Where sacred meets profane—the eternal coolness of Jerry Lee Lewis. See you next week.
More Bang For The Buck

Congress Of Corruption Tour Hits The Road Till The Cows Come Home, If Not Longer

W

ing and keeping these guys on the road,” Catullo tells On The Road. “Every band I’m getting ready to sign, I tell them, ‘I’m only willing to do this if you’re willing to go on the road and not come home until I call you, whether it’s six months or six years.’”

With such a mindset, Catullo says creating a package becomes a matter of economics. “The first three releases on the label are Godhead, Ra and Ill Nino, and what we saw about these guys is they all share the same fan base,” Catullo says. “It just made sense for us to put a tour together and put these guys out in one swoop. This way we can get more bang for the buck, since I’m giving everybody substantial tour support.”

Catullo says he had been looking for an excuse to put a rock package together anyway. “I personally feel a lot of the package rock tours these days have kind of lost their sizzle,” he says. “I think there is room in the rock world for a new, exciting tour.”

Congress has “huge” production, Catullo says, with 45 band and crew traveling on five tour buses and one semi. Despite the production values, the tour plays large clubs and theaters on about this great tour for $10, and then go down there and feel like we were pushing product on them, the old bait-and-switch thing. Veteran production guru Mark Russo is tour manager for Congress. The tour will work with a variety of mainstream concert promoters and in-house buyers, and Catullo hopes to create a franchise out of Congress of Corruption.

“People go on tour and do another run in the spring, which may or may not be run by their own bands,” he says. “I want to keep this brand going for two years, and do the next one two times a year.”

Cement Shoes was formed in 2006 by Catullo, Peter Koepe (former president of London Records) and Philadelphia Phillies shortstop Jimmy Rollins. The label is distributed by Fontana/Universal.

“I believe the best way to build bands these days is on the road,” Catullo says. “These bands are going to go out and tour like maniacs with a huge production and win fans over in every single city. We’re gonna build the buzz at the street level from firsthand experience.” —
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Ricardo Arjona's Tour Triumph

Guatemalan Pop Star Filling Venues Stateside

Introspective and politically conscious songs written in poetic Spanish do not sound like a formula for arena sell-outs. But Guatemalan pop star Ricardo Arjona's concert audience is bigger than ever, thanks in part to emerging markets for Latin tours and album sales in the United States.

Arjona is promoting “Adentro,” his latest album for Sony BMG, with a 19-city American tour that wrapped its first leg Sept. 10 at the Coors Amphitheatre outside San Diego. Arjona sold out a 270-degree capacity crowd of 12,500 at Miami’s American Airlines Arena on Aug. 20 as well as two nights at Los Angeles’ 6,600-seat Gibson Amphitheatre. He also filled lower-capacity setups at venues like San Jose, Calif.’s 6,650-seat HP Pavilion and the 4,400-seat Rosemont Theatre near Chicago. In contrast, promoters did not report any Arjona sellouts in seven U.S. markets that he visited in 2003.

After a Latin American tour that includes 32 sold-out shows in Buenos Aires, Arjona is scheduled to return to the States for six more dates starting in November, among them two nights at New York’s Theater at Madison Square Garden and at least one more night in L.A. in January.

But instead of just making the usual big-city stops this time around, the singer/songwriter of such hits as “Mojado” has taken on arena setups in emerging Latino markets like Boston; Denver; Atlanta; Orlando, Fla.; Phoenix; and McAllen, Texas. Those cities were also on the list this year for Sony BMG’s highest-profile artist, Shakira.

There’s evidence that the tour has worked its magic on Arjona’s chart numbers. A month before his U.S. tour started in July, his latest single, “A Ti,” debuted at No. 35 on Billboard’s Latin Pop Airplay chart; the single has since risen to No. 4. Similarity, his album, which debuted in December 2005 at No. 2 on the Latin Pop Albums chart, was at No. 17 when his Mexican tour started in May and is now at No. 3.

Less than a year into its release—and with several U.S. concerts still left to go—“Adentro” has sold 156,000 copies stateside, besting his last album, “Solo” (2004), which has moved 119,000 units. Arjona’s 2002 release “Santo Pecado,” which he followed with a smaller U.S. tour, has sold 202,000.

Sony BMG U.S. Latin GM/VP Rubin Leyva says Arjona’s tour reflects the movement of Latin album sales outside major metropolitan areas. Citing strong sales in the Midwest, Colorado and new East Coast markets, Leyva says, “Sales are coming out of very unlikely places at this point. I think it is reflecting what is happening with the Latin demographic in general.”

U.S. promoter Henry Cárdenas’ firm CMN has handled three Arjona tours since the singer’s first stop at Miami’s 4,600-seat James L. Knight Center in 1999. Cárdenas credits the proliferation of nonregional Mexican radio and the rising fortunes of Spanish-speaking ticket buyers with the growth in the Latin concert market.

Even 10 years ago, “salaries weren’t as high and [ticket buyers] didn’t have that disposable income,” Cárdenas says. “A lot of people worked in blue collar [jobs]. Today there are professionals who make a lot of money.”

The rising costs of airline travel for artists and union demands at venues—as well as the willingness of Latin concertgoers to pay up for their favorite performers—have led to heftier ticket prices for Arjona and other artists, according to Cárdenas. Prices for the “Adentro” tour range on average from about $50 to $125.

Those prices, combined with higher attendance, have led to a growth in revenue of at least 30% over past Arjona tours, the promoter says. “Latinos, when it’s a good product, they support it.”
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Ads Go Mobile

The Imminent Explosion of Marketing Messages Over the Phone

Want proof that mobile entertainment is getting serious? Just look to the explosion of mobile advertising expected just around the corner.

Although it’s been around in various guises since 2001, mobile advertising has been limited to ads placed by content providers on their own mobile Websites. Wireless operators to date have resisted inserting advertising into their own services for fear of alienating subscribers with unwanted messages.

These same operators, however, are now transforming themselves into media companies akin to TV networks, and as such are turning to mobile advertising as a much-needed revenue stream.

According to researcher firm Informa Telecoms & Media, advertisers are expected to spend about $871 million worldwide on mobile advertising this year alone. That figure is expected to almost double to $1.5 billion by the end of 2007, and skyrocket to $11.3 billion by the end of 2011.

The catalyst? Mobile operators getting on the action.

At Billboard’s mobile entertainment conference MECCA, held Sept. 11 in Los Angeles, Sprint Nextel unveiled a plan to begin placing ads in various content services and applications in early October.

Smaller operators are getting into the game as well. Amp’d Mobile, which leases Verizon Wireless’ network to offer edgier content to young adults, solidified a deal with Procter & Gamble during the CTIA Wireless T & T Exposition Sept. 12-14 to place ads in its video-on-demand and other TV video offerings. Other carriers, like Verizon, Cingular and T-Mobile, say they’re looking at mobile advertising “very closely.”

‘I wouldn’t head in the direction of major price changes with mobile advertising.’
— John Harrobin, Verizon

But have not announced anything quite as concrete just yet.

Mobile advertising can take many forms. There are banner ads that appear on the phone screen while users navigate through Web pages, ads placed during loading times of applications, ads played or streamed before a video begins, ads pushed via text messaging to users who opt-in for such content and ads that take the form of applications and downloads. By next year, he expects the breakdown to become 60% browser-based banners, 25% text messages, 10% video-based advertising and 5% branded applications and downloads.

“If done properly, it doesn’t even look like an ad to the end user, but a service,” says one high-level wireless operator executive, who did not wish to be identified. Carriers are sensitive about implementing such advertising in a way that will not annoy customers, but the money is too great to ignore. Wireless operators are expected to take about 50% of any advertising revenue spent on their networks. The rest will be split between the content owners supporting the advertising and the technology companies, making it possible to insert ads into mobile services on the fly.

Wireless operators and content owners have different reasons for pursuing a mobile advertising model. Carriers are still trying to pay off the billions they’ve spent upgrading their networks to broadband-like speeds, as well as cover the handset subsidies used to offer more sophisticated devices to their subscribers. Mobile advertising is a new revenue stream needed to offset both costs, so don’t expect ads supported mobile content to mean free mobile content.

“I wouldn’t head in the direction of major price changes with mobile advertising,” Verizon’s Harrobin says.

Instead, wireless operators say they’ll use advertising revenue to acquire more and better content without raising existing prices. According to Sprint VP of business development and product innovation Paul Reddick, subscribers complain more about the quality of content offered to them than they do about the price.

Meanwhile, content owners have expressed great interest in the ability to target specific user profiles with ads that can be acted upon immediately. Of particular interest is mobile search.

This month, Verizon and Alltel introduced content search applications that let subscribers find ringtones, wallpapers and other service available from the carriers based on a specific search term, like an artist’s name. The type of mobile advertising envisioned would allow a content owner to target an ad for that artist’s new album to the user who just requested the search.

“There’s a big shift in progress from traditional advertising to new media, as we’re in the golden age,” Baker says. “The whole advertising industry is becoming driven by quantitative advertising.”

BLACKBERRY BRANCHES OUT

It used to be that BlackBerry devices were for business users who just wanted to get e-mails on the road. No longer, now that wireless operator T-Mobile teamed with BlackBerry developer RIM in Motion to bring the new Pearl BlackBerry smart phone to the United States.

In addition to the expected business productivity features and wireless e-mail support (including the ability to access 10 different e-mail accounts), the Pearl steps up the entertainment value with a camera phone with 5x zoom functions, MP3 player and mobile video player. It also supports master ringtone playback, and has 64MB of memory and a expansion slot for a microSD card.

And for the jet-setter crowd, the Pearl also works in other countries with GSM networks.

It’s BlackBerry’s attempt to appeal to a broader range of users, not just business users. To that end, it sponsored a launch bowling party with such celebrities as Adrian Grenier, DJ AM, Chester Bennington of Linkin Park, MC Lyte and Scott Weiland of Velvet Revolver.

The Pearl is available for $200 with a T-Mobile service plan.

Antony Bruno
MECCA MADNESS

Billboard's Mobile Entertainment Content, Commerce and Applications (MECCA) conference, held in partnership with CTIA-The Wireless Association's Wireless E.T. & Entertainment content conference in Los Angeles, dove headfirst into the popular subject of wireless entertainment on Sept. 11. More than 1,000 attendees from the mobile and entertainment industries turned out to discuss and debate the future convergence of their respective markets. A focus on getting more custumers to buy mobile content was the prevailing theme. Highlights included a keynote by the Doors' Ray Manzarek, Sprint Nextel's Paul Reddick throwing leaves of Wondr Bread into the audience and a fantatic after-party sponsored by AOL Mobile.

Photographs by JESSE GRANT and NADIA PHILLIPS/WIREIMAGE

ABOVE LEFT: Brian Seth Hurst, founder of the Opportunity Management Group, moderates the session 'The Producers.'
LEFT: Billboard executive editor/associate publisher Tamara Conniff and director of charts Geoff Mayfield presented the Doors' Ray Manzarek with a plaque celebrating "The Best of the Doors" tracing Billboard's Top Pop Chart chart on the group's 40th anniversary. From left: Manzarek, his manager Jeff Jampol, Conniff and Mayfield.

Below: Andrew Bud, CEO of conference sponsorMillis.

Below: Tom Wheeler of Core Capital Partners, left, discusses the state of the mobile industry with panelists Michael Arrieta of Sony Pictures Digital Entertainment, center, and Greg Ballard of Glu Mobile.

Above: Andrew Bud, CEO of conference sponsor Millis.

Below: Tom Wheeler of Core Capital Partners, left, discusses the state of the mobile industry with panelists Michael Arrieta of Sony Pictures Digital Entertainment, center, and Greg Ballard of Glu Mobile.
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Tony Granger

As TV And The Internet Intermingle, Advertising Needs To Entertain Consumers And Connect With Their Hearts

Earlier this year, during the 53rd annual international advertising festival Cannes Lions 2006—the Academy Awards of advertising—Saatchi & Saatchi New York was the most awarded agency in the United States (and third in the world). Surely this is a nod to the agency’s chief creative officer, Tony Granger. Since joining the office nearly two years ago, Granger has kept his eye on improving the bottom line—creatively and financially. Witness recent campaigns from Crest, Folgers, Sony, Xbox and Coca-Cola. Beginning Dec. 1, the agency has a new client: JCPenney.

With no formal training, Granger—a native of Johannesburg—embarked on his advertising career 25 years ago at Grey as an assistant art director. By the early ’90s, Granger was working at Hunt Lascaris, which TBWA purchased in 1995.

In 2001, he waved goodbye to his homeland and said hello to Bozell New York. At the time, he says Bozell was “a shop with a very dusty name, a small list of potentially great clients and a healthy bottom line.” As co-president/chief creative officer, Granger restructured the agency, and five months later, “we hit the billion-dollar mark.” In the span of 18 months, Bozell had become one of the most awarded agencies in the United States.

Granger packed his bags in 2003 and moved to London as executive creative director of Saatchi & Saatchi. Two years later, with bags packed yet again, the man with numerous advertising awards under his belt returned to New York.

On the eve of New York’s Advertising Week 2006 (Sept. 25-29), Billboard visited Granger in his spacious office in downtown Manhattan.

First things first: Is the 30-second spot dead?
Television is and will be enormously powerful. It’s just changing. But moving forward, television and the Internet are going to combine. You’re going to have one source of entertainment, and you can see it happening already. Look at the G5 [points to his Mac]. It’s not a computer—it’s an entertainment center. The new G5 is designed with a remote control. It’s designed as a portal for you to speak to anyone in the world who has a little camera. You can download using your remote control. And the technology is coming down the pike to have a fuller screen for movies that you download.

Do you think the computer will become more like an entertainment center for your media room?
Absolutely. And with that comes the reinvention of television, the reinvention of music, the reinvention of entertainment. Consumers are no longer looking at television just as entertainment, and they’re not just looking at computers as sources of information. This affects the 30-second commercial, which may have a short life span, which is a good thing for agencies, clients and creative people.

Why is that?
You won’t be restricted to that 30-second airtime. It may become completely three-dimensional. At the moment, you can click on ads on the Web and enter into completely different content. So instead of being two-dimensional on the TV screen, the ads are now becoming three-dimensional: They’re becoming portals.

Consumers are being given more power. They can opt to dial in or out. How does this affect your job?
The commercial becomes a merger of information and entertainment. It must connect to consumers. It must entice them and it must tease them. We must make sure we produce content that the viewer wants to engage with—not has to engage with. It’s a whole new way of thinking. You must entertain—without being intrusive or interruptive.

With computers and other technology people can fast-forward and create their own programming. Has the Internet, in a way, forced agencies to create campaigns that are more engaging and less hard sell?
I think the Internet has sped up marketers’ understanding that they have to stop working that way. The really great creative agencies across the world have always created work that’s engaging. The problem is that only 10% of agencies are great—90% of agencies just schlep the work out. So it’s becoming “Creativity is the new black.” Marketers are now saying: “Now that consumers can dial me out, it’s no longer good to be hard-hitting.”

Isn’t it about making emotional connections?
You want to make a connection to the heart rather than the mind. This is good news for the consumer, because it then becomes about making ads more creative, more entertaining and more watchable. Lord knows, you go home, you switch on the box and you want to be entertained. You don’t want the used car salesman beating down your door. You want to connect with consumers and not be hated, not be dial out.

How are sites like YouTube changing the ad agency world?
You can create a campaign where all the money is spent on production with zero spent on the media. You can seed YouTube with a couple videos and watch the campaign explode. It’s wonderful. My wife recently showed me a commercial for an Australian beer that her mum had e-mailed her. She proceeded to send it to her entire e-mail list. It has become the new word-of-mouth. So it’s no longer perceived as an ad break, but a “Wow, come look at this!”

My son showed me a crudely animated spot for Mentos. It’s completely random—it’s about this strange little guy who loves pie. He says, “I love pie,” while his mum says, “Don’t eat pie.” Now my son and his friends know about Mentos at the same time they are saying, “I love pie, I love pie, I love pie.”

Didn’t Saatchi do something similar with a recent spot for Folgers?
Yes, it was a viral campaign that exploded. Normally you have a budget, and you shave some off for production, and you spend the rest on media costs. There are formulas. But this spun it completely around. All the money was spent on production with zero dollars spent on media. The good thing about the Internet is that it’s changing the rules as it develops.

Did sales of Folgers increase during the campaign?
It’s too early to tell. We know there’s a massive spike in brand awareness—brand clutter is high. With this campaign, there is still the connection to the heart rather than a connection to the mind. We had to connect with consumers emotionally and get them to want to interact with us—rather than push it in their faces.

The businesses of music and advertising are reinventing themselves with the digital revolution. Is the digital revolution the biggest threat right now?
No. It’s the biggest opportunity. The danger is that people see it as a challenge, as something scary. It’s a huge, huge opportunity. It’s a massive opportunity to reinvent what we do into something better, something more profitable and more entertaining. It’s here to stay, and it’s probably going to reinvent itself into something else. If brands, agencies, networks and music companies see it this way, they will find opportunities for massive revenue growth.

Lord knows, you go home, you switch on the box and you want to be entertained. You don’t want the used car salesman beating down your door.
Live! From Japan

In a landmark agreement, Billboard and Hanshin Contents Link have united to create live entertainment venues, television and radio programming, websites, mobile products and other marquee music properties in Japan.

Billboard Live Clubs Opening Summer 2007
FERGIE GRABS SOLO STARDOM, BACKED BY BANDMATE AND LABEL PREZ WILL.I.AM, AND NEWCOMER POLOW

BY CLOVER HOPE
PHOTOGRAPHS BY MARK MANN

FERGIE ELICIOUS!

Before she began strutting around stages, the Hacienda Heights, Calif., native (born Stacy Ann Ferguson) voiced the characters of Sally and Lucy in the cartoon series "Charlie Brown," which led to roles in "Kids Incorporated," the Fox Family series "The Great Pretender" and her first musical turn in the all-female pop trio Wild Orchid, which disbanded after releasing two moderately successful albums in the late '90s.

Wrought with the showbiz blues, Fergie battled addiction to crystal methamphetamine before finding solace by a brigade of costumed Brits, she in therapy—and music. Prior to becoming a full-time Pea on 2005's "Monkey Business" (A&M), she contributed background vocals on the group's multiplatinum 2003 set "Elephunk" and began setting the stage for "The Dutchess."

Fergie and Will took time away from their ongoing Black Eyed Peas tour to chat about her upcoming release.

Fergie has been preparing a lifetime for moments like these.

Clad in booty-baring shorts and flanked by a brigade of costumed Brits, she marched down the red carpet during MTV's Video Music Awards preshow at New York's Radio City Music Hall. Exactly one week later in the same locale, the three other Black Eyed Peas cleared the stage for her show-stopping solo set at Fashion Rocks.

Again all ears were attuned to her pandemic first single "London Bridge," which remains in the top five of The Billboard Hot 100 after crowning the chart for three straight weeks.

Now that Fergie has helped transform the Black Eyed Peas from ground-level hiphoppers to globe-trotting pop wonders, the 31-year-old singer is refocusing on her dream deferred—solo success. Co-executive produced by Peas' frontman will.i.am, her solo debut, "The Dutchess," is a mishmash of bubble-gum pop, hip-hop and R&B grooves derived from her performance-rich background. The set arrived Sept. 19 via will.i.am/A&M.

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Is the Fergie on this album different from the Fergie on the Black Eyed Peas albums?
Fergie: It is different because I'm a singer first and foremost. There are more ballads and more intimacy between me and the listener because sometimes when you're in a group you don't have space to air out your dirty laundry. This album is a complete thought. It's not just a verse or a sentence. It's my complete feeling and emotion. I think people will be surprised because they don't know that sensitive side of me. I also like to experiment with different tones in my voice, and I wanted to make the album really colorful.

Can you break down some of the tracks?
Fergie: In "Fergalicious," I emulated [blues female rap trio] J. Pad, and we sampled the track from Afro-Sian's "Give It All You Got." "Voodoo Doll" is my take on dub music. It's about my struggle with crystal meth. There's a demon part that's a completely different voice than the singing part, and it's almost like two voices. It's me battling with myself. "Mary Jane Shoes" featuring 13 is a breezy reggae song, and at the end I go into a little bit of punk-rock moosh music because I love to do that if you've ever seen my stage shows. It's piano, strings and vocals, played by John Legend. He co-wrote that song. It's a timeless ballad that you can play 30 years from now, and it'll still be cool because it doesn't lend to any era. And it's really stripped down. I really had a chance to sing, although I didn't overdosing anything. My taste is more to bring it out at certain moments.

Will, you produced much of the album. What were some of your favorite moments on "The Dutchess"?
Will: "Mary Jane." She goes from dub, doing her interpretation of roots, to some ska-punk and ends up with jazz. From a production standpoint that was fun, flipping all those different styles. Another song, "Big Girl's Don't Cry," really pushed my production skills. I called Edie Brickell type of production — "I'm not aware of too many things," on guitars. "Chummy" is like the Shangri-Las "Leader of the Pack" with a gadget-ass beat, but then here come the guitars and her singers. "Fergalicious"? It's like the sister of [Black Eyed Peas hit] "My Hump."
The Black Eyed Peas basically gained global recognition right when you joined. Do you ever assess your impact on the group?

Fergie: This question is interesting to me because I feel like “Where is the Love” made B.E.P a worldwide success. It was kind of a phenomenon. People at that time really related to those lyrics. I’m hardly on that song. I think people are still looking at us [more] then when they would come to the shows they would get this female and male perspective, and I think that made our shows interesting so people kept coming back.

What do you think of the success of the first single so far?

Will: I’m thrilled it’s taken such a great start.

But we have a long way to go. We have 9 million albums to sell. A song doing well on the radio and charting on Billboard? That’s a sprint. That’s the beginning of the marathon.

Is there any nervousness on your part about what Fergie’s success could do to the group dynamic of the Black Eyed Peas?

Will: What we’ve accomplished as a group, it’s so enormous, I’m not afraid of messing up what we do. We sell thousands of seats in every country on the planet. You can’t get nervous. We’re all succeeding in all different parts of our careers. Just because I produce Nas and John Legend and Justin Timberlake doesn’t mean it will change the dynamic of the Peas.

We’re really proud and supportive. We’re going to tour together. It doesn’t make sense for her to open up for other people when she’s in one of the biggest groups in the world. So we’ll tour together, still record together, we have a Black Eyed Peas album coming in 2007. But right now it’s “Dutchess” time.

In hindsight, is it better that “The Dutchess” is coming out now instead of back when you originally planned to do a solo album?

Fergie: Definitely, I think everything happens for a reason and all of my choices have led me up to this moment and made me stronger, not only as an artist but as a person. I want to do more B.E.P albums and more of my [own] albums. I’m in this for the long run.

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Producers normally slave over the boards to create a signature sound—think the Neptunes’ “zing” or Kanye West’s nostalgic soul samples. But up-and-coming producer Polow Da Don does the complete opposite. And while aiming for a sonically diverse catalog, the in-demand rapper-cum-producer has earned four top 10 hits in the past two years, including Fergie’s recent Billboard Hot 100 chat-topper, “London Bridge.”

“If I do a beat that sounds like another beat I did, I’ll scratch it immediately,” says the 27-year-old Atlanta, born Polow-Freache Jones (his first name is of French descent). “I’ve had a legitimate R&B hit, a legitimate rap/pop record and a legitimate pop record, and they all sound totally different.”

The R&B record is Jamie Foxx’s “D.J. Play a Love Song” from his 2005 debut “Unpredictable”; the rap/pop record, Ludacris’ “Pimpin’ All Over the World” featuring Bobby Valentino (2005) was Jones’ first hit and reached No. 9 on The Hot 100, and the pop record, The Pussycat Dolls’ “Buttons,” remains a top 5 mainstay in its 19th week on the chart. In fact, many of his singles have had staying power on the charts. “London Bridge,” the lead single from Fergie’s solo debut, “The Dutchess,” spent three weeks at No. 1 on The Hot 100 after achieving the second biggest leap in chart history by rocketing from No. 85. Jones also produced Kelis’ new pop-rap single “Blindfold Me” and Fergie’s potential second single “Glamorous” featuring Ludacris.

“He is universal,” says his manager of three years, Dominic “DJ” Mornille, head of urban A&R at Interscope. “Of his commercial singles, there isn’t one where you hear it and say, ‘This sounds like Polow.’ All his records really don’t fit a box.”

Ironically, Jones, whose upcoming collaborations include projects by 50 Cent, Ciara, the Game, Eve and Pussycat Dolls lead singer Nicole Scherzinger, started out as an aspiring rapper. He has seen three separate rap projects disband. At 14, he was in a duo discovered by rapper/producer Lil’ Jon, then an A&R exec at So So Def. When that didn’t stick, Jones and two buddies formed a group called Jim Crow and landed a deal with Noontime, whose co-founder, producer Jazze Pha, executive-produced their debut “Crow’s Nest.” Jim Crow lasted from 1999 to 2002, before losing its second major deal with Interscope.

However, Jones stayed at the label, earning a song deal in mid-2003 as well as a separate production deal for his company Zone 4, Inc. His roster includes Alabama rapper Rich Boy and singer/songwriter Keri Hilson (who co-wrote Mary J. Blige’s “Take Me As I Am” and Usher’s “Red Light”). It was then that Jones crafted the tracks for “Buttons” and “London Bridge.” In the midst, he became a member of the now-defunct rap crew New Money, also comprised of Southern rappers Bubba Sparxxx, Sean Paul of YoungBloodZ, Pastor Troy, G Rock and Virginia-based producer Timbaland.

Jones apprenticed with Timbaland while studying beat-making with his younger sister K. Jones, who had written and produced rapper Rasheeda’s single “Do It” (2000) featuring Pastor Troy & Re Re. “I started out using her MP until I learned how to get sounds in it,” Jones says, referring to the standard audio device used to create beats. “I got better and better experimenting with different sounds, but I was still dabbling in rap.”

His first real break came through his friendship with Ludacris, whom Jones knew as the radio jock (Chris Lukeva Luke) for Atlanta’s Hot 97.5. In 2003, Ludacris handpicked a Jones track originally created for Snoop Dogg and Too Short, and turned it into “Pimpin’ All Over the World” for 2004’s “Red Light District.”

With the still unreleased “Pimpin’” as his sole major placement, Jones signed to Universal Music Publishing Group in November 2004 in a deal brokered by his childhood friend Ethiopia Habtemariam, VP of urban creative affairs. “For a lot of his tracks, he’ll have hook or melody ideas already because he hears where he wants it to go. I know a couple of writers that are actually intimidated by his tracks,” says Habtemariam, who is also responsible for bringing Ciara, Chris Brown and Ludacris to UMPG. “I don’t think he’ll ever admit this—he totally believes in himself—but when he steps into the studio he’s insecure about it so he does everything he can to make sure a record is perfect. Up until the last stage of mixing and matching the record, he’s making changes to the track to make it that much bigger.”

Jones’ insecurity may stem from his lack of musical training. While producers like Pharrell Williams and Timbaland boast drumming and keyboarding skills, respectively, Jones admits he is no instrumentalist, and his keyboard playing is “mediocre,” though he’s looking into professional lessons. “I have a natural feel for music,” he says. “I can hear a song on the radio once and know if it’s gonna be a hit. There’s just a certain feeling that makes you want to dance, makes you want to be with a girl, makes you want to fight somebody and it’s in me.”

“It sounds arrogant and stupid, but I’ve always been a great gambler because I can feel it,” he says. “That’s how I learned how to play videogames. Even if I didn’t know how to play, I’d gamble. I forced me to learn at a faster rate. Now I don’t have any guidelines when I go in the studio. I just start creating and whatever comes out, comes out.”

Jones has had the chance to study—and study with—some of the best to hone that instinct. “From Dr. Dre, I learned the cleanliness of music—how to make it sound like a real record and put vocals in the right place,” he says. “Nobody makes beats better than Timbaland, period, and I think Jazze Pha will always be relevant no matter what because he understands melody down to perfection.”

Although he continues to entertain rapping, supplying a verse on Rich Boy’s “Throw Some D’s,” Jones plans to spend more time behind the scenes. He would also rather “work with somebody new and incredible, or somebody who hasn’t had that break” than a mediocre superstar. Habtemariam applies the same philosophy. “Being at a bigger publishing company, it’s really easy to want to go after writers and producers that have hits on the charts already, but my thing is we get in there early and sign talent that we believe in and help build their careers,” she says. “That’s what happened with Polow and it’s paid off.”

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Music retailers haven't had it easy lately. Traditional brick-and-mortar sales are down 25% since 2000, and the number of music retailers operating in the United States has dropped by roughly 3,300 during the same period.

On Aug. 10, one of the country's largest and most renowned retail chains, Tower Records, revealed it had filed for Chapter 11 bankruptcy, just two weeks after being named large retailer of the year at the annual NARM convention.

Despite closings and financial difficulties, some retail stores are flourishing. "Retailers have to do more things right than ever before," says Clark Benson, founder/CEO of the Almighty Institute of Music Retail. "If you want to be successful, you really need to embrace a few different trends."

Here are some retailers who are capitalizing on successful trends:

**Diversifying Product Lines**

**Twist & Shout Records, Denver**

Shout Records, Denver; Mad About Music, King's Beach, Calif.

Denver's Twist & Shout Records has been carrying lifestyle products for the past 12 years. "It's become a very big part of what we do," owner Paul Epstein says. "We started to get into the world of tie-dye products. I remember the first time we sold a tie-dye dress for $75, I thought, 'There's a market here.' "

Sales gained steam when the store began "vertically marketing," according to Epstein. "We built this top shelf along all the music rows. . . . We'd have a Miles Davis book and a Miles Davis shirt above the Miles Davis CDs, and the lifestyle marketing just organically grew." About 15%-18% of Twist & Shout's bottom line is pegged to lifestyle products: best sellers include Dumby dolls, light-switch plates and Goorin hats. Those attending trade shows like the Las Vegas Magic Show and the New York Toy Show—sources of Twist & Shout's product lines—might best illustrate the growth of lifestyle products in the music sector. "You see the same faces at these shows that you do at NARM," Epstein says.

At Mad About Music in King's Beach, Calif., diversifying product lines include a fully stocked smoke shop. The shop offers pipes and related accessories including pipe bags, vaporizers, grinders and pipe cleaning products. The pipes, which range from $4 to $700, primarily come from local artisans, such as glass blowers. "It has a great profit margin and within a year it helped me buy a home," store founder Boyde Wenger says.

**Using the Web**

**Newbury Comics, New England**

"We have an e-mail list that has 85,000 customer names that's a real driver of business at this point," says Mike Dreese, owner of the Newbury Comics chain in New England. A year ago, Newbury Comics' weekly music e-mail blast went out to 8,000 e-mail addresses; by January it topped 85,000.

The company made building the e-mail list a priority in August 2005, initiating an aggressive in-store effort. "We had people in the stores with clipboards getting e-mail addresses, we were doing give-aways, we invested a lot," says Dreese, who estimates the company spent $5 acquiring each name, with the total cost hitting $400,000. "We've changed our communication efforts to hopefully match our customer's change in media habits," he says, noting the company no longer spends as much on print and radio advertising. The sales impact of an e-mail campaign varies; some promotions have received a 60% response rate, but typical numbers are lower.

"Out of the 85,000 e-mails sent, we'll get a 25%-26% open rate on a good week. A home run would be 10% of those who opened it, respond," with a 3%-4% response more typical, according to Dreese.
CROSS-MARKETING
Criminal Records, Atlanta

Last year Criminal Records owner Eric Levin purchased the two-location Aurora Coffee business. “Now on any given day, if new releases are slight or loss leader sales are heavy, now I have coffee and pastries to sell as well,” Levin says. One Aurora store sits directly next to Criminal and Levin is cross-marketing and promoting a synergy between the two businesses. The same gift cards are accepted at either business; singer/songwriter performance nights have been added to both coffee locations. “It gives us more space and helps with traffic control. We line people up in front of the record store to purchase a CD, [and] once they purchase they get in line in the coffee shop,” where the artist performs. Levin says he views the purchase of Aurora as a “hedge for the future” and estimates that coffee will be 40% of his business this year. “It should bring in about $850,000.”

LIVE IN-STORES
Amoeba Music uses live in-store performances to reach out to the local community and boost sales. “It’s an increasingly important part of the Amoeba chain. ‘It’s an integral part of what we do,’ says Kara Lane, marketing manager for the 28,000-square-foot mega-indie’s Hollywood, Calif., location. Lane points to the performances as a natural extension of the store’s calling cards, particularly its massive selection of music and the staff’s eclectic and collective knowledge, which are central to the “Amoeba experience.” Recent in-stores at the Hollywood location have included The Raconteurs, Mates of State, Preservation Hall Jazz Band, the Boy Least Likely To and Dresden Dolls. The store holds two to three in-stores a week, which draw anywhere from 50 to 1,500 people. “Live in-stores are a chance [for the artists] to connect with fans and share their music in an organic way that downloading 10 tracks just can’t approximate,” Lane says. There’s also a corresponding boost in sales, which Lane says averages about 30%, but “if the in-store is on release date, [it’s] much higher.”
ARTISTS CONTINUE TO GET ‘UPFRONT’
AND CENTER ACROSS
A VARIETY OF PLATFORMS

BY MICHAEL
PAOLETTA

EXPANDING
YOUR
BRAND

Will it be a traditional or nontraditional execution? Will there be a viral component? Will it be interactive? Will it be a one-off or long-term partnership? What’s the look and feel of the creative?

These are the questions today’s label executives, artists, managers and brand marketers ask as they navigate the ever-changing and evolving world of branded entertainment.

These and other questions will surely be front of mind at Billboard’s third annual Music Upfront, which will be held Sept. 26 at B.B. King Blues Club & Grill in New York. The one-day event, presented by Billboard and Adweek, coincides with Advertising Week 2006 (Sept. 25-29) in New York.

The Music Upfront gives U.S. labels a forum as they plan their campaigns for the coming season to stage “upfront” showcases of key artists and repertoire to ad agency creatives and brand marketers. In previous years, Rihanna, Anna Nalick, Ne-Yo, Teddy Geiger and others have been spotlighted.

With consumers accessing content when and where they want it across a variety of platforms—wireless, Internet, TV, radio—the potential for brand marketing opportunities and initiatives has increased.

“I think I speak for many when I say that I am fielding more offers today from brands looking to partner with an artist than I was last year at this time,” Island Def Jam VP of strategic marketing Jeff Straughn says. “The relationships between labels and brands are growing, with each side understanding the needs of the other more and more.”

When it comes to branded entertainment, one of Straughn’s star pupils is hip-hop/pop singer Rihanna. Since her head-turning performance at last year’s Music Upfront, she has partnered with a handful of brands, including Nike, JCPenney, Clinique, Fuze and, just recently, LG mobile phone.

While Straughn will not peg all of Rihanna’s branding success on the 2005 Music Upfront, he acknowledges that “you want to put your artist in front of brand marketers whenever possible.” Straughn views his artist’s success in the brand marketing world as a strong case of “the domino effect, with one partnership leading to another one.”

To help launch her sophomore album, “A Girl Like Me,” Rihanna entered into business deals with Nike and JCPenney (Billboard, March 18). Now Rihanna, along with country artist Julie Roberts, has a starring role in a just-launching global campaign for the top-selling Clinique Happy fragrance (Billboard, July 22). Ne-Yo is also a “silent partner” of the initiative; he penned an original song, “Just Be Happy,” for the fragrance’s campaign, with Rihanna and Roberts recording their own hip-hop/pop and country versions, respectively.

According to a Clinique representative, the goal of the holiday advertising and promotional campaign, a strategic partnership with Island Def Jam, is to attract young customers to the Clinique brand and Happy fragrance.

Straughn calls such partnerships ideal situations. “In each case, the partner wants to fully integrate Rihanna and her music into the campaign,” he notes. Since its May release, “A Girl Like Me” has sold 957,000 units, according to Nielsen SoundScan.

Jet is also making much noise these days. The Australian band’s new song, “Put Your Money Where Your Mouth Is,” is heard in a recently launched, multipronged Verizon Wireless campaign for its Chocolate by LG mobile phone (Billboard, Sept. 2).

Created by McCann Erickson New York, the TV spots also feature music by Chris Brown, Goldfrapp and newcomer Lady Sovereign. Unlike most other ad campaigns, each artist is identified in his or her respective spot.


Jet had final approval rights on the spot, which places a heavy emphasis on the music, Hackney notes. “They wanted to make sure the creative was right,” she says. “It’s much more than just a check for them. They don’t need to be slammed by fans on blogs.”

Three years ago, another brand, iPod, helped launch Jet’s career. The group’s song, “Are You Gonna Be My Girl?,” was heard in an ad for the Apple product. The band’s manager, Andy Kelly of Winterman & Goldstein, acknowledges that the spot directly affected the band’s success, with fans seeking out the group that performed “that song in the iPod ad.”

Kelly says the iPod spot was perfect for a couple of reasons: It was a cool and relevant product to the band’s members—the iPod is all about music—and the creative was fantastic. “The Verizon spot was again, a case of a good, relevant product at the perfect time,” he says.

When these partnerships work, as it did with the iPod, and as Kelly thinks it will with Verizon, he says, “it helps the band in every other area—live shows, radio, TV, online—because of that increased awareness.”

A year ago, at the 2005 Music Upfront, Queen Latifah and Procter & Gamble’s CoverGirl brand announced a co-branded partnership, the Queen Collection. The goal of this business marriage was to partner with someone who resonates with the Queen Collection target consumer, explains Anitra Marsh, external relations manager of Procter & Gamble.

The Queen Collection debuted with nine products. Six months later, additional products were introduced. In the coming year, according to Marsh, even more items will be added to the collection.

Earlier this year, Mariah Carey, who eschewed such deals in the past, signed her first branding deal. In the July 15 issue of Billboard, Carey acknowledged that Intel was her first brand partner. “The fact that the company deals in high-continued on >>p37
from p36

level technology, which music is a part of, appealed to me," she said. She also liked that the McCann-Erickson New York-created spot was not exploitive, but creatively inspiring.

At the time, Carey's manager, Benny Medina of Handprint Entertainment, remarked that the campaign was the perfect way to introduce his artist to brand marketers. "It's a multi-platform, multi-initiative concept that was strategically planned," he noted. The fact that it hit millions of eyeballs was icing on the cake. Since her Intel deal, Carey has also become business partners with Elizabeth Arden, Claire's and others.

Although she does not have a new album to promote and her summer tour is finished, Kelly Clarkson is on the front and center of a new campaign from Glacéau vitaminwater, which invited the singer to co-create a limited edition label for its focus flavor. The partnership includes a Clarkson-fueled ad campaign.

Clarkson's partnership with Glacéau comes on the heals of its deal with rapper-turned-actor 50 Cent, who co-created his own vitamin water: the grape-flavored Formula 50.

According to Glacéau senior VP of marketing Rohan Oza, 50 Cent will become part of a larger vitaminwater campaign next year, which could encompass a tour.

The live element formed the very foundation of the launch of Jeep's newest vehicle, the Jeep Compass (billboard.biz, Aug. 23). The four-week, multimarket trek—Uncharted: The Jeep Compass Music tour—commenced at the end of August. The just-ending tour featured emerging artists performing at more than 300 free concerts. Naturally, to get from gig to gig, they all traveled in a Jeep Compass, which was incorporated into each performance.

The featured artists included AM, Creede Williams, Sonia and David Berkeley, who each toured one region of the country.

AWE and GMR, two entertainment marketing agencies under the Rainiare umbrella of Omnicom, were instrumental in partnering Jeep with the performers.

With the Uncharted tour, Jeep hopes to expose its new Compass model to as many young people as possible at unique venues, director of Jeep communications Jay Kuhnle says.

For brands and artists, this campaign encourages consumers to "discover," Radiate president Stephen Knill says. "These artists need to build their fan bases," he explains. "Live shows help them to better connect with fans and go beyond their websites."

Music fans that wanted to track the tour's progress and listen to the eight artists' music could log on to the interactive Jeep Compass Uncharted MySpace page, myspace.com/jeep.

Brian Feit, founder/president of New York-based strategic marketing firm BMF Media Group, says such multi-platformed campaigns are crucial in today's pop-culture landscape where short attention spans are the norm, not the exception. "You need to hit people from all angles," he notes.

Feit should know. In addition to designing in-store sound environments for lifestyle beauty brands like Kiehl's, Feit's company creates experiential platforms for clients like 2/3rds, Coty International and Calvin Klein Fragrances. In early August, BMF—in association with the Hard Rock Hotel Chicago and title sponsor ck one—presented the ck one Music Lounge at the Hard Rock Hotel Chicago. Coinciding with Lollapalooza, the VIP-primed ck one Music Lounge was equal parts daytime lounge, gifting bazaar and after-hours party hosted by DJs and bands.

Feit says that ck one and other brands were able to connect with more than 30 acts, including 30 Seconds to Mars, at this one event, resulting in Gnarls Barkley wearing Fila onstage during its Lollapalooza performance and Fall Out Boy's Pete Wentz wearing the same brand during a DJ set in the ck one Music Lounge.

"Partnering with the lounge was a perfect fit for the brand," Calvin Klein Fragrances VP of marketing Lorri Singer says. "We were hoping that press and talent would respond to the rock-and-roll vibe of our new campaign—and, of course, fall in love with the fragrance all over again."

Singer and her ck one colleagues saw immediate results. Sales figures in the weeks following the event rose 25% in Chicago, she notes. Not surprisingly, BMW and ck one are looking to expand the ck one Music Lounge to other cities and events around the world.
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Scissor Sisters Broke Big In The U.K., But Are They Too Cool For Stateside Glory?

"American music fans are just as musically open-minded as their British counterparts, but the powers that be in the U.S. may not be as open-minded. Which, to a degree, will hold us back in the U.S.," Scissor Sisters frontman Jake Shears says. "Tons of Americans would love our music, but they don't know we exist."

The New York band's self-titled debut album was the best-selling album in the United Kingdom in 2004, moving 500,000 units, according to the Official UK Charts Co. To date, that album has sold 2.5 million copies in the United Kingdom. But on the eve of the release of the Scissor Sisters' sophomore album, "Ta-Dah" (Universal Motown), Shears and his bandmates—Babydaddy, Ana Matronic, Del Marquis and Paddy Boom—are still trying to crack the U.S. market.

It won't necessarily be easy. While dance-rock contemporaries like the Killers and Franz Ferdinand have successfully entered the American mainstream, Scissor Sisters have not yet extended their reach beyond their core constituency, the gay community.

For mainstream America, the band may simply be too quirky, too left-of-center, too flamboyant. Or not.

"People have lots of preconceived notions about us," Shears notes. "But they get over them by hearing us or seeing us live."

This month, several opportunities have been provided. On Sept. 8, CBS aired the band's performance at Condé Nast Media Group's "Fashion Rocks" benefit. Footage from a free Sept. 16 Motorola (Red) charity event in London's Trafalgar Square is on view at Yahoo Music, and in October, that entire concert will be screened in five cinemas in five markets, including New York and Los Angeles. During the week of Sept. 25, Scissor Sisters will appear on ABC's "Dancing With the Stars," NBC's "Late Night With Conan O'Brien" and other TV shows.

Manager Neil Harris hopes this exposure will help the Scissor Sisters reach people who would not necessarily catch the band at a rock club.

"If the band shows up, we win," Harris says. "The success we had in the U.K. with the first album proved we can extend the band's fan base to housewives and kids."

All this activity precedes the album's Sept. 26 release date in the United States (and its Sept. 18 release in the United Kingdom via Polydor). Throughout, the label has tapped Fly Life Media, Arrow Marketing and Urban Groove to help with, respectively, gay, college and wireless marketing.

"With this campaign, we want to get the attention of all Americans," says Jessica Johnson, the band's product manager at Universal Motown. "So, we're going where Scissor Sisters fans and potential fans live."

Harris points out that it was TV, not radio, that initially championed Scissor Sisters in the United Kingdom. "We had a No. 1 album in the U.K. before pop radio came onboard. Touring and TV appearances were selling the album."

A chart-topper in the United Kingdom and Ireland, "Scissor Sisters" went top five on the European Top 100 Albums chart. But in the United States, the album sold only 283,000 units, according to Nielsen SoundScan, compared to 3 million for the Killers' "Hot Fuss" and 1 million for Franz Ferdinand's self-titled debut disc.

The new album's lead single, "I Don't Feel Like Dancin'," is already off to a great start overseas, currently at the top of the Official U.K. Singles Chart after entering at No. 4.
Ludacris’ new album, “Release Therapy” (out Sept. 26), is definitely uppermost on his mind these days. But during the Sept. 8 Q&A keynote session at Billboard’s seventh annual R&B/Hip-Hop Conference, the rapper took time to discuss his acting, the Oprah Winfrey divide and female rappers.

As an actor, what kind of roles grab your attention?

I look for roles that are meaningful, where people get something out of the project as opposed to asking, “What’s the hell did I just watch?” One such role I got best out on was Mos Def’s character in “16 Blocks” with Bruce Willis. I was OK losing that role because Mos Def was way more experienced. This was only my second movie audition. But that character... would’ve been a cool chance to show some real diversity, a different side of me.

Will your next album reflect more of the personal vein explored on “Release Therapy”? [It’s] called “Theater of the Mind.” It’s a mixture of what’s going on in “Release Therapy,” plus other things in terms of substance and concepts.

Is rap/hip-hop cycling back to more substantive content?

You’re always going to have the fun element of hip-hop because it’s a culture. People like to go to clubs and dance. But... life is complex, and you have to show its complexities. That’s definitely what I’m trying to do.

Why haven’t more females been able to sustain rap careers?

Many individuals don’t take a lot of female rappers seriously because they understand that frequently guys are writing their rhymes. Women account for about 70% of those who buy records. That being said, there needs to be more female rappers... I have this talk all the time with [Disturbing Tha Peace rapper] Shawwnna, who writes all her own material... There’s so much baggage that women hold onto and don’t get off their chests.

As far as men not wanting to listen to female rappers, I disagree. A woman just has to say the right things and believe me, we’re going to listen because we want to learn what it’s about. Oop is doing a good job, but she needs to install in every woman’s brain that you all rule the world.

I would like to reconcile our differences. People can disagree but still love and respect one another at the end of the day. Because of her lack of knowledge about hip-hop, I want to explain it to her. Which I did then, but a lot of my comments were edited out and then the media blew the situation out of proportion... I had to sit there and represent on behalf of all the hip-hop community. I just want her to understand and respect my opinion because I respect hers.
Love At First Sight

A New Artist's Mix Of R&B And Bachata Scores With The Reggaetón Crowd

The name is Love, Toby Love. The sound you could describe as urban bachata, R&B & bachata or, as Love calls it, "crunkchata."

His debut album, "Toby Love" (Sony BMG), entered the Billboard Top Latin Albums chart at No. 34, making this the highest debut by a new artist on that chart so far this year. On the radio, Love's first single, "Tengo Un Amor," a collaboration with reggaeton duo Raxkim & KenY, hit No. 3 on the Billboard Latin Rhythm Airplay chart and is No. 3 on Hot Latin Songs.

The song, which Love penned with several other authors, is "a smash," according to SBS senior VP of programming Pio Ferro. At SBS' rhythmic top 40 KXOL (96.3) Los Angeles, "Tengo Un Amor" is among the station's top five reggaeton tracks and is in the top four of its callout.

The success indicates a broadening in Latin audiences' urban tastes. While danceable, straight-ahead reggaeton still dominates the Rhythm Airplay chart, more hip-hop and R&B ballads like "Tengo Un Amor" and Rigo Luna's "Nunca" are creeping in.

Love's story, however, is about more than just radio.

Two months ago, Sony BMG Norte president Kevin Lawrie called me about a recently signed artist, something he very, very rarely does.

"Remember the name," he said then, "Toby Love."

Love's given name is Octavio Rivera, but he has long been called Toby after his dad. The "love" part was incorporated by his sister and cousins, who teased him as a little boy because he was always in love.

Born in the South Bronx, N.Y., to Puerto Rican parents, Love grew up surrounded by R&B, salsa and merengue. He's the first to admit he knew next to nothing about bachata, the traditional Dominican rhythm punctuated by tropical percussion and guitar, until he joined Aventura, the New York-based group that is largely credited with "urbanizing" the genre. Love spent six years with Aventura as a background vocalist and for the past year shopped his demos around.

Today if his music gains acceptance, he says it's because Aventura opened the door for a new sound.

"They broke the barrier," he says. "Nobody expected bachata to go where they took it to."

At Sony, where he was signed by Jorge Fonseca, a Sony BMG A&R executive, and Lorenzo Braun, VP of marketing A&R for Sony BMG urban, the expectation wasn't that he should sound like Aventura but like himself. The end result is an album with several English tracks, ballads, R&B and a little bit of rap. Much, but not all of it, has a bachata base.

"The question came up of 'Where will this play?'", Lawrie says. "And we made a conscious decision not to approach it from a radio format standpoint, because there really is no format for this music. Well, there apparently is, but we didn't know that. We thought about what was really going on in the market."

"Toby Love" was marketed as a reggaeton or hip-hop album, with tons of street marketing and street teams. Mix tapes were distributed in bodegas, barbershops and street corners, and posters and videos were distributed in public spaces.

Braun speculates that audiences were hungry for a new twist in bachata.

With Love, he says, the success hinges on the songs.

"They are simple, very street, very direct, easy to follow."

Braun says, noting that a large chunk of Love's fan base consists of kids and tweens.

"It's taking the roots of bachata and fusing it with an urban attitude," Lawrie says. "It's exquisite because it is right where it needs to be."
POPPUNK’S MEXICAN
MOMENT

Reared On MySpace And MTV, Anglo-style Alternative Rockers
Break Through Below The Border

Allison, Zoe, Motel, Panda: Novel: The newest trend in Mexi-
can music is dominated by young bands with one-word
names and a style reminiscent of Anglo pop-punk and alter-
native rock. Major labels are adapting
to a movement fueled by
video and the Internet to a
degree not seen before in Mexico.

Unlike Mexican rock pio-
ners Mariachi and Café Tacuba, which incorporate Latin ele-
ments in their music, the new
groups are young enough to have
grown up on it and still be
in the target audience of MTV.

Touring from Anglo groups
is not new in Mexico, but this
time the sound is heavily influ-
enced by pop-punk bands like
Blink-182 and Green Day. One
band, EMI’s Zoe, also draws
on British groups that would
land on alternative rock sta-
tions in the United States, like the
Cure.

“I guess the statement of
doing music with some Mexi-
can element, it went away,”
says Camilo Lara, managing
director of EMI Music Mexico.

Four of the nominees in the
breakthrough artist category at
this year’s Premios MTV Latin-
America—Allison, Zoe, Motel
and Panda—are in the
new Mexican rock genre. An-
other leader in the style, Uni-
versal’s División Mínuscula, is
nominated in the alternative
artist category. All five of those
bands have had top 10 albums
on the Mexican charts.

“They’re very video-driven,”
says Jose Tillan, senior VP of
music and talent for MTV Net-
works Latin America and MTV
Tr3s, the bilingual U.S. channe-
l set to launch Sept. 25. “It’s
kind of funny for them to see
themselves on the channel they
actually watch as a reference
point for music.”

A few of the Mexican bands
have fans in other Latin coun-
tries, but the movement “is in
the infancy stage,” Tillan says.

“Allison has more than 24,000
‘friends’ linked to its profile.”
Labels are also turning to
independent labels to tap the en-
ergy of Mexico’s youth. Warner
signed a two-year licensing
deal with Movic Records last
fall. Under the arrangement,
Warner will take over sales and
distribution and provide mar-
loring support for Movic bands
like Panda.

Univision Group Mexico
also draws on the band’s My-
Space popularity to flow state-
to-state, too. “They have a huge
MySpace following in Mexico, and [it’s]
starting to develop
here as well,” Leyva says.

There’s also the question of
whether young Latinx in the
United States who have already
heard a lot of pop-punk in En-
glish will want to hear it again
in Spanish. “I venture to say
that a kid who has a Molotov
record or a Café Tacuba record
will probably also have a record
by Rage Against the Machine or
Beck,” Tillan says. “So maybe
based on that philosophy, the
kid who has a Blink-182
album might buy an Allison
record if they discover it. I
think it’s really about how you
reach this audience and
having a conduit to expose
new talent and new music.”

FIRST MEXICO, THEN THE U.S.?
Five Pop-Punk Bands Hoping To Reach An American Audience

Allison
Label: Univision
Sounds like: Green Day

Univision enters the pop-punk fray with Novel, a band from indie
Kibaret Music. The major hopes to
spread the Monterrey, Mexico band
in its home country before bring-
ing it to the United States in 2007.
Novel’s album, “Tu Fan,” comes out
Oct. 3 in Mexico.

Panda
Label: Warner Music Mexico
Sounds like: Unwritten Law

Monterrey’s Panda came to
Warner through a licensing deal
with indie label Movic. Panda’s
album, “Para ti con Desprecio,” has
gone platinum in Mexico
(more than 100,000 copies) but
has sold just 2,000 units stateside.
Warner Music Latina plans to more
actively market the album in the
United States next year.

Motel
Label: Warner Music Mexico
Sounds like: The Get Up Kids

Two of this Mexico City band’s
critics studied music at U.S. col-
leges. Motel’s sunny, driving gui-
tars earned its self-titled album
a gold certification in Mexico
(more than 50,000 copies) and a Sept. 26
U.S. release date.

Zoe
Label: Noiselab/EMI Music Mexico
Sounds like: The Cure

Even with a sound influenced by ‘80s
Britpop, Zoe may have been ahead of
its time. EMI signed and then
dropped Mexico City’s Zoe in the late
‘90s, only to bring them back for
the now gold “Memo Rex Commander
y el Corazón Atómico de la Vía
Láctea,” set for an Oct. 3 U.S. release
on EMI Televisa. The group joined
Molotov and sibilent Mexican punk
act Deluxx this summer’s Coors
Light Rock Perdido tour.

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Letting The Music Speak

Von Otter Does Abba; Hybrid Mixes It Up; French Songster Replaces Chanson With Pop Rock

When Stockholm-born mezzo-soprano Anne Sofie von Otter made her 2001 album “For the Stars” (Deutsche Grammophon) with Elvis Costello, the two discovered a shared passion for ABBA and recorded the ’70s hitmakers’ “Like a Virgin With My Room.”

Three-time Grammy winner von Otter has recorded more than 50 albums for DG to date—mostly classical. But her love of ABBA has often seen her perform her fellow Swedes’ songs as live encores. Now, on her new album “Let the Music Speak,” she performs 12 songs by the songwriters in ABBA, Benny Andersson and Björn Ulvaeus.

Von Otter says her love for the duo’s music had been reignited by a production of their 1995 musical “Kristina från Duvemåla.” Seeing it was “a real turning point,” von Otter says, “I saw it again and again—the music never failed to move me.” That experience sparked the idea of an album celebrating “the diversity of the music which Benny and Björn have written,” she says. The album includes ABBA songs and selections from the Andersson/Ulvaeus musicals “Chess” and “Kristina . . .” Andersson plays on two tracks. Publishing is variously through Universal/Union Songs, Mono Music/Kopparset and Three Knights Ltd.


Von Otter tours Europe through mid-December, booked through London-based IMG.

—Jeffrey de Hart

HYBRID FRIENDS: Welsh breakthrough duo Hybrid lives up to its name on its third album “I Choose Noise,” with guests spanning the spectrum from edgy rock (Perry Farrell) to genteel pop (English singer/songwriter Judie Tzuke) and neoclassical (Hollywood composer Harry Gregson-Williams).

The album was released in Europe Sept. 4 by London independent Distinctive Records/Amato, preceding an Oct. 10 U.S. release through distributor NAVARRE. The act’s Mike Truman and Chris Healings have been writing and producing for a decade, and Distinctive says combined worldwide shipments of Hybrid’s “Wide Angle” (1999) and “Morning Sci-fi” (2003) exceed 170,000 albums.

“Over the last few years,” Distinctive head of A&R and Rick Ford says, “we’ve made an effort to introduce Hybrid into the world of TV and film.” One such introduction led to Gregson-Williams and his personal friend Farrell. “While working with Harry on [2004 Ridley Scott-directed thriller] ‘Man on Fire,’ the guys met Perry and hit it off,” Ford explains. He adds that Distinctive is seeking film/TV tie-ins for “I Choose Noise.”


—Steve Adams

BAND MAN: Vincent Delerm was a key figure among the new wave of French singer/songwriters who emerged in the first couple of years of this decade. According to his Paris-based label Tôt ou Tard, Delerm’s self-titled 2002 debut album has shipped more than 400,000 units globally to date—mostly in France—with 2004 follow-up “Kensington Square” shifting 220,000.


The new album sees the string-heavy chanson-style arrangements of his first two sets replaced by a pop/rock band format. Pianist Delerm has previously only toured as a solo performer, but Frérebeau says he will be backed by a full band on his 60-date tour of France, Belgium and Switzerland, commencing Oct. 5.

Marketing efforts around the album include an unusual national TV ad campaign featuring Virgin France’s veteran singer/songwriter artist Renaud, whose latest album “Rouge Sang” is released domestically Oct. 2. The ad features the two artists amicably poking fun at each other’s new albums.

—Armenic Pichevin

In a career that spans over two decades and includes more than 60 million albums sold, a Latin GRAMMY and many more prestigious awards, Ricky Martin has earned his place in entertainment history. His desire to entertain has taken him from television to Broadway and to the world stage as a superstar. Join Billboard as we recognize international artist Ricky Martin in our November 4 issue. We’ll take a look at his career starting at the age of 12 as a member of the world renowned group Menudo to his most recent project, MTV Unplugged, which airs in early November.

Don’t miss your opportunity to pay tribute to legendary singer Ricky Martin in Billboard’s Stars special feature!

—Ray D'Antonio

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Teen's Homemade Dance Craze Spawns YouTube, Radio Hit

Chicken noodle soup used to be Campbell's pride, but now it's much more popular because of the Harlem, N.Y., song and dance craze youtube.com recently made famous. Produced by 19-year-old Troy "DJ Webstar" Ryan and written by his friend, 16-year-old Bianca "Young B" Dupree, the song "Chicken Noodle Soup" seeped into New York's teen scene around Easter. Now the song's dance, a combination of pumping your arms and wobbling side to side, has become a YouTube phenomenon and garnered Webstar a deal with Universal Records.

"I started out DJ-ing and throwing parties in Harlem," Webstar says. "And I met Young B through my parties. She came home one day just messing around and singing, "Chicken noodle soup," and it sounded good. So we recorded it, and somehow it leaked out. So I just started playing it at my parties, and the kids made up the dance." Webstar made the neighborhood rounds in May, throwing parties and spinning "Chicken Noodle Soup" at various Harlem teen venues like Skate Key. Then one June day, "Chicken Noodle Soup" played in the background while rhythmic top 40 WQHT New York DJ Enuff was recording his show live from Harlem's Rucker basketball court. Seeing the crowd's visceral reaction to the song, Enuff asked Webstar for the record.

Enuff began playing the song on his radio mix show in June. By July other WQHT & R&B/Hip-Hop Songs chart. Its steady rise up the chart is also directly linked to the YouTube dance frenzy the song inspired. Teens across the country are filming their impressions of the dance and posting the clips on YouTube. At press time, there were 1,903 videos. Even Diddy has jumped on the bandwagon, encouraging fans to film their own dances to his next single "Get Off" and post them on MySpace and YouTube. "The first week we played the song, the kids came to my party and put the song on YouTube," Webstar says. "Over 40,000 people put it on MySpace, YouTube and other video sites, and I guess that's how the song spread, because Universal just went for radio adds a few days ago. And we came in No. 2 for songs added to radio just behind Beyoncé."

In early August, Universal Republic Records president Monte Lipman signed Webstar to an artist deal for himself and Young B as well as a label deal for his Scilla Hill Records. "Webstar Presents... Caught in the Web," an entire album pulled together in the last few weeks, drops Sept. 26. Meanwhile, Young B's solo project is slated for first-quarter 2007. And aside from an upcoming "Chicken Noodle Soup" remix featuring Chris Brown and Ludacris, companies like Campbell's and Pepsi have reached out for branding deals with the young producer. But Webstar is just happy people are listening.

"People are scared of teenagers these days, and I don't know why," Webstar says. "When I went to the VMAs, I really knew I was accepted when people like Hulk Hogan ask me to perform at his daughter's birthday party. I've watched this guy since I was in Pampers!"

**Nashville Scene**

KEN TUCKER ktucker@billboard.com

Cleveland Country

Rust Records Founder Ken Cooper Shuffles To Nashville From Northern Ohio

Everyone knows that Cleveland rocks, but if you listen ever so closely, you'll hear a bit of country twang, too. The rock 'n' roll capital has produced a short but influential list of country music executives.

In the late '80s, Steve Popovich was head of Polygram Records' Nashville division, which was home to then-new country star Kathy Mattea, Johnny Cash and the Statler Bros., among others. While Popovich's influence was definitely felt in Music City, he's best-known for his Cleveland International imprint, which gave birth to Meat Loaf's mega-smash album "Bat out of Hell." The label was also home to Ian Hunter ("Cleveland Rocks") and polka star Frankie Yankovic. Today, Cleveland International is the label of record for one of the original country bad boys, David Allan Coe.

"The list doesn't end there. Universal Music Group Nashville executive VP of promotion Bill Catino is a Popovich disciple who moved to Nashville in the late 80s and now calls the area home. His son, Jim Catino, also made the move and is senior director of A&R at Sony BMG Nashville. Manager, publisher and producer Christy DiNapoli is another Cleveland-area transplant. DiNapoli, who manages country duo Rushlow Harris and previously managed Little Texas, came to Nashville to go to college and never left. More recently, Popovich's son, Steve Popovich Jr., moved to Music City and works at Sirius Satellite Radio as a specialty producer for its Outlaw Country channel. Ken Cooper is the latest to do the Cleveland-to-Nashville shuffle. He's founder/president of what was Cleveland-based and now Nashville-based Rust Records.

Cooper grew up in rural Ohio, listening to country music. His first eight-track tape was Kenny Rogers' "The Gambler," and his father was a fan of the Charlie Daniels Band.

He went down the rock-'n-roll path in his teens and 20s, however, playing, singing and writing songs as part of various bands.

In 1998, Cooper—who also has a business background and once worked as a stockbroker—started Rust as a vehicle for his rock band, SinOmatic. The label had distribution deals with Atlantic Records and Universal, but an increasingly splintered rock landscape convinced Cooper that Rust should branch out into country.

Sales success with his first country signing, Shane Owens, and later with Pittsburgh country band the Poverty Neck Hillbillies convinced Cooper the genre was where his future lay. Record deals with proven hit-makers BlackHawk and Aaron Tippin drove the point home even further, and he decided to move Rust to Nashville.

The maturity of country music lyrics and more rock-tinted production drew him to the format, Cooper says. "Everything started to come full circle when I hit my 30s. I would turn on country radio and it didn't sound alien to me."

So even though he spent his youth pursuing a career as a rocker, Cooper is now making his living in country. "There comes a point in your life where your true calling comes," he says. "This is our new home, this is where we were meant to be, and this is where we want to create the next 10 profitable years of this company's life span."

"It's funny how you get older and realize your youth and how you grew up," he adds. "I'm not so sure I want to hang out with 20-year-old punk rock kids anymore. I'd rather have dinner with Aaron Tippin and discuss his record." This Cleveland-born, rock-raised writer happens to agree.
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The Met Via Satellite
Six Metropolitan Opera Performances, Coming Soon To A Theater Near You

Not long after former Sony Classical chief Peter Gelb was named the new GM of New York's venerable Metropolitan Opera, he hinted that the house was pursuing ways to expand its audience. Among them were far-reaching and novel plans to create high-definition broadcasts of Met productions to be transmitted live via satellite into movie houses around the world and to begin streaming performances online as well. As it turns out, Gelb didn't wait long to make those plans a reality.

New revenue-sharing deals struck this summer with three of the Met unions—those for the orchestra, chorus and bal- let, and stagehands—have made it possible for the Met to distribute six Saturday matinée performances to movie theaters across the United States, Canada, the United Kingdom and Europe, starting this December.

The Met's partners are National CinéMedia in the United States, which is a venture of AMC Entertainment, Cinemark USA and Regal Entertainment Group; Canada's Cineplex Entertainment; and Odex/UHI in the United Kingdom and Eu- rope. In addition, these performances will be presented on TV beginning in January on PBS, in partnership with New York's Channel 13/WNET.

The satellite performances include director Julie Tay- mor's whimsical production of Mozart's "The Magic Flute" (in a shortened family adaptation sung in English); Bellini's "I Puritani" with soprano Anna Netrebko; the world premiere of Tan Dun's opera "The First Emperor," directed by filmmaker Zhang Yimou ("Hero," "House of Flying Daggers"), which makes its world premiere at the Met this season and stars tenor Plácido Domingo; Tchaikovsky's "Eugene Onei- gin," conducted by Valery Gergiev with soprano Renee Fleming and baritone Dmitri Hvorostovsky; and the Met's new productions of Rossini's "The Barber of Seville," with tenor Juan Diego Flórez, and Puccini's "II Trittico."

Public TV can be a make-or-break force in promoting artists and projects, especially during pledge season. "PBS is very ex- cited to be part of all of this," Gelb notes. "In fact, member stations are going to be doing giveaways for movie theater tickets and the like during pledge drive this December, just in time to tie in to the matinee showings of Julie Taymor's "Magic Flute" on Dec. 30."

Live streams of Met performances will be available starting this fall, via the Met's Web site (metopera.org) using the RealNetworks platform. The Met also plans to make its radio broadcast archives available via the RealNetworks-owned Rhapsody digital music service.

Gelb says that these initia- tives serve multiple purposes. "First of all, it's a way of building audience development in the very broadest sense—we are reaching out to both long- time fans and to new audi- ences, and that outreach will in turn bring more people into the actual house.

"And hopefully," Gelb adds, "these programs will create a new revenue stream that will cover not just the postprodu- ction costs for all these new deliv- ery platforms, but also help cover costs of new productions as well. We can potentially reach break-even or better fairly quickly, between the reduced costs made possible by these new union agreements and in working with these additional media outlets."

Gelb concludes, "I feel very strongly that the more the Met performances are avail- able, the more likely people will be to attend the Met in person. "There is a vicious cycle at play right now, in which institu- tions are seeing a trend of di- minishing returns in terms of both attendance and money," he adds. "I really think that if done smartly, such new initiatives can reverse that trend."

Joy To The World

24 Years On, Disney's Christian Music Festival Sells Out Both Nights

In looking at Suzuki's sponsorship of Kutless' fall tour (Billboard, Aug. 19), Third Day's long- term agreement with Chevrolet and McDon- ald's new sponsorship deal with Smokie Nor- ful, it's obvious corporate America is realizing the potential that Christian music has to con- nect with consumers. But one corporate icon realized this potential long ago.

It was 24 years ago that Disney launched Night of Joy. Since then, the annual Christian music festival, held in Orlando, Fla., at Walt Dis- ney World's Magic Kingdom, has drawn more than 900,000 attendees during its history. This year, the two-night event, held Sept. 8-9, sold out both evenings. MercyMe, BarlowGirl, Re- becca St. James, Matthew West, Jeremy Camp, David Crowder Band, Building 429, Vicky Beeching, the Afters, Casting Crowns, Kirk Franklin and tobyMac were among this year's performers.

MercyMe frontman Bart Millard has a history with the event that predates his days with the band. "I was a youth minister in Lakeland [Fla.] in the early '90s and I used to bring our youth group to Night of Joy," he says. "We saw dcTalk, Carman and Petra. So for us to be playing in front of the Castle is a dream come true."

"It's great for the park to have something like this for churches to be a part of, and it's great for thousands of Christians to show up," Millard adds. "Everybody is starting to realize there are a lot of people in the country who believe there is a God and are Christians, and they buy stuff." Indeed, according to the RIAA, Christian music shipments have increased from 381 million in 1995 to more than 700 million last year. In 2006, while overall music sales are down 5.5% year to date, according to Nielsen Sound- Scan, Christian sales are up 8%.

The Christian industry still very much appreci- ates Disney's stamp of approval. "Disney is a massive corporation, and for them to acknowl- edge our little industry is not just great promo- tion," tobyMac says. "It's sort of like we have their signature, [saying], 'This is a force to be reckoned with. This is legitimate.'"

The Christian music community formally showed its appreciation to Disney in April when the Gospel Music Assn. honored Night of Joy with the Lifetime Achievement Award during Gospel Music Week, presented for major contributions to the gospel community for more than 20 years. "It meant a lot to every- body who works on the event," Rob Jordan, associate brand manager for the Magic King- dom, says of the GMA accolade.

Disney special event manager Carolyn Whitethorn adds, "Anyone can do an event for one year, but what made this event happen for 24 years is the response we have gotten from the community . . . Our management values the relation- ship we have with the Christian community. If you didn't make it to the festival, look out for "Night of Joy 2006," a compilation CD that EMI Christian Music Group creates for Disney. The CD is distributed to Night of Joy attendees and used in other promotional efforts. This year's collection features Hawk Nelson, Sanctus Real, Kierra Sheard, Starfield, Adie, Shawn McDonald, ZOEgirl, St. James, Beeching, Norful and Chris Tomlin. The CD also includes special coupons for Family Christian Stores.

St. James says other companies have followed Disney's lead in embracing Christian music. "I don't know that Rock the Universe would have happened at Universal Studios had Disney not been doing this," she says of Universal's Christi- an festival, which took place the same weekend as Night of Joy. "I love the example it's setting. . . . Who would have thought 25 years ago that something like this could become possible?"

Disney became involved in Christian music before it became popular. "It's one of the most well-attended events, if not the most attended event," Norful says. "If more people would be empowered with that information, they would boldly step out. We can walk into corporations and say, 'Hey, look at what Night of Joy is bringing in revenue.' We need you guys to ac- cept what we bring to the table.'"

Of course, the event is just plain old fun, too. "I got 347,000 points on the Buzz Lightyear ride," Millard proudly tells Higher Ground. "Somebody told me to hit the bat- tery on Zurg to rack up points. Also my ride got stuck, but the gun stayed on so I got 100,000 just sitting still."
ALAN JACKSON
Like Red On a Rose
Producer: Alison Krauss
Arista Nashville
Release Date: Sept. 26

After taking a gospel diversion on last year’s “Precious Memories,” we might expect Alan Jackson’s next effort to return to mainstream country. Instead the veteran has recruited Alison Krauss to produce what was supposed to be a bluegrass outing but morphed into a Don Williams-style set of gentle melodies that’s one of those best things Jackson’s ever recorded. The songs, mostly about love and the benefits of aging, are fine fits for his smooth tenor. Krauss deploys a top-shelf group of players with a subtle touch that never overpowers Jackson’s vocals, but still keeps the music moving in their own quiet way. “Sometimes less is more,” as Jackson sings on “The Fire Fly’s Song,” and on “Like Red On a Rose” he’s definitely found a path that merits more attention.—GG

MY MORNING JACKET
Okonokos
Producers: Phil Edwards, Sam Erickson, Ghea McGregor, Wyatt Smith
ATO/RCA
Release Date: Sept. 26

It’s high time one of America’s best live bands committed its stage show to disc, and “Okonokos” delivers as powerful a wake-up call to the ears as seeing MMJ in the flesh. Vocalist Jim James it’s nip on

“what a Wonderful Man,” “One Big Holiday,” and the spine-tingling “Gideon,” while the band jams “Dondante” and “Steam Engine” into 11-minute rock epics. MMJ also proves its versatility on more intimate material such as “Golden” and “I Will Sing You Songs,” which is handled with the finesse of players twice their age. The tracks rightfully go heavy on last year’s outstanding “Z,” (opened “Wordless Chorus,” the jolly “Off the Record”). But it also dips into the back catalog for delightful obscurities such as “O Is the One That Is Real” and the counted “Xmas Curtain.” More please!—JC

SCISSOR SISTERS
Ta-Dah
Producers: Scissor Sisters
Universal Motown
Release Date: Sept. 26

Although in the United States it only sold a fraction of its eventual international, the Scissor Sisters’ debut danced its way into many pop music lovers’ hearts—and ipods. On “Ta-Dah,” the glam-amped-up gang returns with its unique blend of pop/rock, disco beats and singer Jake Shears’ captivating falsetto. You can practically see Shears strutting his stuff on tracks like “Ooh” and lead single “I Don’t Feel Like Dancing,” with Elton John. And there’s loads of campy fun to be found on “I Can’t Decide” and “She’s My Man.” Despite embracing the styles of decades past (specifically, the piano-driven pop of John and the Bee Gees’ disco-ritty ditties), the Sisters still manage to sound unique. Hopefully, this time mainstream audiences will decide to indulge.—KK

YANKOVIC
Weird Al Yankovic
Producer: Weird Al Yankovic
Volcano
Release Date: Sept. 26

At this point in his 23-year (!) career, it’d be fun to compute the percentage of parody marks Yankovic has easily outtaught (whither now, Greg Kihn, the Cherry Poppin’ Daddies, or, uh, Michael Jackson?). The big single here is the Chaminillaire riff “White and Nerdy,” which Yankovic speed-raps pretty effectively. The never-less-than-magnanimous polka medley reveals that 50 Cent lyrics are boring even when laid over another accordion, and in his original “style parodies.” Yankovic compresses “Smile” into the four-minute “Paranoid” and plays “Don’t Download This Song” in a steroidal showstopper that’d fit snugly into “Bat Out of Hell II.” But the killer is a full 11-minute parody of “Trapped in the Closet” which illustrates exactly why Yankovic’s greatest skill—the power to reveal the often bewildering ridiculousness of pop music by retooling it with anything other than a straight face.—JV

BONNIE “PRINCE” BILLY
The Letting Go
Producer: none listed
Daytrot City
Release Date: Sept. 19

Will Oldham’s latest album under the guise Bonnie “Prince” Billy finds the singer/songwriter at his lo-fi best, with reflective, at times haunting, songs supplemented by delicate strings and wistful harmonies from Faun Fables singer Dawn McCarthy. The gentle, tender “Love Comes To Me” opens the set with an elegant string arrangement, light guitar strumming and faint percussion. “Cursed Love,” ups the tempo and advancing vocal presence, while the bluesy “Cold and Wet” strips down to fingerpicked acoustic guitar. McCarthy’s “Out in the Open” an echo on “I Called You Back” closes the album beautifully, attesting to the power of her lingering vocal presence. Oldham’s songwriting is top-notch as usual, his melancholy lyrics in perfect balance with the accompanying music.—JM

NATALIE COLE
Leavin’
Producers: Dallas Austin, Natalie Cole
Verve
Release Date: Sept. 26

Natalie Cole has never shed away from tackling songs made famous by others. But on this, her 20th studio album, she takes this concept to a new level of freshness, with primary producer Dallas Austin’s vibe-conscious sensibilities and the gift that is Cole’s voice seamlessly coming together. With Cole behind the microphone, poignant tales like the title track “Leavin’” (Shelby Lynne), “Old Man” (Neil Young), “Cold” (Fiona Apple) and “The Man With a Child in His Eyes” (Kate Bush), among many others, are recast as entirely her own. Vocally, Cole knows when to let loose and when to hold back. She also knows how to deftly turn a phrase. And on “The More You Do It (The More I Like It Done To Me),” originally recorded by Ronnie Dyson, Cole cleverly pays homage to her own No. 1 hit, “This Will Be (An Everlasting Love).”—MP

ANTHONY DAVID
The Red Clay Chronicles
Producer: Anthony David
Brass Music
Release Date: Sept. 26

Anthony David traverses the thin line between R&B and soul elegantly and eloquently on his second solo set. Adding more beats to the mix, he tunes up a stronger R&B vibe versus the stripped-down, acoustic soul found on his buzz-building 2004 set, “3 Chords and the Truth.” Fortifying his efforts with a diverse array of vocalists, many of them from Savannah, Ga., native David’s adopted hometown of Atlanta. PJ Morton, Tori Alamaze, Laurnea, Kiesha Jackson and India Arie. Jazz guitarist Earl Klugh brings a special touch to a remix of one of the set’s midtempo charmers, “Smoke One.” Whether channeling Bill Withers on the love ballad “Words” (featuring India Arie) or socially conscious singer/rapper Gil Scott-Heron on the feel-bad “Xmas Hell I’ll.” David ultimately hooks you with his top-notch storytelling.—GM

KEITH URBAN Once in a Lifetime (4:08)
Producers: Dann Huff, Keith Urban
Writers: J. Shanks, K. Urban
Publishers: John Shanks/WB, ASCAP

Babble On Songs, BMI
Capitol Nashville

This has got to be one of the most gloriously uplifting love songs ever written. Penned by John Shanks and the Country Music Assn., the song is meant for the entertainer of the year, the lyric paints a guy reassuring his girl that they’ve got something special, a once-in-a-lifetime love. Verses talk about taking a leap of faith, the wedding, imminent kids and a bright future. It’s all beautifully sweet without becoming a sugary over-the-top confection. Urban’s smooth, evocative voice soars along on a magnificent melody, along with his blistering guitar work. It all adds up to a hit single and a great introduction to the master’s new album, which hits shelves in November.—DEP

JOSH GROBAN You Are Loved (Don’t Give Up) (4:16)
Producer: Tawgs Salter
Writer: T. Salter
Sony/ATV, SOCAN

With a precious handful of artists that AC radio can call its own, Josh Groban’s return is an event—and he certainly doesn’t disappoint with the first single from his forthcoming third set, due Nov. 7. “You Are Loved (Don’t Give Up)” is instantly recognizable, with Groban’s robust vocal command and inspirational, orchestral template, but it also shows the young singer’s desire to shake things up a tad. The song adds a little uptick in tempo to his elegant pop-classical signature, which works well to modernize his sound without alienating his dedicated minions. This time, David Foster is not at the helm, though son Jaymes Foster is executive producer, and Canadian musician Tawgs Salter serves as producer and writer. With adults showing music at retail these days, this sounds like a sure bet.—CT

DANSE

TEDDYBEARS
Soft Machine
Producer: Teddybears Big Beat/Atlantic
Release Date: Sept. 26

Every back on ‘Teddybeats’ major-label debut is A) good and B) perfect to hype a product. It should come as no surprise then that ‘Teddybeats’ leaders Joelink and Klas Ålund also wrote and produced the Caesars’ “Jeuk It Out” (the foundation of the successful iPod campaign) and work for a TV production house in their native Sweden that counts McDonald’s as a client. “Soft Machine” is just as smart and catchy as “Jeuk,” combining Jamaican MC-ing (“Cobastyle”), already in continued on p.48
Heineken and Tab ads) with jangly pop guitars (“Yours to Keep”), post-punk ramblings (by Iggy Pop himself on “Punkrocker”), Art-of-Noise-ways atmospherics (“Magic Kraut,” “Alma”) and —most impressively—commercial savvy with genuine musicality. Forget Ace of Base. Teddybears might be the best Swedish export since ABBA. —KM

JAZZ

KEITH JARRETT
The Carnegie Hall Concert
Producers: Keith Jarrett, Manfred Eicher
ECM
Release Date: Sept. 26
This double-disc set chronicles Jarrett’s first solo show at the storied venue —in 1976, no less. The original conundrum that the first set goes a bit heavy on improvisation, but Jarrett testifies the experimentalism with melodic, exuberant playing on “Part 7” and the gorgeous, shimmering “Part 9” which closes the second set. The five encores here are arguably the best of the bunch, particularly “Paint My Hands Red” (revived from 1981’s “Concerts”) and “True Blues,” a stellar spur-of-the-moment creation replete with Jarrett’s usual 8- or 9-chord it grunting that found him standing upright for the final flourish. The standard “Time on My Hands” wraps the performance with one final moment of serenity worthy of Jarrett’s 1975 masterpiece, “The Köln Concert,” a perfect endcap on a dazzling evening. —JC

MEDESKI, SCOFIELD, MARTIN & WOOD
Out Loud
Out Loud
Producers: Medeski, Scofield, Martin & Wood
Indie Corner Records
Release Date: Sept. 26
Reprising their collaboration on 1998’s “A Go Go,” Medeski, Martin & Wood are back with jazz guitarist John Scofield for “Out Loud.” The mood is definitely funky, and the outcome is nearly as noteworthy as the prior disc. The MMW groove is improvisation-springing from a keen jazz sensibility and developing into anything from alt- to gospel. Scofield vibes with the MMW ethic in a manner that is often profound, producing major thrills. For some fine jazz funk, cue up “Little Walker Rides Again,” “Down the Tube” and “Too Mie A Big Fine Thing.” Also note the absolutely lyrical cover of John Lennon’s “Julia,” the dissonant groove of “Hanuman” and a tasty rendition of Peter Tosh’s “Legalize It.” One of the more distinctive jazz discs of the year.—PVV

LATIN

SERGIO VEGA
Necesito Dueña
Producers: Jose Sepulveda, Sergio Vargas
Sony BMG Norte
Release Date: Sept. 26
Vega is a beloved veteran of the traditional brass-heavy banda of Mexico’s Sinaloa state. But on his newest album, he’s at his best when he departs from folk-inspired arrangements for a more relaxed, improvisational style. First single “Necesito Dueña” (“I Need an Owner”) features the memorable opening line, “Hello, my name is slave, and my surname is at your feet,” but otherwise sticks to a classic hook reminiscent of Joan Sebastian’s summer hit “Mas Alla del Sol.” Vega’s rolling vocals make naturally matched to languid numbers like “Quisiera Gritar” but one especially hopes that regional Mexican radio will take to selecting the very Jethro Tull influenced “Mentiras,” which starts with slow horse-clopping percussion under a playful Vega vocal, then subtly builds into a salsa-influenced melody with a piercing trumpet solo. The combination is a surprising treat well worth the risk.—AB

DVD

DEPECHE MODE
Touring The Angel—Live in Milan
Director: Blue Leach
Mute/Sire/Reprise/Warner Bros.
Release Date: Sept. 26
While this expansive two-DVD/one-CD package offers a quite entertaining concert program, the real goodies come in the bonus features. This specific package has exclusive content not available in the single-DVD edition (which includes the concert). In a tour documentary, the band muses on how they haven’t a clue what is “commercial” (with regards to selecting a radio single) and comment on how they are more popular than ever as a touring act. While the albums aren’t selling as much as they used to, everyone gets a good laugh out of how they dusted off “Just Can’t Get Enough” for the tour (as a thank you to fans) despite the fact they seem to consider it a cheesy relic. The concert itself boasts 24 songs (including two bonus performances) while the bonus CD offers audio highlights from the concert.—AC

ROB

JUSTIN TIMBERLAKE
My Love (4:36)
Producers: Timbaland, Justin Timberlake, Nate (Danja) Hills
Writers: J. Timberlake, T. Mosley, N. Hills, C.J. Harris
Publishers: various

Jive
“My Love,” is a disappointing follow-up to the summer sizzler “SexyBack.” With its saucy sentiment and mish-matched styles, the song is not on par with his past hits. In fact, it’s one of the weakest tracks on the album “FutureSex/LoveSounds.” That’s in part because the lyric is seriously lacking substance: “I can see us holding hands, walking on the beach our toes in the sand/I can see us on the countryside, sittin’ on the grass layin’ by side side.” Its only saving grace is a catchy beat, with some lopped electronic giggling and an appearance by T.I. No doubt “My Love” will hit big at top 40, but despite it only fast so JT can get back to business as a pop trendsetter with something a little more solid. “FutureSex” is currently working across triple-A radio, but DeLuca and band the Burden have all the markings of the mainstream big time. Not to be missed.—CT

COUNTRY

SARA EVANS
You’ll Always Be My Baby (4:18)
Producers: Sara Evans, Mark Bright
Writers: S. Evans, T. Martin, Tom Shapiro
Publishers: various

RCA
Sweet Sara might have gotten off to a rocky start on ABC’s “Dancing With the Stars,” but when it comes to delivering great country music, she makes it look effortless. She penned this gorgeous ballad—a heartfelt look at unconditional love—with Tony Martin and Tom Shapiro; the verses run the gamut from an infant child waiting for dad to come home to serving up discipline to a young woman giving in to temptation. In each instance, frailty is met with forgiveness, and in the final verse. Evans illustrates what she’s looking to show as a parent. It’s a potent lyric that listeners will relate to with a beautiful, poignant performance from Evans. No matter how she does on the dancefloor, Evans will continue to bring the country music community pride every time she opens her mouth to sing.—DEP

ROCK

THE RASMUS
No Fear (3:47)
Producers: Mikael Nord Anderson, Martin Hansen
Writer: The Rasmus
Publishers: Sony/ATV Music Publishing (Germany), Boneless-Skeleton Oy
Grotto Entertainment Oy
D’Art Entertainment
Finnish band the Rasmus has gathered enough buzz to warrant release of its 2005 album, “Hide From the Sun,” here, due Oct. 10. On lead single “No Fear,” the tinkling piano and sighing backup vocals, joined by crunchy guitar and crashing drums, will remind you of Finnish band HIM’s brooding romantic rock. The Rasmus isn’t as dark or tortured as its compatriots, but the gothic twinges fitting across the song make this another potential identity for the band. Topic crowd. It also helps that “No Fear” is a good song that can fit edgier top 40 and rock formats alike. We suspect good fortune will greet the Rasmus on these shores.—CLT

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

PICK: A new release predicted to hit 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, 305 East 45th Street, Suite 1010, New York, NY 10017.
Timberlake’s First No. 1 Album Marks Chart Milestone

Seems 300 tunes would be the charm for Justin Timberlake’s personal triumph signals a milestone arrival for The Billboard 200.

His second solo album represents the first chart-topping album of his solo career and his year’s second-largest sales week, 684,000 copies. In so doing, “FutureSex/LoveSounds” becomes the 300th album in the chart’s 50-year history to bow at No. 1. This isn’t Timberlake’s first taste of chart history. In 2000, as a member of ‘N Sync, he took part in the head-turning 2.4 million-unit sale for “No Strings Attached,” the largest week in Nielsen SoundScan history.

Timberlake’s honors are hardly confined to The Billboard 200. “FutureSex/LoveSounds” also debuts at No. 1 on Top R&B/Hip-Hop Albums and the Euro Albums chart, his first ace on either list.

Lead single “SexyBack” crowns The Billboard Hot 100 for a fourth week and Euro Singles Sales for a third week.

The 722,000-unit start in April for “Rascal Flatts’ “Me and My Gang” is the only week in 2006 that surpasses Timberlake’s opener. This week is also 56% greater than the not-so-shabby bow of 439,000 that placed 2004 set “Justified” at No. 2. Moreover, “FutureSex” also tops the studio’s $1,000,000-unit start logged by last issue’s chart-topper, Beyoncé’s “B’Day.”

Both albums had initial shipments of 1.3 million copies and both artists played MTV’s Video Music Awards Aug. 31.

Timberlake should not be the only one smiling about this week’s numbers. Overall album volume rises over the comparable 2005 frame for the second week in a row, the first time consecutive gains have been clocked since April.

FAST CROWD: Billboard printed a weekly album chart for 19 years before Elton John’s “Captain Fantastic and the Brown Dirt Cowboy” became the first set to debut at No. 1, in the June 7, 1975, issue of this publication.

Later that year in the Nov. 8 issue, John peppered the fact with “Rock of the Westies.” From then through the May 1991 flip to Nielsen SoundScan data, only four more albums entered on top: Stevie Wonder’s “Songs in the Key of Life” (Oct. 16, 1976), Bruce Springsteen & the E Street Band’s “Live/1975-85” (Nov. 29, 1986), Whitney Houston’s “Whitney” (June 27, 1987) and Michael Jackson’s “Bad” (Sept. 26, 1987).

The adoption of SoundScan data in the May 25, 1991, issue caused the No. 1 slot to turn more frequently than when the chart was driven by retailers’ ranked reports, in part because the specificity of point-of-sale data more accurately gauged an album’s first-week sales.

In the June 29, 1991, issue, Skid Row’s “Slave to the Grind” became the first set on SoundScan’s watch to bow at No. 1. Six more would do so that year, followed by four chart-topping starts in 1992, 11 in 1993, a dozen in 1994, 13 in 1995 and 16 in 1996. The total rose to 22 in 1997, and there have been only two years since when the chart saw fewer than 20.

The quicker turnover reflects labels’ success in increasing the visibility of key release dates and maximizing first-week sales, but also seems to illustrate that it’s harder to dominate public attention these days. Since 2000, when Santana’s “Supernatural” clocked the last of its 12 weeks at No. 1, the longest tenure owned by any album was nine weeks for Usher’s 2004 set “Confessions.”

A chart-record 30 albums debuted at No. 1 last year. With Justin Timberlake’s new set becoming the 27th chart leader this year, and a parade of superstars set to hit the market during the next three months, it is practically certain that 2006 will beat that mark.

That said, it appears the revolving door will slow at least a little next week, as Timberlake’s fan base looks substantial enough to withstand a 200,000ish start that chart watchers predict for the latest from “American Idol” alum Clay Aiken.

HONOR ROLL: The artist with the most No. 1 starts in Billboard 200 history? That’s Jay-Z, who has done so eight times (including collaborations with R. Kelly and Linkin Park), and could hit nine by year’s end. Garth Brooks has seen seven of his No. 1 albums bow on top.

Among female solo artists, Britney Spears leads the field with four. The Beatles also have done it four times, putting them in a tie with three other acts for the most by a band: U2, Metallica and Dave Matthews Band.

---

Market Watch

**Weekly Unit Sales**

- **2005**
  - Week C: 10,565,000
  - Week B: 9,952,000
  - Week A: 13,297,000

- **2006**
  - Week C: 9,522,000
  - Week B: 62,000,000
  - Week A: 10,345,000

**Weekly Album Sales**

- **2005**
  - 35 million units

**SALES BY ALBUM FORMAT**

- **CD**
  - 383,000,000
  - 350,828,000

- **Digital**
  - 8,924,000
  - 21,226,000

- **Cassette**
  - 1,953,000
  - 889,000

- **Other**
  - 813,000
  - 650,000

**Digital Tracks Sales**

- **2005**
  - 230.5 million

- **2006**
  - 598.3 million

---

BY GEOF MAYFIELD gmayfield@billboard.com

See www.billboard.com for complete chart data | 49
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<td>REO SPEEDWAGON</td>
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<td>ヨーリー</td>
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<td>JUDAS PRIEST</td>
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*Source: Billboard Magazine*
HOT COUNTRY SONGS

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<th>Title</th>
<th>Artist</th>
<th>IMPACT/NUMBER</th>
<th>NOTES</th>
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<tbody>
<tr>
<td>1. GIVE IT AWAY</td>
<td>George Strait &amp; Norma Jean</td>
<td>4</td>
<td>(18,300)</td>
</tr>
<tr>
<td>2. WOULD YOU GO WITH ME</td>
<td>Joe Turner</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>3. BRAND NEW GIRLFRIEND</td>
<td>Steve Holy</td>
<td>12</td>
<td>-</td>
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<tr>
<td>4. BUILDING BRIDGES</td>
<td>Brooks &amp; Dunn w/ Sheryl Crow &amp; Vince Gill</td>
<td>14</td>
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<tr>
<td>5. LEAVE THE PIECES</td>
<td>Heartland</td>
<td>16</td>
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<tr>
<td>6. IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</td>
<td>Rodney Atkins</td>
<td>18</td>
<td>-</td>
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<tr>
<td>7. SUNSHINE AND SUMMERTIME</td>
<td>Faith Hill</td>
<td>20</td>
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<td>8. J.M.</td>
<td>Kenny Chesney</td>
<td>22</td>
<td>-</td>
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<tr>
<td>9. BRING IT ON HOME</td>
<td>Little Big Town</td>
<td>24</td>
<td>-</td>
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<tr>
<td>10. BEFORE ME CHEATS</td>
<td>Carrie Underwood</td>
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<td>-</td>
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<tr>
<td>11. FEELS LIKE IT SHOULD</td>
<td>Pat Green</td>
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<td>-</td>
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<tr>
<td>12. LIFE IS A HIGHWAY</td>
<td>Alan Jackson</td>
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<td>13. EVERY MILE A MEMORY</td>
<td>Dierks Bentley</td>
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<tr>
<td>14. LOVE YOU</td>
<td>Jason Aldean</td>
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<tr>
<td>15. Somebody Change</td>
<td>Montgomery Gentry</td>
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<tr>
<td>16. Crash Here Tonight (Kiss a Girl)</td>
<td>Taylor Swift</td>
<td>38</td>
<td>-</td>
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<td>17. Stay to November</td>
<td>Taylor Swift</td>
<td>40</td>
<td>-</td>
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<tr>
<td>18. McGraw</td>
<td>Taylor Swift</td>
<td>42</td>
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<tr>
<td>19. Avril Lavigne</td>
<td>Taylor Swift</td>
<td>44</td>
<td>-</td>
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<tr>
<td>20. Good Life</td>
<td>Taylor Swift</td>
<td>46</td>
<td>-</td>
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<tr>
<td>21. She's Everything</td>
<td>Brad Paisley</td>
<td>48</td>
<td>-</td>
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<tr>
<td>22. Little Bit of Life</td>
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<td>23. I Should (Be With You)</td>
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</tr>
<tr>
<td>24. I Heart You</td>
<td>Beck</td>
<td>54</td>
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HOT COUNTRY SONGS: 133 country stations, electronically monitored by Nielsen Broadcast Data Systems. Based on the performance of a song’s first week, they are ranked weekly on the top-20 stations. A survey leading to the top 20 is conducted by Nielsen Audio. © 2006 Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: © 2006, Promenade and HitPredictor are trademarks of Thin File LLC. ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS: wjessee@billboard.com

GEORGE GOES STRAIGHT FOR THE RECORD BOOK

A little more than a month away from his formal induction into the Country Music Hall of Fame, format kingpin George Strait collects his 41st No. 1 on Hot Country Songs, thus ending Conway Twitty’s two decades as the artist with the most chart-toppers on that list.

A unique, midtempo song about being dumped, Strait’s “Give It Away” gains 887,000 audience impressions, rising 2. He first capped the chart when “Fool Hearted Memory” led for one week in August 1982.

Twitty’s dominance on the No. 1 scorecard started when “Kentucky Woman” led for one week in 1968 and ended when “Desperado Love” reigned in 1986. He died in 1993 at 59.

Also noteworthy on Hot Country Songs: The Billboard chart debut of “American Idol” finalist Kellie Pickler.”Red Heel’s Horses” bows at No. 48 with spins detected at 5 monitored signals. —Wade Jessen

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BillboardRadioMonitor.com

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133. McGraw

Go to www.billboard.biz for complete chart data
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<td>&quot;Corazón&quot;</td>
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<tr>
<td>&quot;Dejame En Tu Cama&quot;</td>
<td>Nicky Jam</td>
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### TOP LATIN ALBUMS:

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Note: The text above is a representation of the content of the document in question, focusing on the most relevant information for your purposes. The tables and lists are formatted in a tabular or list format for clarity and ease of reading.
**LATIN AIRPLAY**

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<td>MARIA ELISABETH</td>
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</tr>
<tr>
<td>4</td>
<td>ME</td>
<td>ME</td>
<td>BMG LATIN</td>
</tr>
<tr>
<td>5</td>
<td>QUE VAYA LA VIDA</td>
<td>ME</td>
<td>BMG LATIN</td>
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**LATIN ALBUMS**

<table>
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<td>BMG LATIN</td>
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<tr>
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<td>BMG LATIN</td>
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<td>4</td>
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**TROPICAL**

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**REGIONAL MEXICAN**

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See chart legend for Hot Dance Club Play and Hot Dance Singles Sales charts & explanations. © 2006, VMU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. For chart reprint call 846-654-0136.
### Japan

<table>
<thead>
<tr>
<th>#1</th>
<th>Madam &amp; H.P. Himesh Rekha feat. JYOTICA THUMMA feat. Lupe Fiasco</th>
<th><strong>JOHNNY TANABE/RCA</strong></th>
<th>SEPTEMBER 28, 2006</th>
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<tr>
<td>#2</td>
<td>WACKY! feat. KIDDO</td>
<td><strong>JAPAN MUSIC EXPRESS</strong></td>
<td>SEPTEMBER 28, 2006</td>
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<td>#3</td>
<td>BOOBA &amp; ADELEA</td>
<td><strong>JAPAN MUSIC EXPRESS</strong></td>
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<th>I DON'T FEEL LIKE DANCING</th>
<th><strong>TIMBALAND MOSLEY /GEFFEN</strong></th>
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</tr>
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<tbody>
<tr>
<td>#2</td>
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<td><strong>JIVE /ZOMBA</strong></td>
<td>SEPTEMBER 17, 2006</td>
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<tr>
<td>#3</td>
<td>ROBBIE WILLIAMS feat. SNOOP DOGG</td>
<td><strong>SNOOP DOGG</strong></td>
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<tr>
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<td><strong>A&amp;M /INTERSCOPE</strong></td>
<td>SEPTEMBER 17, 2006</td>
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<tr>
<td>#5</td>
<td>WHEN YOU WERE YOUNG</td>
<td><strong>LONDON BRIDGE</strong></td>
<td>SEPTEMBER 17, 2006</td>
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### France

<table>
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<td>LOVE KILLS</td>
<td><strong>WHITNEY HOUSTON</strong></td>
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<td>#4</td>
<td>VIVIR PARA CONTARLO</td>
<td><strong>HENY SCALE</strong></td>
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<td>#5</td>
<td>DELUXE IN MUSICA</td>
<td><strong>Jo rehe S G A O</strong></td>
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### Canada

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<th><strong>TIMBALAND MOSLEY /GEFFEN</strong></th>
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<tr>
<td>#2</td>
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### Italy

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<td>MOSQUITO</td>
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<td>J'AI EUX</td>
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<td><strong>JOYFEEL</strong></td>
<td>SEPTEMBER 15, 2006</td>
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<td>GET TOGETHER</td>
<td><strong>JOHNNY HALLYDAY</strong></td>
<td>SEPTEMBER 15, 2006</td>
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### Mexico

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<td>DELUXE IN MUSICA</td>
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### Finland

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<td>#2</td>
<td>ASGENTS &amp; JORMA KAARIANEN</td>
<td><strong>ALL NIGHT LONG</strong></td>
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<td>#3</td>
<td>EL HOHOPAPA</td>
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### Hungary

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### Europe Digital Tracks

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<tr>
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<th>SEPTEMBER 17, 2006</th>
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<tbody>
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<td><strong>JIVE /ZOMBA</strong></td>
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<td>#3</td>
<td>PROMISES PROMISES</td>
<td><strong>A&amp;M /INTERSCOPE</strong></td>
<td>SEPTEMBER 17, 2006</td>
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<td>#4</td>
<td>WHEN YOU WERE YOUNG</td>
<td><strong>LONDON BRIDGE</strong></td>
<td>SEPTEMBER 17, 2006</td>
</tr>
</tbody>
</table>

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**Note:** The table above represents a snapshot of the chart data from September 30, 2006, as seen on Billboard's website.
### Top Contemporary Jazz

<table>
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<tr>
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<tr>
<td>WAYMAN TIDDALE</td>
<td>WE UP (FEATURING MARVEOS)</td>
<td>518</td>
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### Top Classical Crossover

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<tr>
<th>Artist</th>
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<td>VITTORIO</td>
<td>NO Browse</td>
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### Eurocharts

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### New Artists

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<tbody>
<tr>
<td>MICHAEL BUBLE</td>
<td>Nr. 1 (FEATURING ANNE-MARIE BURRELL)</td>
<td>518</td>
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</table>

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**Note:** The text is too small to be read legibly, and it seems to be a list of music artists, their albums, and possibly other musical information, but the specific details are not clear due to the size of the text.
Singles with the greatest sales gains this week.

**RECURRENT SINGLES**

Singles are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Singles are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Singles are removed from the Pop 100 and Pop Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in two or more weeks; provided that they are not still gaining enough audience触动 bullet. Singles are removed from the Adult Top 40, Adult Contemporary, R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (50 for Modern Rock and Latin) or if they have been on the chart for more than 20 weeks and rank below 10.

**SINGLES CHARTS**

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

**CONIFIGURATIONS**

- CD single available
- Hidden download available
- Digital single available
- Vinyl Maxi-Single available
- Vinyl Single available
- DMX Single available
- Configurations are not included on all singles charts

**HYPEDORITORS**

Indicates title earned HypeDistributor status in that particular format based on research data provided by Promoscan. Artists are tested online by Promoscout using multiple samples and a nationwide survey of key profiling music consumers. Songs are rated on a 1-5 scale; final results are based on weighted profiles. Songs with a score of 4.5 or more in our country are unprompted Hype Potential; although benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with all Potential, commenting, poll results, and more, please visit www.hypedistributor.com.

**DANCE CLUB PLAY**

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

## ALBUM CHARTS

- RIAA certification for net shipment of 500,000 albums (Gold)
- RIAA certification for net shipment of 1 million units (Platinum)
- RIAA certification for net shipment of 2 million units (2X Platinum)
- RIAA certification for net shipment of 5 million units (5X Platinum)
- RIAA certification for net shipment of 10 million units (10X Platinum)
- RIAA certification for net shipment of 20 million units (20X Platinum)
- RIAA certification for net shipment of 50 million units (50X Platinum)
- RIAA certification for net shipment of 100 million units (100X Platinum)

**MUSIC VIDEO SALES CHARTS**

- RIAA gold certification for net shipment of 25,000 units for video singles
- RIAA platinum certification for net shipment of 50,000 units for video singles
- RIAA diamond certification for net shipment of 100,000 units for video singles

**DVD SALES/WVHS/VIDEOS RENTALS**

- RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price
- RIAA platinum certification for net shipment of $2 million in sales at suggested retail price
- RIAA gold certification for net shipment of 250,000 units or a dollar value of $1 million at retail for theatrical released programs, or of at least 50,000 units and $1 million at retail for non-theatrical releases

**TOP POP CATALOGS**

Catalog Albums are 2-year-old titles that have fallen below No. 100 on the Top 100 or No. 10 on the Top R&B/Hip-Hop albums. All titles included in this chart are based on sales data collected by SoundScan and are included in Billboard charts. Titles are excluded from this chart if they are re-released titles or re-mixed/expanded versions of the original release.

**TOP COMEDY ALBUMS**

The Top Comedy Albums chart reflects physical albums ordered through internet platforms, based on data collected by Nielsen SoundScan. Catalog titles are included in the Billboard charts. Titles are excluded from this chart if they are re-released titles or re-mixed/expanded versions of the original release.

**TOP INTERNET**

The Top Internet chart reflects physical albums ordered through online platforms, based on data collected by Nielsen SoundScan. Catalog titles are included in the Billboard charts. Titles are excluded from this chart if they are re-released titles or re-mixed/expanded versions of the original release.

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**SALES INFORMATION**

- Sales data compiled by Nielsen SoundScan
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- Sales data compiled by Nielsen SoundScan
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<table>
<thead>
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<th>Title</th>
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<td><strong>A</strong></td>
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<tr>
<td>About Us</td>
<td>The Weeklings</td>
<td>WB Records</td>
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<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
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MADDIN

Jimmie Maddin, 78

Jimmie Maddin, 78, one of the most prolific unsung exponents of pop music in Hollywood for more than 50 years, died Sept. 1 at the Nevada State Veterans Home in Las Vegas. Maddin, born James Nechtmkin on Feb. 27, 1928, in Sheboygan, Wis., Maddin began his professional career at 8 as a "boy wonder" singer in his older brother Jack Hampton's big band. As a young man, Maddin lead Gen. McArthur's First Cavalry Division Band. Upon discharge, in Hollywood, he helped develop the popular "50s rock 'n' roll saxophone style known as "hooting" and cut what some consider the West Coast's first rock 'n' roll tune, "Boogie Boo."

Maddin was an early rock 'n' roll radio broadcaster, hosting "The Nighthawk Bandstand" on the Mighty 690. He hosted his own weekly TV program on KTLA, and appeared as a bandleader in a number of films including "There's No Business Like Show Business." But his career began to shift from performer to producer when, after nearly landing the lead role in "Rock Around the Clock," he was replaced by Bill Haley due to a previous contract agreement.

Shortly after, AIP, Maddin innovated the production of film scores, helping create the modern movie soundtrack album concept. Maddin found himself at the center of many notable moments in midcentury Los Angeles, from co-writ- ing a theme song for the newly arrived Dodgers to discovering and producing '50s rock band the Seeds. He also owned and operated a string of Hollywood's most successful nightclubs, including the Sanbahn, the Summit/Sundown, the Mardi Gras, Trojan Room, Hot Toddlies, the Copa and the Capri. He brought many mu- sical luminaries to Los Angeles for their first Southern California appearances. Yet Maddin's greatest accomplishment may have been the way he challenged the color line that ran through the American music industry. His consistent hiring of and performing with African-American and Latino musicians ran counter to the privately voiced and publicly displayed prefer- ences of Los Angeles' law enforcement and entertainment establishment—his love duel with Jeannet Baker on 1956s TV program "The Johnny Otis Show" was one historical moment.

Maddin enjoyed a career resurgence late in life, as film fans and cult follow- ers of '50s music discovered him still performing weekly on saxophone, leading the band at his Glendale club. Maddin was invited to perform at many music fes- tivals, was a favorite on Doug McIntyre's "Red Eye Radio" on KABC in Los Angeles, and published a series of memoirs in Record Convention News titled "L.A. History Book," which shared the name of his final CD release, picked by the L.A. Weekly as one of the top CDs of the year 2000.

Maddin is survived by his son, Jimmy Maddin; his daughter-in-law, Candace, and granddaughter, Tiffany; all of Las Vegas. A memorial will be held Sept. 24 at the Professional Musician's Local 47 in Hollywood. Donations can be made in Maddin's name to the Harmony Project, a nonprofit organization that provides free instruments and instruction to underprivileged children, at 817 Vine St., Suite 204, Los Angeles, CA 90038.

—Geoff Mayfield
The Go-Go’s donated memorabilia and signed live for the Hard Rock Hotel at Universal Orlando Resort, the first-ever live broadcast of the Rock and Roll Hall of Fame induction exhibitions. From left: Althea “Middy”ods and Diane ‘Go-Go’.”

Charlotte Hope holds a Hard Rock Helix Cancer Awareness Gala sponsored by the Dr. Susan Love Research Foundation. Photo courtesy of Larry Busacca.

Chamillionaire, chairman and CEO of Universal Music Publishing Group, concluded his ATV Video Music Award win for best rap video for “Ridin’” with his publishing team. From left: executive VP of creative affairs Tom Burgoyne, Chamillionaire, chairman/CEO David Renzer, VP of urban creative affairs Ethiopia Habtemariam and VP of business affairs Robert Allen.

Billboard and Rhino Entertainment executives held a luncheon at Rhino’s offices in Burbank, Calif., on Sept. 15. From left: Billboard VP of integrated sales/associate publisher John Kennedy, Rhino VP of marketing Mike Engstrom, Rhino executive VP/OM Kevin Gore, Billboard executive editor/associate publisher Tamara Conniff and Rhino senior VP of strategic marketing, custom products and marketing licensing Mark Pinkus.

The Black Style Now opening gala held Sept. 8 at the Museum of the City of New York offered a special preview of the Black Style Now exhibition, which explores the history of African-American style and the influence of hip-hop clothing and design. Pictured, from left, are Essence Communications president Michelle Ebanks, Essence magazine editor-in-chief Angela Burt-Murray, Essence fashion editor-in-chief Joe Conniff, Rhino VP Jeff Harleston and Guerin/Chairman Ron Far.

An evening of Stars Walked to Aretha Franklin’s Suds Sept. 9 to the Kodak Theatre in Los Angeles, Franklin is the first female artist to receive the annual tribute and the UNCF’s Award of Excellence. The event will be broadcast nationally in January. From left: Jones, Franklin and Davis. Photos courtesy of JOSEmanuel.2

Aretha Franklin was joined by Quincy Jones and BMG U.S. chairman Ellen Davis back stage at the United Nations College Fund’s Power of Dreams Gala honoring Haiti and the 2009 GRAMMYs. From left: Quincy Jones, Aretha Franklin, Ellen Davis.

BMG U.S. president/COO Charles Goldstuck was honored as the recipient of the City of Hope’s Spirit of Life award at a benefit for City of Hope’s Cancer Center Sept. 12 at New York’s Carpe Club. Octone/Legacy artist Rick Fox performed his nominated magic show for attendees. From left: JVRista Records executive VP/CMO Tom Carter, “Good Morning America” co-anchor Diane Sawyer, Jay Goldstuck and Octone Records president/ RCA Music Group senior VP of A&R James Diener. Photo courtesy of Larry Busacca.
WHAT WILL'S WORKING ON
While the Black Eyed Peas step back from the limelight to allow Fergie to promote her solo debut, "The Dutchess," (see feature page 10) will i am remains busy with numerous projects, including his first major label solo record. "Jimmy (Jovine) wants to put it out in December," he tells Track. "If not, they'll shoot for the beginning of next year. Right now I'm just writing a whole bunch of songs that can easily be rendered and manipulated in any type of direction once they are written. I have to push the envelope, [but] not too far [and] not just for the sake of pushing it."

Will also worked on the upcoming sophomore album from rapper the Game, "Doctor's Advocate," due Nov. 14 via Interscope. "He rolls with a different type of people," the artist says. "I was nervous; I didn't know what to expect. But I got to know him in the studio, and he had fun just like everyone else. He loves music just like I love music. That was the bond and respect that we took from that studio session."

In addition to production on the new Nas album, Will has three tracks on Snoop Dogg's upcoming "The Blue Carpet Treatment." "I went through his catalog to see the kind of grooves he used to sample, to figure out why Snoop maybe gravitated to those arrangements. Then when Snoop comes to the studio, you're like, 'Check it out.' I've got eight songs from you to choose from."

LAST 'TRAIN' OUT
On his upcoming studio album, "El Tren de los Momentos," due Nov. 7 via Warner Latina, Spain's premier singer/songwriter Alejandro Sanz collaborates with Shakira, Juanes, Calle 13 and Antonino Carmona. Sanz, of course, was featured on Shakira's hit "La Tortura." He says his new collaboration with the Colombian songstress wasn't hit-for-tat, but more a moment among friends.

"I hadn't dared ask her if she wanted to do something with me, because it was a little like, 'Sing with you, now sing with me,' " Sanz says. "Plus, we didn't want to be 'La Tortura 2,' because we're very considerate of each other. She's the one who came and said, 'Hey, I want to sing.'"

The result is "Te lo Agradecizo Pero No," where instead of simply trading vocals, Shakira and Sanz sing full duet lines. "Whenever you sing with someone else, you do things you're not used to. And sometimes you discover things you didn't know you had," Sanz says.

START THE FIRE
Arcade Fire manager Scott Rodger and Star Time International head Isaac Green are said to be joining forces on a new label. Word is the two are partnering with Columbia Records for the imprint, said to be called Almost Gold, and will be looking for European acts to bring to America. No artists appear to have been signed just yet, and Rodger and Green declined to speak on the new initiative.

JAMMING, ITALIAN STYLE
Track hears that Pearl Jam filmed several recent shows in Italy for its first concert DVD since 2003's "Live at the Garden." These performances were also held back from the band's official bootleg series. At a Sept. 19 show in Turin, the band played its recent self-titled J debut in sequence for the first time, while a gig two days earlier in Milan included a cover of Tom Waits' "Picture in a Frame." In related news, an Eddie Vedder solo ukulele track, "Goodbye," will see the light of day on the soundtrack to the Jack Johnson-spearheaded surfing documentary "A Brokedown Melody," due Nov. 14 via Johnson's Brushfire label.

DROPPING THE 'BOMB'
Before becoming a multiplatinum purveyor of radio-friendly electronic music, Moby logged time in the Connecticut hardcore band the Vatican Commandos. On Sept. 19 in New York, he reconvened with his roots by joining Flipper on bass for a version of its classic track "Sex Bomb" during an after-party for a screening of the new documentary "American Hardcore."

Back in the day, Moby sang with Flipper on two occasions, but nobody's exactly sure when or where. "I don't 100% remember, and they don't 100% remember," he wrote on his Web site. "But we all agree that it happened."

GIRLS AROUND THE WORLD
While on the road in support of their Hollywood debut, "Despite Our Differences," the Indigo Girls have been pleased to see a greater diversity in their audiences. "There's young people, and people who've grown older with us and bring their kids," group member Amy Ray tells Track. "And I think there was a time when, if you were a gay performer, it was harder to get a diverse audience as far as sexual orientation goes, when the gay movement hadn't progressed at all. And now in some areas, it's really mixed and really family-oriented. That's great because it means people are not afraid of the association. At one time there was a stigma, and I'm sure there still is in some places. But it's gotten better."

BENEFIT FOR ROGUE WAVER
Sub Pop rock act Rogue Wave will headline a Sept. 30 show at San Francisco's The Independent to raise funds for drummer Pat Spurgeon, who is in need of a kidney transplant. Also on the bill are Death Cab for Cutie frontman Ben Gibbard, Nada Surf's Matthew Caws, Gusto's Ryan Miller and John Vander silve. Fans can also make a donation to a fund earmarked for Spurgeon's medical expenses via roguewavermusic.com.

IN GOOD TASTE
New York restaurants such as W-D-50, Le Bernardin, Craft 5 Ninth, Katz's and Sea Grill will participate in a tasting dinner and auction to benefit the Nordoff-Robbins Music Therapy Foundation Oct. 10 at New York's Roseland Ballroom. Proceeds will also be donated to Autism Speaks. For information, contact Sunny Raffini at 212-475-0584 or event@nordoffrobbins.org.
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