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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.

TOUCHTUNES
Starting Oct. 1, current Billboard music charts will be integrated into TouchTunes online jukeboxes throughout the United States, Canada and Mexico. For more information, go to touchtunes.com.

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HOME FRONT
Strengthening Bonds Between Artists And Consumers

BY MAARTEN STEINKAMP

He looked at me in that typical frowning way and asked: “Joining a record company? Are these still around?” If so, that would be a surprise.

It was late 1987 and I had just told dad I was planning to accept an offer from BMG/RCA Netherlands. The elder Steinkamp—well on his way to clocking 40 years of global broadcast and media experience—seriously questioned the business, the model, the ethics and its future. So I joined.

Not much later, I experienced that his response was a fairly stereotypical one. The perception of working for a major was mostly associated with overpaid and underqualified executives competing with artists for the spotlight.

In more recent times, it is associated with an “Ah, you are one of those fors”-type looks. But do we actually deserve much sympathy?

Maybe not.

A lack of understanding of what consumers want (or don’t want), little entrepreneurship and underestimating record companies’ changing relationships with artists seem serious enough offenses. And the industry’s reaction to its decline was to cut costs (which is like Botox—it only makes things look good short-term), without changing the fundamentals.

So, maybe various European journalists, who are skeptical of our industry, have a point.

However, I fully disagree with their conclusion that the music industry has no chance of survival and faces the dreaded “Kodak” market-disappearing moment. That is simply not going to happen. The hurdles we face will actually save the industry because these challenges will force change.

Even better, in the next few years the music industry has every chance to reinvigorate and transform itself. And we must make the transition from record company to entertainment partner.

That was one of the key topics discussed during the International Network Lunch that Sony BMG hosted during the recent Popkomm trade fair in Berlin. The fact that the German music market has suffered so badly over the past few years meant that Popkomm provided a perfect backdrop for those discussions.

To achieve transformation, two key things need to happen. We must re-evaluate and re-value the relationship with artists—and with consumers. At Sony BMG around Europe, we have taken these issues as absolute priorities.

For our artists, we need to make a difference. While we still see A&R, marketing and global reach as cornerstones of our business, we need to do a lot more to be the home base for existing and new artists—our clients.

Difficult? No. We are already moving forward. Sony BMG Europe has created an artist and marketing agency, partnering up Omnicon/OMD. Last month, a substantial endorsement deal was brokered between Pink and Sony Computer Entertainment, targeting a female demographic in Europe for PlayStation Portable.

Several other major deals are being discussed for other artists, with Sony BMG as the broker. Multimillion-euro revenue deals with various telcos have already brought European acts like Eros Ramazotti, Vibrazioni and La Oreja de van Gogh substantial additional income.

Selling preloaded USB sticks is increasingly generating income for some of our French artists. So are the branded modules we are launching via Phonophone, while for Eurovision winner Lordi, we are taking merchandise, including cola and candies, to new levels.

In Italy (H2O and Sweden (All Ears) we have set up digital labels, and in the Netherlands we struck a deal with Talpa, founder John de Mol’s new multimedia imprint 8 Ball Music. All are fully focused on new artists. In several countries—Spain being a front-runner—more and more contracts are being based on monetizing rights as partners.

Simultaneously, we are changing our consumer approach. First, we are reviewing our product offerings. We need to offer more a la carte [items], understand the “sell more of less” principle and push harder to meet the “wherever, whatever and however” demands of consumers.

To achieve this, we need to be innovative in creating, packaging and pricing the music of our artists to our group of networking platforms, to connect to the people formerly known as the audience. That audience wants choices, not lectures.

In the past, new formats and technologies have rescued the music industry on various occasions. Now it is up to us to seize the initiative and focus on how we bring artists and consumers together.

That is our No. 1 priority at Sony BMG Europe—changing from a record company to an entertainment partner that serves both groups of clients. Failing to do so would mean Steinkamp senior was right after all.

Maurten Steinkamp is president of Sony BMG Europe.
Million-Unit Question

Are The Days Of Six-Figure Release Weeks Behind Us?

Will the industry see a new release selling 1 million units in its debut week anytime soon?

That is the question in the wake of the 684,000 units that Justin Timberlake’s “FutureSex/LoveSounds” moved in its first week ending Sept. 17. Indeed, although U.S. album sales have been sliding consistently for the last five years, some industry executives equate the performance of Timberlake’s album with a “new reality.”

Even though the entire U.S. industry was happy with the sales success of “FutureSex/LoveSounds,” especially following a week led by Beyoncé’s 514,000-units selling “B’Day” album, some are second-guessing how well Timberlake’s record would have done a year or two ago.

“It would have been a million-seller, no doubt about it,” says Thuy Ngo, VP of buying at Super D. Even executives at Timberlake’s label believe that the album would have hit that mark last year, says Bob Anderson, Zomba Label Group senior VP of national sales.

Robbie DeFreitas, a senior VP at Alliance Entertainment, agrees with that assessment. “But in the current marketplace, 684,000 is the equivalent of selling a million units,” he says.

Ben Kline, senior VP of sales and marketing for Universal Music Group Nashville, points out, “Of course, there is no shame in selling 700,000 units. But we all have had to manage expectations and adjust marketing plans accordingly.”

Timberlake’s performance was the second-highest debut this year; Rascal Flatts’ “Me and My Gang” snagged the No. 1 sales total with 722,000 units in April. In the week ending Sept. 24, “FutureSex/LoveSounds” once again grabbed the No. 1 spot on The Billboard 200 with 217,000 scans, giving Timberlake a total of 901,000 sold so far.

Since the Nielsen SoundScan era began in 1991, only 14 records have managed to move 1 million units in one week—11 of them this decade. The last album to attain the goal was 50 Cent’s “The Massacre,” which scanned 1.14 million copies the week of March 19, 2005.

But Timberlake, as a member of ’N Sync, was partially responsible for the two biggest sales weeks ever. In the week ending April 4, 2000, “No Strings Attached” moved 2.4 million units, and in the week ending Aug. 11, 2001, “Celebrity” shifted 1.9 million copies.

“The days of selling a million units in one week are gone,” a senior major-label distribution executive says.

But not everyone agrees. “I won’t say it’s impossible, but it’s a challenge” to reach that milestone, Columbia GM Tom Donnarumma says.

Trans World divisional merchandising manager Jerry Kamler believes that number can still be accomplished, but only under the right circumstances. If Eminem released a strong album with one of his catchy singles and if his label adds plenty of extra bells and whistles to the packaging that can’t be obtained through file sharing, disc burning or buying counterfeit product, 1 million units is possible, Kamler says.

But one head of a major distribution company asks, What does it matter, anyway? “A million-unit seller is not indicative of the health of the business,” he argues. “We are making money on records that sell 25,000 or 30,000 units.”

Nevertheless, based on the sales levels the marketplace is currently experiencing, one head of sales at a major label says, “I think we have a new reality.”

Another label executive notes that a paradigm shift in how the labels approach their business is needed to acknowledge this new world order.

First off, marketing costs have to be analyzed more closely when compared with sales rewards, he says, “If you have numbers, you have a West Coast label says: ‘I don’t think a label is going to be buying into every circular and positioning programs as frequently, going forward.”

Just-in-time shipments have to get tighter in the new sales environment, a senior distribution executive adds. Plus, Zomba’s Anderson says, accurate forecasting has become paramount to maintaining success in keeping return percentages down and profitability up.

And the new reality extends to all sales performances, not just the hits, stresses the head of sales at yet another major label. “It is unnerving: I wouldn’t pretend that we are not paying attention to the numbers,” he says. “But maybe we have to get faster and snappier about building a business model that supports whatever the numbers are.”
Bandier To Resign

Outgoing EMI Publishing Executive May Play Into WMG Plans

Martin Bandier is resigning his post as chairman/co-CEO of EMI Music Publishing. Billboard has learned. The move follows discussions between Warner Music Group chairman Edgar Bronfman Jr. and Bandier over WMG’s future plans. After the resignation, expected within weeks, a WMG-Bandier alliance may be among Bandier’s options.

According to multiple publishing industry sources, Bandier will be readying a play to acquire EMI Music Publishing—the company he has built during the last 18 years—with private-equity backing. Alternatively, he may have the option to helm WMG’s publishing assets, among other publishing opportunities.

Moves by WMG and EMI Group to acquire each other heated up earlier this year, but the July 13 European Union court’s annulment of the Sony-BMG merger approval (Billboard, July 22) cooled speculation that any acquisition would occur. The court decision did not dissuade Vivendi’s Universal Music Group from purchasing BMG Music Publishing earlier this month. Competition regulators worldwide must also approve that acquisition before it can be completed.

Regardless of these pending reviews, Bronfman is reportedly still interested in acquiring EMI Group assets. Bandier’s resignation comes six months before co-CEO Roger Faxon is set to become sole CEO of the publisher and 18 months before Bandier’s already-planned resignation from his chairman post. The Bandier-Faxon multistage change began in January 2005 after Bandier reportedly informed EMI Group chairman Eric Nicoli that he wished to transition out of the company.

Bandier was unavailable for comment. WMG declined to comment.

Stars Select Shows’ Songs

TV’s Newest Music Consultants Are Artists Like Chris Carrabba

Music videos may not have a home in MTV’s prime-time programming schedule, but the network is looking for new ways to give artists a presence in key viewing hours. In the latest twist, MTV is experimenting with letting recording stars determine the soundtracks to some of its hit lifestyle shows.

In a first for the network, MTV has tapped Dashboard Confessional frontman Chris Carrabba to serve as the guest music supervisor for an upcoming episode of its popular reality show “Laguna Beach.”

Carrabba, whose own music has been featured in several previous “Laguna Beach” installments, is overseeing scoring of the episode and hand-picked four tracks that will be included in the show. The songs Carrabba selected are “Ageless Beauty” by Stars, “This Isn’t Farmlife” by Essex Green, “Lloyd I’m Ready to be Heartbroken” by Camera Obscura and “Pin Your Wings” by Copeland. In addition, Dashboard Confessional track “Currents” will also be featured in the episode.

Think of it as a multi-media spin on celebrity playlist programs already offered by the likes of iTunes and RealNetworks’ Rhapsody.

MTV won’t aggressively market Carrabba’s guest supervision slot ahead of the episode’s airdate. But the network plans to include a flag at the end of the show asking “Laguna Beach” viewers of his role in the music selection process, and of the tracks available online.

“In an era where everyone makes playlists and mixtapes, it’s just a hair cooler to do it to something with visuals,” Carrabba says.

For MTV, the initiative—which it hopes to extend to other artists later this year—represents a new attempt to keep music as a core part of its brand identity, even as it continues to push nonmusic-related lifestyle shows.

“With TV they need to tie in more directly to the acts that matter to the channel,” says Joe Cuello, MTV director of music creative and licensing. It also becomes a vehicle the network can use to simultaneously promote established acts and baby bands.

Not only do MTV viewers get fresh insight into favorite artists by finding out about their musical tastes, but songs from lesser-known acts get an endorsement from a trusted tastemaker.

However, unlike the typical celebrity playlist program, not all the artist’s picks make MTV’s cut when the artist is a guest music supervisor.

Carrabba selected 20 songs for the episode, the majority of which were left out.

“I learned that clearly they aren’t programing to what I like exclusively,” he jokes.

That raises some potential challenges for MTV as the network attempts to recruit other artists for the initiative—especially when the show’s producers are not only rejecting some of the artist’s picks, but also including songs in the episode that the advertised guest music supervisor may not like.

Carrabba says at least one song that MTV opted to use wouldn’t be in the episode at all if he had his way, though he declined to name specific tracks. But MTV says the episode reflects Carrabba’s input regardless.

“We want kids to know that he collaborated on the sound of the show and influenced how it feels,” Cuello says.

He adds that the network will also post all of Carrabba’s song picks as part of a celebrity playlist program through Urge, MTV’s new digital music service.

Carrabba also taped an interview with MTV about his experience serving as music supervisor that will be featured on the channel’s broadband destination, Overdrive.

In addition, all music from the “Laguna Beach” episodes—which airs at 10 p.m. Oct. 4—will be available for download through Urge. Urge features music from all episodes of the show’s current third season, as well as a complete playlist featuring 107 songs that aired in season two.

Ultimately, Cuello says that Carrabba’s experience mirrors that of any music supervisor trying to place songs in a show —hit and miss.

“That’s one of the challenges of doing something like this,” Cuello says, himself a music supervision veteran.

“You may love the way a song sounds before you marry it to picture, but it may not work in the moment.”
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David Bisbal Widens His Horizons

A Hugely Popular Reality TV Graduate Moves Beyond The Spanish-Speaking World

Spanish-language TV worldwide is the land of music-based reality shows. In the past five years, widely diverse variations on the theme have systematically topped ratings from Spain to Argentina and spawned dozens of artists with different degrees of success.

At the top of the heap is David Bisbal, who catapulted to fame as a powerful vocalist and dynamic performer on the 2000 inaugural version of Spain’s “Operación Triunfo” (see story, below).

Bisbal became a phenomenon, selling a million copies in Spain alone of each of his solo albums, 2002’s “Corazón Latino” and 2004’s “Bulería,” both collections of big ballads and Spanish-tinted, up tempo Latin pop. He transcended Spain, exporting his sound to the United States and Latin America and winning the 2002 Latin Grammy Award for best new artist.

Now with his third disc, “Premonición,” due Oct. 3 on Yale/Universal, Bisbal will become one of the very few Latin artists who are specifically and aggressively singled out for promotion beyond the Spanish-speaking world.

The set, which boasts seven tracks co-authored by the 27-year-old Bisbal, will be heavily promoted initially in Spain, Latin America and the United States, Bisbal’s natural markets. Beginning in 2007, “Premonición” will be released in the rest of Europe and Asia, with local A&R directors tailoring the album for each market.

“He is one of the stars of Universal worldwide and the company’s commitment is complete,” says Jesús López, chairman for Universal Music Latin America/Orion Peninsula.

Maximum promotion is guaranteed in Spain, where national public channel TVÉ1 broadcasts a Bisbal TV prime-time special Sept. 29.

Bisbal is also signed to a unique promo deal with global mobile telecom group Vodafone. On Sept. 18, the carrier, headquartered in England, launched the David Bisbal Vodafone Live! pack, a new third-generation mobile phone created especially for Bisbal fans to download the album two weeks before release. Purchasers of the pack also received a memory card containing four songs from the new album, three unreleased tracks, a videoclip of the new single and a “talking” of video.

Bisbal is also slated to launch his own perfume line, called “Pura Esencia” (Pure Essence), a name, he says, that sums up his music.

“It sounds very Spanish because I’m very proud of my land,” Bisbal says of his album, which has evolved from more traditional, slick pop to material that is sometimes more acoustic, sometimes more adventurous and whose incorporation of Spanish elements boasts a rawer feel. Flamenco guitarist Tomatito, for example, plays in “Soldados de Papel,” a song about child soldiers whose proceeds will go to international organizations. The urban market is tapped with “Torre de Babel,” which features reggae genius act Winx & Yandel, while other tracks were specifically chosen for their up-tempo, live performance appeal.

Bisbal also tackles his ballads here, but they are more intimate and personality-driven than before, dealing directly with issues that have affected him in the past year, including his loss of privacy to Spain’s notoriously celebrity-driven press.

He says instead of simply waiting for writers to send him material, he requested songs about specific issues and wrote many himself.

“I started to get a lot of material that I had already done,” he says. “I didn’t want that. I wanted to continue evolving.”

In tandem with that mentality, “Premonición” sounds far less produced than other Bisbal albums. “I didn’t want big orchestrations,” Bisbal says. “I’ve done that before, too, and it’s spectacular. But also, I think now that a Ballard can stand on its own with a single instrumental line, where instead of layering tracks, each instrument has its own single track. Something simple can generate something big.

“He is a contemporary version of the 1970s and 1980s crooner, with a unique voice and interpretation,” López says.

In looking to break Bisbal in Europe, in early September, Universal released an album in Germany and Italy titled “David Bisbal,” a compilation of old hits plus three new songs in English. Already, Spanish track “Ave Maria” hit No. 1 on German Latin radio station WRD2.

Kate Farmer, VP of marketing/international repertoire at Universal Music Group International in London, says that release is part of UMG’s 2006 focus on building media and consumer interest in Germany, Switzerland and Austria, “where Latin artists and Spanish-language repertoire have demonstrated strong appeal” in the recent past.

The plan, however, is for “Premonición” to reap the benefits of the “David Bisbal” promotion.

In the meantime, Bisbal is going full-fledged with his Latin American and U.S. promotion, which will include a series of performances nationwide. Plans calls for a formal tour in 2007.

In the United States, Universal aims to sell even more albums than in Spain, a tall order for a market where Latin acts rarely top the million-unit mark.

“I really think he is one of the most talented acts, and with this album, he’s closed a circle,” says Walter Kolin, senior VP of marketing and A&R for Universal Music Latino. “He’s an amazing performer, an amazing singer, and now, he’s proven to be a great composer.”

Spain’s Pop Academy

‘Operación Triunfo’ Exports Its Model To The World

“Operación Triunfo,” the show that made David Bisbal famous, is the mother of all “academy-based” reality shows. The series’ fifth year is slated to start in October.

“OT” was launched in October 2001 by Spanish TV production company Gestmusic, which was bought by Dutch company Endemol in 2003. In turn, Endemol España acquired Spanish telecom giant Telefónica, and Gestmusic-Endemol is now part of the Endemol España group.

“OT” proved a resounding social and TV phenomenon, and Gestmusic has exported the model to 62 countries, Gestmusic-Endemol director general Toni Cruz says. In the United States, ABC this year launched “The One: Making a Music Star.” Russian TV has aired six series of “Gostikura Zvezdy” and Gestmusic-Endemol director general Tony Cruz says. In the United States, ABC this year launched “The One: Making a Music Star.” Russian TV has aired six series of “Gostikura Zvezdy” and Gestmusic-Endemol director general Tony Cruz says. In the United States, ABC this year launched “The One: Making a Music Star.” Russian TV has aired six series of “Gostikura Zvezdy” and Gestmusic-Endemol director general Tony Cruz says. In the United States, ABC this year launched “The One: Making a Music Star.” Russian TV has aired six series of “Gostikura Zvezdy.” This year, India launched the massively successful “Fame Guru,” and Lebanon’s version is screened in 12 Arab states.

“The key to that success is the academy format, which was absolutely new back in 2001,” Cruz says.

Sixteen candidates are selected for the October-February series, and they live, work and develop their talent and related skills, including English, in an “academy” where cameras follow their every move.

Contestants are eliminated one by one until three finalists are selected by combining viewers’ votes with a jury of music business executives. On the 2001 “OT,” Bisbal was one of three finalists. From the first year, Barcelona’s Vale Music had exclusive rights to release CDs of both the show’s weekly gala and, later, albums by individual artists. The TV/album formula was a smash, particularly in the United States, where the average national viewer share on public channel TVÉ1 was 60%.

Vale Music says it has sold 14 million “OT”-related CDs worldwide, 4 million of which are by Bisbal. Other successful “OT”-Vale Music stars include David Bustamante, Ros (the winner of the first “OT”), Chenoa and Manu Tenorio.

Cruz is delighted with Bisbal’s success, but stresses, “We did not create him, we discovered him, and we are very proud of that—he is undoubtedly ‘OT’s’ biggest discovery.”
RIAJ LAUNCHES RINGTONE CHART
Labels body the Recording Industry Assn. of Japan launched its first monthly master ringtone chart Sept. 20. The chart is based on data directly provided by the association’s 42 member companies and their cumulative sales figures from all the mobile and Internet service providers to which they license content.
No. 1 on the RIAJ’s inaugural August master ringtone chart was “Yumekui” by female vocalist Ai Otsuka (Avex). Avex labelmate Kumi Koda was at No. 2 with “I’ll Be There,” while BMG Japan artist Seamo took the No. 3 slot with “Rupin the Fire” (BMG Japan).
The RIAJ has also introduced a gold and platinum certification scheme for master ringtones and full-song downloads based on the same data. The body says it may also introduce a monthly chart for full-song downloads in the future.

McGLASHAN WINS SILVER SCROLL
New Zealand singer/songwriter Don McGlashan was named the winner of the Australasian Performing Right Assn.’s (APRA) key Silver Scroll award Sept. 20 during a ceremony at Auckland’s Town Hall.
The annual Silver Scroll awards ceremony honors New Zealand songwriters in five categories. McGlashan, who is published by Native Tongue Music/Mana Music, received his song of the year Silver Scroll award for “Bathe in the River;” performed by the Mt. Raskil Preservation Society featuring Hollie Smith on the BMI soundtrack to critically acclaimed 2006 New Zealand independent movie “No. 2.”
The APRA most performed work on New Zealand radio and TV was James Reid’s “Stand Up” (Mushroom Music Publishing). Neil Finn’s “Don’t Dream It’s Over” (Mushroom Music Publishing) was honored as the APRA work most performed overseas.
The SOUNZ Contemporary Award for best creative work in the serious music sector went to the self-published Ross Harris for “Symphony No. 2.” The APRA Maioha Award for best creative work incorporating the Maori language went to Richard Bennett for “E Hine” (Mai Publishing). Nonperformance-based categories are assessed by an APRA panel of judges.

ORCHARD INKS CHINESE DEAL
New York-based digital-music distributor/marketer the Orchard has struck a deal to supply content to Top100.cn, one of China’s leading legal digital-music services, effective immediately.
The Orchard will supply content to Top100 from independent and major-label catalogs. Orca Digital, a venture co-founded by Chinese-born NBA star Yao Ming, launched Beijing-based Top100 early this year. Negotiations for the deal with Top100 were coordinated by Daniel Cheung, managing director of the Orchard’s Asian operation.

AIM PARTNERS WITH ARVATO
British trade body AIM has struck a collective licensing deal with Bertelsmann-owned services and technology unit Arvato Mobile.
The agreement covers works from the indie trade body’s 900-plus member labels, which are being made available on an opt-in basis on Arvato’s GNAB legitimate peer-to-peer music service. The pact initially licenses GNAB for digital downloads covering Europe and Japan.
Launched earlier this summer, GNAB claims to be the first fully licensed P2P network. Arvato offers the platform to digital retailers and content providers, who in turn use it to offer a P2P service under their own brand. GNAB already has deals with the four majors and various leading content aggregators.

ISHIZAKA UPPED AT UNIVERSAL
Tokyo-based Universal Music K.K. president/CEO Keichi Ishizaka has been promoted to chairman/CEO, effective immediately. Ishizaka continues to report to London-based Universal Music Group Asia Pacific region president Max Hole.
Ishizaka joined UMKK in 1994. He was previously managing director of Toshiba-EMI. The position of chairman had been vacant since Hiroyuki Iwata left that post in March 2004 to become an adviser to the company before retiring in March 2005.
UMKK stresses that Ishizaka will be a “hands-on” chairman, who, unlike Iwata, will also continue to hold the title of representative director.

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When The Levies Break

EC Plan To Scrap Copy-Equipment Fees Irks Music Rights Holders

BRUSSELS—The European Commission has set the scene for a battle royal between music rights holders and the consumer electronics industry. The EC—the European Union’s (EU) executive authority—plans to publish a policy paper at the end of 2006 proposing changes to the current use of copyright levies. These government-mandated taxes recompense composers, producers and performers in Europe for revenue lost through home copying.

It is widely expected the EC will recommend disposing of the levies, and the news has been welcomed by the consumer electronics industry. “We’re ecstatic about it,” says Mark MacGann, director general at the European Information and Communication Technologies Assn. However, discarding the levies would be “a huge economic loss,” claims Victoriano Darias de las Heras, legal adviser for European authors and composers collecting societies’ body GESAC.

The EC issued a statement Sept. 13 saying that action to address the use of copyright levies was essential if the EU was to meet its aim to become “the most competitive and dynamic knowledge-based economy in the world,” as formalized in the Lisbon Strategy agreed upon by the EU heads of state at their 2000 summit in Lisbon, Portugal.

Industry observers say consumer electronics companies could save hundreds of millions of euros every year on products ranging from iPods to mobile phones and PCs if the levies are jettisoned. The levies were introduced in several continental European countries during the 1960s to compensate rights holders for photocopying of printed works and cassette recording of music. The law requires that levies be paid by companies producing or distributing equipment that assists in the copying of content, and the fees have also increasingly been applied to new media—including blank CDs/DVDs—and equipment, including digital music players, PCs and printers.

The scope and extent of copyright levies received by national collecting societies vary from country to country. France, for example, applies a levy of €51 (€65) on an iPod with a 4GB flash memory, while Germany has a levy of €2.74 (€3.49) on the same product; the Netherlands and Belgium impose no levies on iPods at all.

Now, though, the EC says it wants to bring greater efficiency, clarity and transparency to the system of providing “fair compensation” to rights holders. It also aims to smooth the way for the introduction of new products and services.

EC VP Gunter Verheugen claims that uncertainty on the application of levies to new products currently impedes development and rollout of such goods. “Innovative companies need as few constraints as possible if they are to succeed on the market,” he says. “Structural change must not be seen as a threat, but as an opportunity to become more competitive.”

MacGann suggests that the levies were introduced in an analog era and are no longer appropriate for these digital times.

“It’s a system of rough justice,” he says. “But the world is moving to a market of digital applications, with compensation by digital rights management.”

De las Heras claims that the amounts collected by authors bodies from the levies are “nothing compared to the money the [consumer electronics] industry is making from these products.”

He adds: “We feel it is only fair that we share some of the profits as we are the ones that provide the content. Without content, these devices would be useless.”

Not everyone agrees, though, on the total amount of copyright levies collected. GESAC says its members received €55 million (€706 million) in 2005, but consumer electronics companies put the figure closer to €1.2 billion (€1.5 billion).

EU officials say they expect to be issued formal recommendations from the EC later this year or early 2007. However, insiders confirm that the artists and writers groups are already lobbying within the EC itself and among EU governments.

Legal Matters

The Price For A Song
Inside The Hotly Contested Bidding For BMG Music Publishing

Lawyers are still questioning the unprecedented €1.63 billion (€2.05 billion) price Vivendi’s Universal Music Group (UMG) agreed to pay for BMG Music Publishing. They wonder if cash will change hands or whether the “price” represents some value other than cash. And some people associated with the losing bidders are reportedly grumbling that they didn’t get complete access to all catalog information.

“The is no real benchmark” for this deal, an investment-banking source close to the situation says. “A music publishing catalog of this size, scale and breadth has never before come to market.”

A typical publishing acquisition involves a much smaller catalog brokered by a music industry lawyer with broad access to catalog information. But for this deal, which included more than 1 million copyrights, European and investment-banking customs were followed for the financial disclosures and the two-stage auction process. Citigroup was lead financial adviser; Loeb & Loeb was intellectual property and industry counsel; Slaughter and May was general corporate counsel for BMG parent Bertelsmann AG.

After the auction’s announcement in June, there was a “massive” amount of interest, the source says. There were more than 60 calls from interested parties, including publishers once successful in the 1960s and 1970s. To be invited, the parties had to be prequalified. They were expected to show their ability to finance the buy, their business plans to prove that they would truly be competitive in the bidding and any other plans to establish their incentive to bid high.

Slightly more than 15 bidders were invited to the first stage, with about a dozen making first-round bids. Those invited to the second stage gained more access to BMG financial, management and catalog information, resulting in seven fully financed bids.

“It’s quite remarkable,” the source says. “I can’t think of an auction that’s been so hotly contested in near history, in any business.

Private equity bidders saw BMG as a way to roll up the publishing industry,” the source says. About 35% of the industry is still held by mom-and-pop independent owners, the source notes. With a platform the scale and size of BMG, they could try to buy the small publishers. Since BMG has the operating structure, it could then basically get rid of all operating expenses of any newly acquired small publisher below the net publishers’ share (the gross revenue remaining after paying songwriters and publisher royalties). It could keep the revenue and dump the costs.

Having this operating structure is essential for investors to be able to compete for small publishing catalogs.

Private equity firms and other bidders also saw BMG as a highly leverageable business with a catalog that could be securitized, the source says. “With securitization, you get more leverage and a significantly cheaper cost of financing.”

Much like credit card receivables or mortgages, publishing catalogs like BMG’s continually bring in money. Those assets can be used to secure funds to expand a private equity firm’s investments in other areas.

As for the price, the source says Bertelsmann will receive the full amount in cash. And the longstanding industry rumor that about one-third of BMG rights are held under administration, subpublishing or short-term contracts “is dead wrong,” the source says. “They are a very small, marginal percentage.”

Some losing bidders reportedly now believe that they did not fully appreciate UMG’s plan, as part of its bid, to settle its lawsuit against Bertelsmann over the latter’s investment in the original Napster. Bertelsmann has since said that it expects that $60 million settlement to act as a benchmark for settlement discussions with other parties in the litigation.

Whether realistic or not, dollar figures for potential damages against Bertelsmann bantered about in that suit reach hundreds of millions. Still, Vivendi’s offer was “head and shoulders above everybody else,” the source says. Once accepted, the deal was hammered out over four days in London and announced Sept. 6.

SPIN-SHARING: A story on a U.K. Web site is headlined: “Woman Fuses U.S. Record Industry to Drop File-Sharing Case.” A lawyer is quoted as saying it was impossible for the labels to prove that Tummi Marson of Palm Desert, Calif., downloaded files. The cheerful teacher had hundreds of girls through her house. She also had a wireless network that others could have used.

True: The labels dismissed the suit. False: The labels lacked evidence. A source close to the case says the suit was dismissed when “a number of witnesses” identified Marson’s daughter as the file-sharer. A suit was filed Aug. 22 against the daughter.
Partners In Rhyme
Artists, Agencies Still Finding Their Way With Branded Partnerships

As an underground artist, when I enter into a partnership, I am looking for increased visibility and marketing dollars that I wouldn't have on my own. Co-branded partnerships are great marketing tools, which help me connect with people who may have heard my music but have yet to connect the dots between my music, my name and my image.

Independent artist Jol Cardwell said these words during the "I'm With The Brand" panel at the 13th annual Billboard Dance Music Summit, held Sept. 17-20 at the Palms Casino & Resort in Las Vegas. Cardwell was referring to her recent business dealings with Power Bar and Starbucks. "I'm getting more phone calls and selling more music," she added.

Indeed, Cardwell's words were music to the ears of other independent artists in the room who are learning the ins and outs of branded entertainment. But hers were not the only words that provided numerous food for thought. Throughout the panel, moderated by yours truly, Cardwell and her co-panelists—Giant Step president/CEO Maurice Bernstein, Leo Burnett VP/music producer Bonny Dolan, Armani Exchange VP of brand imaging Patrick Doddy, John Melillo Entertainment Consulting president John Melillo, Ornadel Management president Guy Ornadel and Island Def Jam VP of strategic marketing Jeff Straughn—shared their experiences navigating today's music industry.

Dolan and Melilo, who have worked together on Leo Burnett's Artist in Residence Music Program, stressed the importance of creating a partnership-type environment when uniting band and brand. "Music has become a commodity," Melilo said. "The program at Leo Burnett allows people to connect emotionally with the music." In this way, it becomes a true collaboration.

In the past, Melillo noted, attorneys, managers and other handlers made collaborations like these impossible.

"This program gets the artist off the pedestal," Dolan added. "It also gets the creatives at our agency thinking differently from 'Oh, that artist would never do this' to 'Oh, this artist is a fan of this brand and likes the creative of its upcoming campaign.'"

Such thinking played a major role in partnering Rihanna with Nike and JCPenny to help launch her sophomore album, "A Girl Like Me," Straughn noted.

Straughn said Nike was the first band he and his colleagues spoke to. "The video we put together with them offered the first look into Rihanna's new look," he said. Now the label is doing the same thing with Lady Soverign and the Chocolate by LG mobile phone campaign.

At one point during the discussion, Dolan mentioned a few of Leo Burnett's clients, including Nintendo, Hallmark and McDonald's. Without missing a beat, Straughn looked in Dolan's direction and said, "I hear McDonald's and I think the trays. We'd love to get on those trays for the millions coming through McDonald's on a weekly basis. For us, it's a trade of assets as well as a way to connect with today's hard-to-reach youth.

Reaching today's youth is not a problem for Armani Exchange, which relies on trendsetting clothes—and dance/electronic music—to form a common bond. "Music adds texture to the brand," Doddy said. In addition to in-store play, the fashion retailer champions club music in its compilation series, AIX Music Series. The just-released eighth volume, beat-mixed by David Morales, is sold in all AIX outlets and Virgin Megastores.

One of the biggest challenges Doddy faces is getting the artists he works with to see the bigger picture—the opportunities beyond the physical CD. "Whenever we start a relationship, the DJ/artist is always asking, 'What can you do for me?' They rarely see the many ways we can grow together." Still, Doddy calls it "a learning process" for all participants.

From a label perspective, Straughn couldn't agree more. He acknowledged that, for many, the stigma remains that the label is out to take every dime from the artist and music publisher. "We're still seen as the bad guys," he said. "We have to always communicate and be part of the process—as one team. Everyone will be rewarded at the end of the day."
Burning Up The Road
Live Nation Panel Picks The Hot Tickets In Theaters And Arenas

Bob Seger is touring, ticket prices aren’t going down, and Tool is hot. Those are among the assertions from a panel of Live Nation presidents who addressed attendees at the Arena Management Conference Sept. 16-19 in Memphis.

Among those taking part were Rick Franks (Michigan/Indiana), Wilson Rogers (Florida, Georgia, the Carolinas), Ned Collett (senior VP of venues), Michael Belkin (Cleveland), Bob panic at the Disco, James Blunt, OAR, Dashboard Confessional, and the Fray and the All-American Rejects as acts to watch.

Evanescent is blowing out theaters, and if this record is anything like the last album they ‘ll definitely be in arenas," Campana says.

Marion questions how many of Live Nation’s arena shows are promotional partnerships and how many are straightforward deals. The consensus of the panel is that about 40% of the arena deals were "all in," where the building shares in the risk and the upside.

Arenas should be aggressive in attracting business, the panel agrees. "If a tour is playing 35 cities, there are probably 130-140 real arena situations you could play, if you dig deep enough," Franks notes. Arenas that are willing to partner can make the choice easier.

"The mentality doesn’t have to be what you’re putting in, but what you did that gets you into the game," Belkin says. "The only way you guys will raise inventory is to be aggressive.

Marion wonders if ticket prices have leveled out. "Are we going to see $20 ticket prices as a regular basis? Unfortunately, I think we will," Campana says.

"We’re in the volume business and we know that lower prices mean more people. Be assured that as an organization we’re trying to protect the tournament."

Talk that Live Nation is driving up ticket prices by paying acts too much is inaccurate, the panel insists. "If you talk to agents, you’ll find out that we’re pushing back harder than ever, not only to protect the guarantee but to keep ticket prices lower," Campana says.

STILL THE SAME? Bob Seger’s first tour in more than 10 years is good news for arenas. Seger last toured in 1996, when he played 64 shows that grossed $26.3 million and drew 923,829, according to Billboard Boxscore. Today’s prices could double that gross. Seger is booked by Rick Roskin and Bob Light at Creative Artists Agency.

Roux (most of the South) and Mark Campana (the Midwest).

Michael Marion, GM of the Alltel Arena in North Little Rock, Ark., moderated the panel, asking early on what Live Nation is doing to develop talent. "This year so far Live Nation has produced 5,000 shows on the club and theater level, 3,000 or under," Roux says.

"We’re starting to see a few of these acts pop. And we will continue to work on that developmental level for years to come." Collett adds that Live Nation has capital proposals in the works that would see the company acquire more facilities below 3,000 seats. "Our methodology is to go deep into markets as to venue size," Collett says.

Franks cut to the chase. "The thing the people in this room want to know is, ‘How do we get more events?’ That database is a big thing to us. If we can use your database to help market our shows, that makes a difference." Roux adds, "One way to get more shows is to be more successful with the shows you
A Bigger Bang

Miami Festival Drafts Diverse Headliners For Second Edition

After a tentative debut last year, the BANG! Music Festival will be back bigger and better with its second edition. Organizers project major numbers for the event, which takes place Nov. 11 at Miami’s Bicentennial Park.

“Truly believe we will hit 50,000 people this year,” says Philippe Haddad, CEO of Florida-based Haddad Productions. “We are away above and beyond what our projections dictated.” A crowd of that size would dwarf the 9,000 people who turned up last year to watch such acts as Fischer-Spooner, VHS or Beta, Front 242 and Chicks on Speed. “The reason the numbers weren’t as strong is because we had a huge devastating hurricane the week before—Hurricane Wilma,” Haddad Productions marketing director Starr Ackerman says, adding that a large portion of the festival’s earnings were donated. “Our festival by default became a Hurricane Wilma relief fund.”

Last year’s lineup didn’t deliver much beyond dance and electronic acts. But this year, organizers went for broke in an attempt to reach a much larger audience by booking Duran Duran, Tiesto, Gnarls Barkley, Daft Punk, Common, Modest Mouse and Kinky.

“A lot of festivals here cater to the DJ aspect of things, and we wanted to be different,” says Haddad Productions VP Najib Elmasri, who books and oversees production of the event. “We’re trying to market this festival to everyone, it’s not dedicated to one group of people. Duran is the 35-and-over market, Modest Mouse is more of the college crowd, and Gnarls Barkley is the current hot act that’s a crossover for everybody.”

Waxpoitation CEO Jeff Antebi, who manages Gnarls Barkley, says that BANG! and his client are a seamless match. “Gnarls has had a national radio audience of almost 100 million this summer, which speaks for how broad our fan base is,” Antebi says. “With BANG!, we get a festival to play that is both relevant and dynamic, and they get a band that appeals to about as diverse an audience as one can have today.”

For now, Haddad Productions is working on branding BANG! in the Miami, Florida and East Coast markets. Elmasri says. To his surprise, however, quite a bit of sales have been coming from California, which he attributes to Daft Punk’s April 29 appearance at the Coachella Valley Music and Arts Festival in Indio, Calif. “I think their performance at Coachella was so amazing that people want to see them again,” he says, noting that the French techno duo hasn’t played since in the United States. “(Fans are) willing to take the trip and check them out.” Some ticket sales have also been coming from Chicago, where the festival was promoted during August’s Lollapalooza, and New York. That said, Elmasri says this year’s BANG! will be a success. “The worst-case scenario is that we’ll break even, but we’re looking to be in the black.”

A biggering festival can only be successful if the right talent is booked, according to William Morris Agency agent Kirk Sommer, the company’s major contemporary concert booker for the Southeast. “You have to build the right lineup,” he says. “Established festivals sell tickets based on the brand itself. They have the ability to sell tickets without announcing lineups.”

Within the next year and a half, the BANG! festival could be taken to New York and even as far as Argentina, according to Ackerman. But for now, Elmasri is taking it one step at a time. And while there aren’t immediate plans to add on another day, it’s definitely something Haddad Productions is contemplating. “Miami is a weird market for the two-day,” he says. “But we’re definitely considering a two-day festival.”

CHAMPAGNE SUPERNova

Network TV Gives The Latest ‘Rock Star’ Tour Ticket Sales To Celebrate

Following the success of several “American Idol” tours and the “Rock Star: INXS” tour, “Rock Star: Supernova” is the latest example of how TV has become the ultimate promoter.

“On-sales are incredibly strong,” says Bruce Kapp, VP of Live Nation’s touring division and point man on “Rock Star: Supernova.” And while he admits that TV promoting careers is in itself nothing new, Kapp asserts, “What is new is how we’re using television to sell tickets.”

Adam Kornfeld, the Artists Group International agent responsible for the tour, adds, “With the concerts on sale during the television show, so we were able to promote the tour on network TV, and there is nothing that can create more excitement any quicker than being on network TV. This is already a very successful tour.”

“Rock Star: Supernova” drew an audience of 6 million—8 million per show, Kapp says.

“And we were able to do a lot of interactive stuff through our partnerships with [producer] Mark Burnett, CBS and Virgion in terms of messaging. There were probably 600,000-800,000 people a night voting, and they get a message back, “Wanna buy tickets? You couldn’t ask for a more built-in audience,” he says.

The band features Mötley Crüe drummer Tommy Lee, former Metallica bassist Jason Newsted, former Guns N’ Roses guitarist Gilby Clarke and newly crowned “Rock Star: Supernova” winner and frontman Lukas Rossi as vocalist.

The band is now in the studio recording an album set for release Nov. 21 on Epic, and will first showcase their live chops with sellouts Dec. 31 and Jan. 1 at the Joint in Las Vegas. A full-blown arena/theater tour follows, starting Jan. 16 at the Seminole Hard Rock in Hollywood, Fla., and includes some 30 dates. Support will come from the Panic Channel and other contestants from the show backed by the House Band (billboard.biz, Aug. 17). International dates, including Australia, are likely.

The band was originally to be billed as Supernova, but visionaries when a California-based punk band first known as Supernova From Cynot3 filed a trademark dispute in June. In a settlement, the new band will be called Rock Star: Supernova. The name change has mattered “not at all,” Kapp says. “We were selling tickets before we even had a lead singer,” he points out.

And as name changes go, the band could have done worse, Kornfeld says. “Changing the name to Rock Star: Supernova is not such a terrible thing because, if anything, it associates the band with the TV show,” he says, “and that’s a good thing because of the millions of people around the country who watched the show.”

The band’s debut single was released this week. “We’ll jump-start the [tour] campaign again, taking it from the TV show and putting it on radio and regular television following the single and album releases,” Kapp says.

While Live Nation is the primary promoter on the tour, other promoters, including Jam and AEG Live, are promoting isolated dates. “We basically bought the tour and then Carl Stubner, the manager, wanted to do more dates. So we and the agency went out and solicited other dates in markets where we weren’t necessarily promoters,” Kapp says.

Many of the global-promoted dates are in secondary markets like Fargo, N.D.; Des Moines, Iowa; and Everett, Wash. “Because our buildings are in secondary markets, we need to be aggressive in how we position our promoter relationships and [incentivize] them . . . to do business,” Page says.

Kapp says that “Rock Star: Supernova” and tours like “American Idol” and “Rock Star” have forever changed the game in breaking acts, even acts with well-known members. INXS, with “Rock Star”-crowned vocalist J.D. Fortune, grossed

Lukas Rossi, newly crowned singer of Rock Star: Supernova, will soon translate his TV victory into an arena/theater tour.

TOURING BY RAY WADDELL

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seemingly slightly less than $13 million earlier this year and drew 264,971 to 73 shows at smaller venues in a tour produced by Metropolitan Entertainment. "The way media is today, with such a shotgun approach, this is a rifle," Kapp says. "You already have your audience, we just needed a way to grab them. One of the reasons it's so successful is it's so easy to target in terms of ticket buyers because they're the ones watching the show."
Moving On
Don Rose Leaving AAIM Post, Michelle Greene Leaving Appleseed

Don Rose led the American Assn. of Independent Music (AAIM) for more than a year, and didn’t even get the opportunity to be voted out of office. Rose will step down from his role as acting president Oct. 1, and make way for Thirsty Ear president Peter Gordon (Billboard, Sept. 30).

A press release from the group stated that Rose declined to move to New York. Rose says he put in a lot of thought about leaving his Boston home, but ultimately could not do it. “I’ll be spiritually connected to the organization probably forever,” Rose says. “From the very beginning, I was only the acting president.”

From the beginning, Rose disagreed with the AAIM board on whether the group needs to be based in New York. So didn’t he—and AAIM—see this coming? “It was sort of implicit from the beginning,” he says. “The reality didn’t really sink in with anyone, until we get into our second-year budget and realized we had the resources to open the offices.”

Rose says he has not decided his next move, and has not been asked to continue with AAIM in any capacity. In his time with AAIM, the trade body grew to more than 200 members, and is often credited with helping indie labels secure a higher royalty rate with iTunes.

Rose, however, says the group’s biggest accomplishment is simply putting a face on the independent community. “We unified it to a certain degree,” he says. “This is a difficult coalition, but a rewarding one, when people are pulling in the same direction.”

Gordon was at Popkomm in Berlin, and unavailable to speak about his plans for AAIM. Founding AAIM member and Reggae Group CEO Lesley Bleakley recently told Billboard that AAIM would continue its outreach to the indie community, and in coming months should have a total of nine chapter heads in place around the country. The body was also slated to meet with Microsoft the week of Sept. 25 for a Zune presentation.

**COOLEST GARAGE SONGS**

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**COOLEST GARAGE ALBUMS**

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Little Steven’s Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM
Exclusively Yours

How Big-Box Merchants’ Value-Added Premiums Affect The Long-Term Physical World

Last week, Don VanCleave, who heads the Coalition of Independent Music Stores, dramatically brought exclusives back into the limelight by pointing out that during the week of Sept. 17, Best Buy featured 15 new releases, each with exclusives available only at that retailer. What’s more, all those albums were priced at $9.99.

VanCleave also said that Best Buy pricing not only defines the marketplace value of a new release, but when coupled with the label’s generous supply of exclusives, only shifts sales to the big boxes rather than generating incremental sales for all merchants. If it continues, some independent stores will not survive, he concluded.

But for VanCleave’s appeal to be heard, it would have to fall on the ears of label folks who have a long-term view of the physical-goods world. Even before the possibilities of the digital world were conceived, labels gladly traded short-term sales success for long-term pain every chance they got.

Nowadays, the major labels seem to believe they are thinking long term by embracing the digital world, apparently expecting it to deliver sales salvation through new configurations and business models. Given that view, they appear to be unconcerned anymore with what happens in the physical world.

Back here, big-box merchants are still the dominant force selling CDs even as they themselves prepare for the digital marketplace. But unlike the majors, they seem to realize there will still be business in both physical and digital goods. That already gives them one up on the majors. But truth be told, Best Buy, Target and now Wal-Mart each do a much better job advertising music than the majors do. While the retailers may significantly shift sales away from traditional music merchants, their marketing efforts also alert consumers to new releases, no matter where consumers buy them.

Best Buy initially led the way with exclusives, inventing the concept when it put together a value-added premium in the form of an interview album given away with the Beatles’ “Anthology 1” in 1995. Since then, major labels have supplying Best Buy with exclusive tracks and other material. The very first time a label helped Best Buy get an exclusive, the retailers should have revolted and punished the label and artists involved, a head of distributors recently told me. If the other retailers had done so, no other label would have stepped up to the plate, and exclusives wouldn’t be an issue now. Instead, well-meaning traditional music retailers asked, “How can you punish the fans of a band by not carrying their music?” But because traditional merchants didn’t collectively come together to fight exclusives, new fans can often get all their favorite band’s music only at big-box stores.

Don’t blame the big boxes though. Best Buy deserves the exclusives because they take risks to develop creative ways to market music. Likewise, Target and Wal-Mart are now challenging the consumer-electronics chain in creatively marketing music. With those types of merchants breathing down Best Buy’s neck, some traditional merchants are stepping up to the plate, and exclusives wouldn’t be an issue now.

Recently, Best Buy created a way to reward label partners that supply it with exclusives. According to sources, the merchant has ascribed certain values to different kinds of exclusives, which can be used as a credit to pay for its marketing programs. Labels get 50 cents a unit for an exclusive download track; $1 for an exclusive track included on a CD; $2.50 for a couple of tracks and video material on a DVD.

So if Best Buy orders 30,000 units of an album that comes with an exclusive track on the CD, the label gets a $30,000 credit toward whatever advertising program it chooses from the merchant’s marketing menu to promote that title.

With exclusives now the coin of the realm, all the big boxes, as well as iTunes, are using their clout more aggressively to obtain them. Label sources say, that’s why more labels are bending and beginning to play the exclusive games. And that’s why labels that still resist doling out exclusives should be rewarded by traditional merchants.

I can think of one more reason why big boxes will continue to get exclusives. I used to call it “lazy-man marketing.” It’s so much easier to go to Best Buy, Wal-Mart and Target to set up a new release and reap the short-term sales success that those merchants can provide than it is to set up an album with the consumer so the entire marketplace can share in the sales. Working to have a healthy account base would mean taking the long-term view of the physical-goods world. Somehow, at this stage of the game, I just don’t see that happening.
Lucky 13

Branding, Radio Provide Food For Thought At Billboard Dance Music Summit

BY MICHAEL PAOLETTA

Las Vegas provided the postcard-perfect setting for the 13th annual Billboard Dance Music Summit, held Sept. 17-20 at the Palms Casino Resort. Presented by Marian Records, in association with RealDanceM, this year’s conference delivered timely panel discussions by day and über-hot parties by night.

Although a host of topics were discussed, a few remained front and center throughout the four-day confab, including brand marketing (see Making the Brand, page 13); synch licensing (from Hollywood to Madison Avenue) and the current state of dance radio—specifically WKTU New York.

London-based Guy Orsadal, who manages the careers of Gabriel & Dresden and others, spoke for many when he said that brand/brand partnerships work best when all parts of the deal are kept authentic. To illustrate, he pointed to a recent Vodafone campaign featuring Gabriel & Dresden. “We saw an immediate spike in their music and concert ticket sales,” he noted. “It was the type of exposure you hope for when entering into such partnerships.”

Videogames, TV commercials, film soundtracks and TV shows also offer exposure and financial gains, noted numerous panelists, including artists Kaskade and Junkie XL. Draft/FCB music producer Gregory Greme and SuzAnn Brintner of 3 Artist Management.

Indeed, for Summit attendees, thinking beyond the dancefloor has become the norm. Singer Joey Watley summed it up best when, during the “Billboard Master Class” panel, she said, “My ears and eyes are open to new methods of getting my music heard.”

Midway through the event, news of WKTU’s format change (from dance to “Movin”) was on everyone’s mind. According to WKTU PD Jeff Z., who participated on the radio panel, “We were a success to everyone in this room, but not in the New York radio market. ’KTU and dance music were not making money for Clear Channel. To make money, you need ratings. And while we played current dance music, it was the recurrents that made the station a success.”

Passing for a moment, he added, “If KTU abandons the [DJ] mix shows, I’ll abandon KTU.”

For the evening soirees, held in nightclubs along the Strip such as Tryst, Tao, VooDoo Lounge, phOstia, Pure and Tangerine, Billboard partnered with the citywide festival Life by Night, which was helmed by Janie Hoffman of all things possible.

An international contingent of guest DJs—including Agostino “Spanko” Carollo (Italy), Ferry Corsin (the Netherlands) and the Loose Cannons (United Kingdom)—were spotlighted alongside Las Vegas DJs like Scotty Boy, Robert Oleyvsky and Carlos Sanchez.
Mike Tyson, left, popped by the Sept. 19 party at Pure, situated on the terrace of Caesars Palace. To his right are Pure Management Group's Robert Frey and Billboard's Michael Paoletta. PHOTOS JAMES MURPHY

ABOVE: Good times were had by participants on the international panel “Across the Pond.” Shown standing, from left, are DJ/producer Agostino Carollo, Music2 Mix’s Eddie Gordon, the Loose Cannons’ Kaiser Saucy, Darude and the Loose Cannons’ Lord Fader. Kneeling, from left, are Petrol Records’ Richard Bridge, BMI’s Brandon Bakshi and Audiojelly.com’s Ricky Simmonds. PHOTOS BY MELISSA WELCH/WIREIMAGE.COM

BELOW: Marian Records hosted a cocktail party for Billboard DJs and Summit attendees at the Lounge in the Palms Casino Hotel. Shown, from left, are Marian’s Jason Rodley, Steve Clune, Tom Hooven, Adam Scott, John Havens, Karen D’Souza and Ian D’Souza. PHOTOS BY MELISSA WELCH/WIREIMAGE.COM

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www.BillboardEvents.com
Music Included

Latest MP3 Players Come Equipped With Songs; Labels And Manufacturers Both Benefit

Customers picking up the latest MP3 players this fall are getting much more than just a device. Increasingly, they’re getting free music as well.

To set themselves apart from the pack, manufacturers are pre-loading content into their players to increase sales and familiarity with their products—and the music industry is only too happy to oblige.

Take the Zune from Microsoft, expected this fall. It will contain up to 30 free tracks donated from major and independent label partners.

While the economics of each deal is a bit different, they’re basically all quid-pro-quo arrangements in which labels provide the free tracks and reap the promotional rewards in distribution and marketing support.

“It’s a direct promotional situation” for labels, Zune head of artist development Richard Winn says. “When you can quantify the real estate to them, then they get interested.”

Microsoft is still not discussing the number of Zunes it will ship, but it is expected to be in the millions. Additionally, the company will launch a marketing campaign equal to that of its Xbox 360 launch, estimated at exceeding $100 million. Winn says that much of its advertising and promotional materials will contain images and music of the artists heard in the Zunes.

The concept is being taken even further with SanDisk’s new relationship with Rhapsody. The manufacturer will introduce a line of Sansa digital media players dubbed the “Sansa Rhapsody” containing more than 32 hours of music preloaded into the device, most of it major-label fare. SanDisk, a supplier of flash data storage products, holds the No. 2 position behind the iPod with 18% of the flash-based player market.

This initiative is a bit different in that the music is subscription-based, meaning that users have to subscribe to Rhapsody and sync their devices, or the preloaded music will stop playing after 30 days. Rhapsody senior VP Dan Sheeran confirms that doing so required additional permission from labels, but would not discuss the particulars of the deal.

“We’ve spent a lot of time with the labels over the past month on this,” he says. “They can work with Rhapsody to figure out what artist to promote, and we’re happy to enable them to feed new or catalog music to our subscribers.”

Label sources say they see great promotional benefit for giving away music on these devices, so long as it is protected in a secure digital rights management system that prohibits sharing that song for free.

“This represents a great opportunity for us,” says Astralwerks CM Emol Kolosine, whose company is contributing music from its artist Hot Chip to Zune.

“The music industry has been giving away music samplers for decades. It’s like a pusher—we give you the first hit for free.”

Interestingly, the concept of preloading came not out of a desire to promote music, but rather a more tactical need.

In March, SanDisk (one of the pioneers of the preloading strategy) began distributing the Sansa e200 with about 20 songs embedded. According to Eric Bone, director of product marketing and audio/video for SanDisk, the idea initially came at the request of consumer electronic retail chains seeking a better try-before-you-buy opportunity. Without content, there is little opportunity to compare user interfaces, say, or screen resolution. “As they put the device out on the shelf displays, if there’s no content on it, it’s worthless,” Bone says.

With 742 Best Buy stores and 632 Circuit City stores nationwide, the music industry saw the advantage of exploiting this need to get its music in front of more eyes and ears. Labels have focused on contributing music by artists that have a new album or tour coinciding with the device’s street date.

And manufacturers are planning to increase their retailer presence as well. Zune plans to establish a significant in-store experience that includes listening stations and large displays that incorporate the images and music of the embedded artists.

The biggest wild card, of course, is whether anyone purchasing these devices will actually listen to the preloaded music and subsequently buy more of it. But since the concept is relatively new, there’s no data yet that suggests whether preloading music has any affect one way or the other.

For Shana Halligan, one half of trip-hop duo BitterSweet (on the Quango label), the Zune deal has already paid dividends. The player has yet to reach retail shelves, but its promotional artwork features the act’s album art in the on-screen display and packaging, which has been picked up in many media reports related to the pending launch. Since then, she says, there has been an uptick in the group’s MySpace page visits and press attention.

“There are different levels of success,” she says. “Just knowing that there’s a possibility that a percentage of the people who bought this thing that ordinarily would never have heard of us might listen to our track, that’s successful to me.”

LISTEN WHILE YOU SOAK

Like soaking in the hot tub but bummed you can’t bring your iPod in the water? SunBrite TV has introduced an all-weather outdoor TV with integrated RadioFM wireless transmitter to keep the entertainment flowing. The transmitter, when attached to the inside cable cover of the spa-ready TV, transmits audio from the TV into the FM radio stereo system installed in the hot tub’s built-in speakers. It also streams audio from FM radio stations, cable-based music channels like Music Choice, DVD and CD players, and PCs.

The transmitter sells for $135, not including the $2,300 TV LCD screen—or the hot tub.

Listen while you soak—Antony Bruno

DIGITAL ENTERTAINMENT

BITS & BRIEFS

PIMPED EMAIL’S FORWARD MARCH

Domain name registrar Dotster has unveiled a new e-mail forwarding service designed for musicians called Pimped Email. The service allows musicians to create customized e-mail domain names that feature their band name and register it for permanent use, even if they do not have a Web site of their own. Additionally, fans can create personalized domain names based on their favorite artists, such as name@greendayfan.com, or bands can award fans special e-mail domains. The service costs $8 per month.

HIT-HOP TRIVIAL PURSUIT

DJ Kid Capri has introduced a mobile videogame called “Hip-Hop 101.” The trivia game features Kid Capri music, graphics and more than 250 questions that test players’ knowledge of hip-hop history, artist collaborations and trends. The game is available on Verizon Wireless and Boost Mobile, beginning in October.

DRUMMING OUT DRM

Freeculture.org is hosting a Down With DRM video contest and offering a free portable digital VCR as a prize. Contestants are asked to make an “anti-DRM” video and submit it to the company’s site. The top five will be featured on the Defective by Design anti-digital rights management Web site during the week of Oct. 3, when the group will hold a number of DRM protests.

HOT RINGTONES

Based on popular artists and songs provided by Billboard, MobileLive, and iRing, iRing.com. iRing.com is a division of MobileLive Corp., which is a division of iRing, Inc. and Westwood One.
I know some of the majors are getting involved in touring and merchandise and all that. I’m not eager to go there.
SEAN COMBS IS BOUNCING AROUND IN HIS UNDERWEAR. IT'S A SWELTERING AUGUST AFTERNOON IN DOWNTOWN LOS ANGELES, AND COMBS IS IN HIS TRAILER ON THE SET OF THE VIDEO SHOOT FOR "COME TO ME," THE DEBUT SINGLE FROM "PRESS PLAY," HIS FIRST ARTIST ALBUM IN FIVE YEARS. HE'S TRYING TO COOL OFF BEFORE HE HEADS OUTSIDE AGAIN.

COMBS—AKA PUFF DADDY, P. DIDDY AND NOW JUST PLAIN DIDDY—HAS BEEN DESCRIBED AS ARROGANT, RUTHLESS, CRAZY, TALENTED, OVERHYPED, PHONY AND A GENIUS. AT THIS MOMENT, STANDING IN HIS DRAWERS, FUSSING NERVOUSLY WITH THE STEREO SYSTEM, HE JUST SEEMS HUMBLE.

"I'm so excited about this record," Combs gushes. He pops an unmarked CD of rough mixes into the stereo system but still can't get it to work. Julie Greenwald, president of Atlantic Records Group, who has been one of Combs' biggest champions since he brought himself and his Bad Boy label into the Warner Music Group (WMG) fold last year, jumps up and pokes him in the ribs. "Give me that," she says with a laugh. "What, first time with a stereo?"

Finally the music starts. Combs dances around the trailer, rapping over the tracks. He picks up Greenwald and swirls her around the trailer. "We did it, girl!" Then he pauses. Greenwald sits back down on the couch. "I hope people like it," he says sheepishly. "Do you think they will?"

People may love or hate Combs, but all probably agree on one thing—don't bet against him. "I'm like Las Vegas," he says. "People take their bets, but thankfully, most of the time, the odds are in my favor.” Indeed, when "Press Play" hits stores Oct. 17 it will herald not one comeback for Combs, but two—the return of Diddy as a recording artist as well as a renaissance for Combs' legacy brand, his label Bad Boy Records.

Diddy the artist spent the past year and a half laboring over "Press Play." "I've become known as an entertainer," Combs says. "That's a good thing and a bad thing. But I'm also an artist. This is my artistic side.

"Press Play" is reflective of where Combs is in his life. He and his longtime girlfriend, Kim Porter, are expecting twins. He does on her and drops everything when she calls.

"I can't do a crunk record, and I'm not shooting anybody so I can't do that kind of music," he says. "This is a vulnerable album meant to make you feel good."

"Press Play" is a fusion of R&B, soul, hip-hop and live instrumentation. Combs calls it "hip-hop soul." "That's where music is going," Combs says. "It's hop-hop soul. It's musical and has melody. It's a mix of gutter and sophistication. Like me, I guess."

The album features guest producers and artists including Kanye West, Pharrell, Will.i.am, Mario Winans, Just Blaze, Nicole Sherzinger of the Pussycat Dolls (on first single "Come to Me"), Jack Knight, Christina Aguilera, Big Boi, Ciara, Scar, Timbaland, Twista, Shawnna, Nas, Cee-Lo, Mika, Lett, Keri, Brandy, Keyshia Cole, Jamie Foxx and Combs' protégé and longtime collaborator Mary J. Blige. "Press Play" actually marks Combs' singing debut, including a duet with Cole, "Last Night."

The album is steeped in dance beats. During the period that Combs worked on it, he traveled the globe, frequenting many dance and techno clubs, often standing next to the likes of such hot shots as Ferry Corsten, who is one of the top 10 DJs in the world, according to fansite thedjlist.com. Tracks such as "Get Off" indulge in deep funk-soul grooves that sound like space-age jazz meeting James
Brown on the dancefloor. "I want people to put this album in, "press play" and listen to the whole thing in one sitting," Combs says. Hip-hop's greatest entrepreneur will utilize the power of his various brands to get the word out. His Sean John Fragrances—a division of Estee Lauder launched in February—sold $10 million to consumers in department stores across the United States. His Sean John clothing lines, launched in '98, total sales about $400 million a year in retail sales, according to a recent New York Times report.

Earlier this year, retail analysts noted that revenue was falling a bit, but the clothing line, too, seems to be on an upswing. "They've come back really strong for the fall, back-to-school season," says Tim Bess, a market analyst for Doneger Group, which tracks and forecasts fashion trends for the retail market.

"The people from Estee Lauder have been so wonderful to sit down with us," Greenwald says. "We know this Christmas, we'll sell a billion bottles of cologne, so let's join forces." Greenwald says plans are in place for a gift-with-purchase campaign over the holiday season and to buy radio to push the cologne as well as his album. Atlantic and Bad Boy are also in talks with Sean John regarding in-store promotion and product placement.

Finally, Greenwald says Combs' celebrity helps draw interest from fans and big-box retailers alike. "Best Boy and Wal-Mart and Target, all of our retail partners, are doing gigantic promotions," Greenwald says. "He did a sound-check performance for Wal-Mart with a 14-piece band, and now they are giving him great positioning and promotion. Best Boy? He's giving them exclusive music, and they are giving him covers of circulars.

Meanwhile, Combs has embraced MySpace as perhaps no other A-list act has. His 380,000-plus friends are an impressive total, but what's more impressive is the length Combs goes to connect with them. He's taken to updating his surprisingly candid and funny video journal frequently. One day a few weeks ago, he asked MySpace friends to send him their telephone numbers. "People didn't believe it was him when he started calling them," Greenwald says with a laugh.

"There's no malcontent stuff you do with every artist, and then you sprinkle unique strategies on top," Greenwald says. "With Puff, it's not a sprinkling. It's a hundred things we can do differently."

What may bode best for the new album's chances for success is Combs' legendary work ethic and hunger to succeed.

"There's only so many hours in a day and so much an artist is willing to work. And now we determine how far and wide your campaign will be," Greenwald says. "How many hours will they spend on the road? How many days?

"I've worked with the biggest of the big, but I've never worked with anyone like this before," she continues. "He starts at 7 a.m. doing two radio shows. Then it's a press junket. Then he goes to a high school to talk to kids. Two more radio stations, then that night he does a release party, gets on his tour bus, goes to the next market and starts again. No lunch break, no nothing. In London, we had two days in August. The guy worked for 48 hours straight. He's a beast. He's part machine."

BAD BOY FOR LIFE

Combs' determination is perhaps best exemplified by Bad Boy's comeback. It was important to Combs that he re-establish his label before he rebooted his artist career. In 2005, WMG bought Bad Boy out of a 2-year-old distribution pact with Universal Records, which was scheduled to run through 2006. The Bad Boy/Universal deal yielded only one notable hit, the "Bad Boys II" soundtrack. As part of the deal, WMG took 50% ownership of Bad Boy, which at the time was worth $10 million, according to sources.

"Bad Boy went through a two-year slump," Combs says. "But things are starting to turn around now. You have to keep focus and appreciate good days. Even when we were down, I always made money for people. That's what I'm good at. But yes, the label wasn't performing. I can admit that."

"Everyone asked why we made the deal," Greenwald says. "It wasn't an investor play. It was Puff's commitment to the music. It was: 'Hi, we're rebuilding Atlantic and we need some good partners. . . . We spent the last 10 years at Def Jam as his major competitor.' Greenwald says of her and her boss WMG chairman/CEO Larry Rosen.

"We just have to keep breaking new artists and keep the momentum going," Pierre says. "We've been working on this for a while, but the Atlantic/Warner Bros. partnership definitely gives us more manpower."

Cassie and Yung Joc are signed to subsidiaries of Bad Boy—NextSelection and Block Entertainment, respectively. "Puff helps groom some of the music and the sound," Bad Boy head of marketing Jason Wiley says. "He still has that vision and that eye to bring the right talent to Bad Boy."

And, of course, the drive to make it succeed. "I have the perfect story for you," Greenwald says when asked about Combs' focus on Bad Boy. "Dannity Kane"

"The album went to stores on a Tuesday," Greenwald says. "Wednesday, he calls and he's yelling at me. 'We don't have enough product out there! Oh, my god! And I'm telling him, 'OK, everything is shipping. We'll be at 450,000 units by Friday.'"

Greenwald says Combs proceeded to call every half hour to report that "another person on MySpace" was reporting missing product. Then the calls shifted to Combs wanting to know if the album would debut at No. 1 on the Billboard charts.

"I was like, 'Why are you even asking?' We were up against OutKast that week. (We were going to sell) 175,000-190,000—that's already the win. Well, he just let me have it. He was like, 'What are you doing? You're not hungry!' He hung up on me and then called me back to yell at me some more."

Greenwald says she called an emergency meeting at Atlantic, got Dannity Kane back on "TRL" and back on BET. "We got on MySpace, got on YouTube and said, 'Help us get to No. 1.' And it's all because he lit such a fire under my ass."

Dannity Kane wound up, of course, debuting at No. 1. The first-week tally? 234,000.

Could the same fate lie in store for "Press Play?" Combs himself downplays the importance of such an accomplishment, at least publicly. He says he expects to work the album like a rock record. This means two years and numerous singles, allowing for a slow build, instead of your average hip-hop album, which usually goes for strong first-week sales and then drops off the radar. So far, first single "Come 2 Me" has hit but not set the world on fire. This issue's No. 30 on The Billboard Hot 100.

"This is a long-term project," he says. "I don't want to get caught up in SoundScan. I've been there. To tell a new vision takes time."

Greenwald says the same thing, that the album, with so many guest stars and marketable songs, should stick around for a while. "So many of my past hip-hop records do the hip-hop drop. I think this album has so many singles on it you'll see real longevity."

But it also sounds like she's learned her lesson about shooting for anything less than No. 1 when it comes to a Combs project.

"We're doing this obviously to come in at the top," she says. "You'll call me next year at this time, and you'll see where we'll be."

And if it isn't on top, it probably won't be us calling. It'll be Combs.

Additional reporting by Clover Hope.
Last October iMesh became the first peer-to-peer (P2P) network to attempt an on-the-fly conversion from piracy haven to commercial service. The idea was simple enough: Cash in on an aggregated 5 million users by moving them over to a new on-demand subscription service that offered a two-month free trial and a competitively priced $6.95-per-month fee thereafter. To boot, there was one major concession for the entrenched file swapper. Users could still trade “gray matter” content—copyrights not controlled by the major labels—for free.

The fresh start for iMesh came in the wake of the Supreme Court’s ruling on Grokster four months earlier, and it was supposed to usher in a new era of so-called “legal P2P.” In a move away from the old-school file-sharing experience, this new wave of P2P would feature a mix of reformed file-sharing networks and new services with innovative business models for sampling music that didn’t require payment first.

But as the new iMesh approaches its first birthday, business isn’t exactly booming. And other legal P2Ps are proving slow to get off the ground.

Efforts to create new legal, “free” music networks from scratch have been complicated by the need to first develop copyright-friendly distribution and filtering technologies like Sno-cap. Napster creator Shawn Fanning’s filtering system that was discussed forever but didn’t go live until 2004.

Labels and service providers also had to hammer out a new licensing model for tried-and-true buy-downloads—rights that never existed before. Mashboxx, an advertiser-sponsored download solution that aims to offer “free” songs to consumers who won’t pay for content, has been in development for over a year, hampered by legal issues.

Meanwhile, some leading names in traditional P2P that were expected to follow in iMesh’s footsteps are either still in the throes of litigation with the music business (Morpheus, LimeWire) or have folded post-settlement due to a lack of funds (eDonkey). Still others have had their brands gobbled up by other companies targeting the legal P2P business: BearShare was acquired by iMesh in May, while Grokster was snapped up by Mashboxx last September.

But after 12 months of frustration, fresh signs of promise are emerging from the legal P2P space. iMesh announced the BearShare brand under its copyright-friendly technology platform in August. A post-RIAA-settlement Grokster is working on launching a legal version of its network. And BitTorrent is making inroads with the film industry, inking a first-of-its-kind movie download deal with Warner Bros. Home Video in May.

Label licensing deals with ad-supported downloading services—upstarts SpiralFrog and QTrax, as well as Mashboxx—are also on the rise. All three companies vow to launch their respective services by year’s end.

“We’re excited to get some of the legal issues behind us and clarify the rules of the game,” EMI VP of business development Ken Parks says of legal P2P. “Now we can focus on building legitimate business models.”

Billboard breaks down the players targeting the P2P space.

One year after iMesh converted from pirate network to RIAA-endorsed player, P2P panacea is still a long way off

By Brian Garrity
Illustration by David Plunkert
P2P NETWORKS

IMESH
Ownership: Private Management: Robert Summer, CEO. Summer is a former RIAA executive who has also served stints with RCA and Sony Music International.

Licensing deals: All the major labels and leading independents, as well as music publishers

Portability: Yes

Launch date: Oct. 25, 2005

Business model: IMesh offers a three-tiered model—an on-demand subscription service for $7.95 per month (up from an initial rate of $6.95), a portable subscription rate of $14.95 and a download store that sells songs for 99 cents and albums for $9.99. Users can also continue to trade nonmajor label content free of charge. There are no public figures available for IMesh subscriptions or sales, but Summer acknowledges that the service is still a work in progress.

However, he says IMesh has proved that a legal P2P model can at least launch. He also says new improvements, including the addition of subscription portability, MySpace-esque social-networking features and the launch of the BearShare brand in August, should help drive customer conversions. "We're a first-to-market player experiencing the agony of the process of waiting to offer the advantages of P2P to the marketplace," Summer says. "How quickly the rest of the legal P2P market will grow is subject to the same limitations that were limiting the takeoff opportunity IMesh had."

BITTORRENT
Ownership: Private Management: Ashwin Navin, co-founder/president Licensing deals: Warner Bros. Home Entertainment Group, Koch Entertainment (video content), the Orchard (video content), Hart Sharp Video, Egam Media (a subsidiary of Image Entertainment)

Portability: NA

Launch date: NA

Business model: BitTorrent, the favored tool of tech-savvy video file swappers, in May became the first operator of a P2P technology to ink a deal with a major movie studio, Warner Bros. The move followed a late-2005 agreement between the Motion Picture Assn. of America and BitTorrent in which the latter agreed to rid its search engine of links to pirated content. But the San Francisco-based company—which ultimately wants to pull in a variety of film, TV and music partners for its new commercial service—is yet to announce any licensing deals with the major labels. Company sources say they are hoping to launch with music videos this year and introduce audio downloads in 2007. BitTorrent has been in talks with the RIAA and reps for the major labels about content licenses for months. But given recent industry division over whether YouTube should first settle with the RIAA before making content available for distribution, that may be an uphill battle.

KAZAA
Ownership: Sharmar Networks Management: Nikki Hemming, CEO

Licensing deals: None

Portability: NA

Launch date: NA

Business model: After settling with the entertainment industry in July for more than $100 million, Kazaa is in the midst of transitioning its user base from a free P2P network to a commercial service. At the height of its popularity the file-sharing network reportedly claimed as many as 4 million users worldwide. Beginning July 27, new Kazaa users began downloading software with a filtering technology that weeds out copyrighted works from major labels and film studios. Still to be seen is what form a legitimate version of Kazaa will take, and how quickly Sharmar Networks can get an offering up and running. Hemming says the company will look to pursue multiple offers, including a possible subscription service. The company is in negotiations with major labels and publishers about content licenses. RIAA chairman/CEO Mitch Bainwol says, "We're hopeful that as Kazaa moves into a legitimate model that it's successful. We're now in a partnership."

‘We’re hoping that as Kazaa moves into a legitimate model that it’s successful.’
—MITCH BAINWOL

IMESS: A LEGAL P2P FACES UPHILL BATTLES

Getting Out Of The Gates May Be Tough For Many New Legal Peer-To-Peer Offerings, But Actually, That’s The Easy Part

IMesh has proved that convincing consumers to switch from free to pay is the real challenge. The company declined comment on its subscriber numbers, but one technology dealmaker at a major label says the service has "stumbled out of the gates" in converting its user base into paying customers.

That may be because IMesh is still competing with free.

In recognition of the power of the iMesh brand in the P2P community, users are still flocking to the service. The company’s software has been downloaded more than 100 million times in the last year according to CNet’s Download.com. Partially driving that volume is the fact that IMesh forced all its users to upgrade to a new version of its RIAA-sanctioned software. However, based on the decidedly mixed user reviews on Download.com, consumers are taking issue with the reformed iMesh for-pay model. Even with the availability of "gray matter" content—copyright protected not controlled by the major labels—many of the comments on the service focus on the lack of free content. (iMesh is using content filtering technology from Audible Magic to keep copyrighted works out of the free area of the site.)

The most recent data from digital research firm NPD backs up the notion that P2P users remain entrenched in their unwillingness to pay. The number of Internet households using P2P networks grew 19% in the last year, rising to 7.5 million households in August up from 6.3 million in August 2005. By contrast, the number of Internet households paying for either tethered or a la carte downloads over the same period totaled 4 million, up from 2.1 million in August 2005. Commercial downloading claims a better growth rate than the P2P networks, but in both cases there are some numbers to be debated. More than 415 million songs were downloaded via P2P in August versus 71 million commercial downloads, NPD reports.

Even as the RIAA is busy shuttering and/or reforming some of the most popular P2P players—iMesh, BearShare, Grokster, eDonkey—consumers are shifting to other applications. NPD reports that Limewire accounted for 64% of all music P2P piracy in August 2006. A pre-relaunch BearShare claimed 10% share, while a presettlement Kazaa and the still-litigating Morpheus each had 4%. All other P2P networks claimed 19% share.

Meanwhile, consumers actually willing to pay for digital music are flocking to better-financed, more heavily marketed digital retailers, primarily Apple Computer’s iTunes.

Lack of compatibility with the iPod is emerging as a big headache for the legitimate P2P iMesh and every legal P2P offering in development is offering tracks protected with Microsoft’s Windows Media Audio digital rights management technology, rather than as open MP3 files. Critics question whether consumers who don’t work with MP3s and often aren’t portable in any form, will be effective at luring payment-averse music fans away from P2P networks that offer unlimited flexibility and no interoperability problems.

—BG
# P2P Proliferation

P2P download figures have shown marked increases in the past year.

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<th>Year to Date</th>
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<td>Total number of tethered or a la carte downloads</td>
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Source: NPD MusicWatch

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## Digital Sales By Channel

- **Limewire**
- **All other P2P networks**
- **BearShare (pre-relaunch)**
- **Kazaa (presettlement)**
- **Morpheus**

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## AD-SUPPORTED SERVICES

### SPIRAL FROG
- **Ownership:** Private
- **Management:** Robin Kent (below), CEO. Kent was formerly chief executive of Universal McCann Worldwide. SpiralFrog's board of directors includes former Sony ATV Music Publishing president Richard Rowe, former RIAA/IFPI chief Jay Berman and Mobile Entertainment Forum Americas chairman Ralph Simon.
- **Licensing deals:** Universal Music Group, EMI, Koch
- **Sponsors:** Levi's, Aeropostale, Benetton
- **Portability:** Yes
- **Launch date:** December (estimated)
- **Business model:** Users of the service have to watch an ad before every file they download. But they can keep the tracks for up to six months and can transfer them to portable devices, though not the iPod.
- **Ownership technology:** SpiralFrog uses Microsoft's Windows Media Audio digital rights management technology. "The challenge is to find ways to integrate messaging and content to engage and add value to consumers' lives rather than just add to the message clutter out there," says Andrew McLean, chief client officer/global at Mediaedge:cia, a unit of GroupM, the media investment management arm of WPP Group. Mediaedge:cia is placing ads with SpiralFrog.

### MASHBOXX
- **Ownership:** Private
- **Management:** Wayne Rosso (above), founder/chairman. Rosso is the former chief executive of Grokster.
- **Licensing deals:** Universal Music Group, Sony BMG, EMI
- **Sponsors:** NA
- **Portability:** No
- **Launch date:** December (estimated)
- **Business model:** In addition to being available through its own proprietary application, Mashboxx says its protected files will be available as free downloads through "most of the major file-sharing networks"—including a new legible version of Grokster. Users can play full-length tracks up to five times free of charge before they have to buy them. Sample tracks, which cannot be transferred to a portable device, expire after the fifth play and convert to a 30-second clip. Additional details of the service are still forthcoming. Advertising will not be embedded in the file but rather on the Mashboxx site. Mashboxx was the hot ad-supported story of a year ago. But it has experienced plenty of growing pains in the last 12 months as it has attempted to get off the ground. In August, chief executive Michael Belbel boiled his point less than a year into his tenure to take the top job at Ruckus, a rival digital entertainment service targeting colleges and universities. Earlier in the year, the company lost its big industry champion, former Sony BMG CEO Andrew Lack, when in February he took the role of nonexecutive chairman of the recorded music joint venture. The company has also seen its business model hindered by the evolution of the major labels' thinking on ad-supported downloads, which is only coming into its own now.

### QTRAX
- **Ownership:** Brillant Technologies
- **Management:** Allan Klepfisz, president/CEO
- **Licensing deals:** Warner Music Group, EMI Music, EMI Music Publishing, TVT, ASCAP
- **Sponsors:** NA
- **Portability:** No
- **Launch date:** December (estimated)
- **Business model:** New York-based Qtrax intends to offer a free sampling tier and premium subscription service when it launches later this year. The ad-financed free tier will allow users to download licensed tracks at no charge, but the PC-tethered files can be played back only five times and require using Microsoft's Windows Media Player. To play a track more than five times, users must upgrade to Qtrax's subscription service. However, the company is looking to create ways to extend the time in which users can interact with the content for free, rewording more plays based on time spent on the service or for referring music to friends. Users of Qtrax won't have to watch ads when they download files. Instead the company plans to generate advertising through paid search, banners and contextual advertising. The service doesn't intend to offer portability at launch. Klepfisz says he ultimately wants as few restrictions on the content as possible so it mirrors much of the P2P experience. "The closer the model is to current behavior, the more chance there is for success," he says.

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JoJo Grows Up
Teen Singer Reinvigorates Blackground As Single Zooms Up The Charts

Teen pop stars arrive by the dozens, but 15-year-old Joanna Levesque (JoJo for short) has all but bypassed the teenie-bop phase, crafting tunes that can dwell comfortably on both the pop and AC charts—her current power ballad hit “Too Little Too Late” is already breaking records and reaching listeners of all ages. With such across-the-board appeal established, Blackground Records is hoping Levesque can invigorate the label and pick up where its flagship artist, the late Aaliyah, left off.


Fueled by 121,000 digital sales, its single “Too Little Too Late” made the biggest jump ever into the top three of The Billboard Hot 100 last week, leaping 66-3 and breaking the record previously held by Mariah Carey’s 2001 hit “Loverboy.”

Levesque attributes the success of the song—written by Billy Steinberg (Madonna’s “Like a Virgin,” Whitney Houston’s “So Emotional”) and produced by Da Family founder/president Vincent Herbert—to its universal draw. Its music video has already been No. 1 on iTunes, Yahoo and AOL. “A lot of people, especially women, can relate to it regardless of age,” Levesque says from her Boston home.

“It’s hard to get over your first heartbreak and that’s what it’s about—moving on,” she says. “Although it’s still a pop song, we added more R&B elements to it with the harmonies and the progression, but still kept it rock in the book when it explodes. And there’s some acoustic guitar there as well as some electric.”

Jomo Hankerson, VY/GM of Blackground—which shifted from Virgin to Universal after Aaliyah’s 2001 death—thinks Levesque’s oversized vocals resonate more with young adults. “Her audience is not the 12- to 15-year-olds that you would think,” says Hankerson, whose father, Barry, formed Blackground in the early ’90s. “It’s 25 to 35 in her power zone. She has a lot of creative control over her songs and identifies with more serious and mature matters so her listeners respond. It’s very déjà vu-esque in terms of the similarities with Aaliyah.”

At 13, Levesque became the youngest solo artist to top Billboard’s Mainstream Top 40 chart with her 2004 breakout hit “Leave (Get Out),” which led the chart for five weeks and peaked at No. 12 on the Hot 100. Her self-titled debut, “JoJo,” bowed at No. 4 on The Billboard 200 and has sold more than 1.3 million copies in the United States, according to Nielsen SoundScan.

The precocious singer started honing her vocals when she was 2 years old by imitating her mom, a former church soloist, in addition to absorbing such artists as Aretha Franklin, Bob Seger, James Taylor and Joni Mitchell from her parents’ record collection. After moving to California at 11, she dabbled in commercials, TV and professional theater.

While auditioning for “Kids Say the Darndest Things” and “America’s Most Talented Kid,” Levesque met an executive at Da Family who introduced her to Herbert, who has seen her blossom artistically. “Her voice has grown to its real richness,” he says. “Being that she’s 15, you can only go so far [musically], but today’s generation is intelligent—you can’t fool them with those little corny-bop records.”

The assorted pop, hip-hop, R&B and soul flavors of “The High Road” hail from a team of contributors that includes producers Scott Storch (“This Time”) and Bo Davier (“Anything”) and songwriters Diane Warren (who penned the ballads “Exceptional” and “Note to God”) and Sean Garrett (who wrote the Storch and Blackground tracks). Songs titles like the Storch-produced “The Way You Do Me” and “How to Touch a Girl,” which Levesque co-wrote with Steinberg, may sound provocative but Levesque assures the taste is within bounds. “It’s been three years since I was in the studio, and although that may not sound like a long time, with a teenager it really is a big difference,” she says. “I have so much more learning and growing to do so you’re definitely going to hear [that] maturity on this album.”

Branching into film, Levesque recently nabbed roles in this year’s “Aquamarine” and “RV” alongside Robin Williams and plans to delay recording her next album until she turns 18. “I want to be able to have a different outlook next time I go into the studio,” she says. “In between that time, I’d love to do a film or two.”

Bangcrater, too, is focused on the big picture. “We try not to overexpose her,” Hankerson says. “Creatively, we don’t consider her age in marketing and promotional decisions and the whole director of her career, but we do know that she is young and has a long way to go in this business.”
HIP-HOP’S GREAT WAIT

Lord Willin’, The New Clipse Album Will Eventually See The Light Of Day

It’s been four years since a debut album full of crack-cocaine tales put the Clipse on the map, and there’s no guarantee we’ll get our next fix anytime soon. The Virginia hip-hop duo’s Neptunes-produced new album, “Hell Hath No Fury,” scheduled to drop earlier this summer and then Halloween, has now been pushed back yet again to Dec. 12.

"Be careful what you wish for,” the Clipse’s Malice says pessimistically, when talking about the album’s mercurial release date.

Bursting onto the scene in 2002 with the Neptunes-produced hit "Grindin’,” brothers Pusha T and Malice traded coke rhymes over stripped-down drums. Their subsequent album, “Lord Willin',” has since moved 938,000 units, according to Nielsen SoundScan. But the follow-up was stalled by a bitter legal battle. The Clipse sued Jive Records to break its four-album contract, citing lack of promotion, and hoped to exit the label for Star Trak, the Neptunes’ imprint. Zomba chairman/CEO and president Buzzy Weis refused to allow the Clipse to split. The contractual struggle was eventually settled with a label distribution deal for the pair’s Re-Up Gang Records. But now the duo must reintroduce themselves to hip-hop’s fickle market while rekindling the fire their legal woes almost put out.

“It got to the point where we were talking to the lawyers every day,” Pusha T says. “It was so stressful, it’d be like, ‘I didn’t even open my rap book today.’”

“The album’s limbo was through no fault of our own,” Malice adds. “The battle was between Star Trak and Jive, and we were caught in the middle. And we had to wait until they settled it. And when you’re suing somebody, every step of paperwork takes six months. And before you know it, years have gone. Who wants that?”

When the brothers couldn’t escape jive, their relationship with the label turned even more awkward. Rumors have swirling that the album’s latest delay was the result of a Pusha T quote on Rolling Stone’s Web site that said: “I hate jive. I hate them motherfuckers. With all my heart and all the passion and my soul I hate these bitches. It’s about the lynching of every staff member up in this motherfucker.”

Pusha T says that interview caught him on a bad day. “We’d already fought long and hard for the Halloween date,” he says. “We’re realists. We know we don’t have the easiest radio records. ‘Grindin’’ took eight months to break. It takes a little more time for the casual listener to get, but our core audience gets it. I don’t even want to say anymore because I don’t even know when it’s coming out. I do know that it’ll be out this year. And I don’t hate every jive staff member, I love some people up there,” Pusha T adds. “I just got a little emotional.”

So the future looks bleak for the two dope boys. “Mr. Me Too” fell off Billboard’s Hot R&B/Hip-Hop Songs chart recently after 17 weeks. “I can’t say that marketing is jive’s strong point,” an irritated Pusha T says. “We have to keep the visibility going, we can’t just rely on them. . .Jive doesn’t understand that we need to be hearing mix-tape records, seeing posters, snipes and print ads. We do street hip-hop, and we can’t just rely on them because they treat every artist like an R&B act.”

Jive had no official comment at press time. The brothers have fended for themselves, maintaining their underground hip-hop visibility with two mix tapes (see sidebar). But once “Hell Hath No Fury” finally sees the light, the Clipse will need to turn its crowded cred into SoundScan numbers.

Malice and Pusha T say the new album is a departure from their more celebratory early lyrics. “It’s a representation of us having our innocence taken by the industry,” Malice says. “We’re not in that happy and bottle-popping phase anymore, it’s definitely darker. It’s time to let the demons loose, with all the frustration, aggression and anger.”

“They are hardworking, crazy-talented and USDA dope-dealer talkers,” Pharell Williams says. “It took me working on the album, and I painted those beats like an artist.”

Unfortunately, if things continue as they have, none of the duo’s flawlessly produced songs will ever see mainstream radio or a Viacom playlist. But their co-manager Tony Draper has a plan.

“We positioned ourselves inside the marketplace with the Ice Cube tour and that was successful,” Draper says. “He’s also in talks to put the MCs on Young Jeezy and Rick Ross’ upcoming tour, and he plans to release a DJ Green Lantern/Clipse mix tape comprising album snippets in XXL magazine.

“You’ve got to make sure your core audience gets serviced,” Draper says. “That’s what attracts the mainstream audience, and we’ve got to make sure consumers are aware of the album.”

Draper is planning for the future as well. “You can only be an artist for so long,” he says. “That’s why we’ve established their label, Re-Up Gang Records, in their prime.”

A Re-Up Gang compilation album featuring new artists Ab-Liva and Sandman, as well as solo records from both signees, is projected to drop through the imprint in 2007, distributed via Jive. The Clipse is also shooting a movie musical titled “Hell Hath No Fury” that will also be “dark and demonic” like the new album’s material.

Meanwhile, the duo are taking nothing for granted. “If this line of work is what you want to get into, you have to understand the nature of the beast,” a weary Malice says. “It turns on its own, and you have to be flexible. One and one doesn’t always make two.”

STAYING IN THE MIX

How Rappers Use Mix Tapes To Keep Their Name Alive

To combat its frustration with Jive Records and music fans’ short-term memories, over the past two years the Clipse has shrewdly pressed and distributed about 100,000 copies of two mix tapes—“We Got It 4 Cheap, Vol. 1” and a “Vol. 2”—through the duo’s own record label, Re-Up Gang Records.

“We Got It 4 Cheap, Vol. 2” sits at No. 4 on the hottest mix tapes of the year chart at popular Web site mixunit.com based on traffic.

Both tapes circulated so strongly on the underground hip-hop scene that at a recent Clipse show at New York’s S.O.B. B’s the act’s fans mouthed lyrics from the mix tapes rather than from the pair’s first album.

The mix tapes “brought their fans out of the woodwork,” says Mike Rios, founder/CEO of Mixunit. “A lot of times hip-hop is based in perception as reality. If you’re not hot, then it doesn’t matter how talented you are, you don’t count. But their fans instantaneously grabed it, and it put them back on the map. The tapes validated them.”

Other hip-hoppers have used mix tapes to keep their names hot as well. A few notables:

- PHARELL: After dropping sporadic singles and pushing back his Interscope solo album, “In My Mind,” numerous times, skateboarders dropped “In My Mind (Prequel)” DJ Drama w/Pharell & BBC to show off his ability to rhyme and hang out with Victoria’s Secret models.

- BUSTA RHYMES: Taking several years to prepare his first official Interscope release, “The Big Bang,” the collaboration king called fans Crack City: Clinton Sparks and Busta Rhymes.

- LIL’ WAYNE: Wayne bubbled on 2005’s “Tha Carter II” with an improved rhyme-style and new swagger, but the mix tape “Dedication II” (Gangsta Grillz) featuring DJ Drama further renewed the hunger.

- LLOYD BANKS: Sophomore album “The Rotten Apple” changed release dates twice, and in between Banks dropped “Money in the Bank Pt. 4—DJ Whoo Kid,” keeping his quintessential punchlines and robbery tales fresh in fans’ minds.
They Are Family
Jamaican-Born Sister Act Brick & Lace
Break The Urban Music Mold

Outside of Cherish, Nina Sky and The Clipse you just don't see too many family groups in urban music anymore. But Geffen's out to change that with its new sister act Brick & Lace. The pair, Nylanda and Neilah, hail from Kingston, Jamaica, but don't want to be pigeonholed as either dancehall or straight-laced reggae. No pun intended.

"Brick & Lace is all about feminine strength and the two sides of a woman," Nylanda says. "Her sexy and her tough side, and you bring it out when you need to bring it out."

The pair perform tunes like the album's title song "Love Is Wicked," and they describe their sound as a "fusion between dancehall and R&B and some reggae." They've even got heavy dancehall and sound. "It's a definite treat from the R&B world. And thankfully, there isn't a whole lot of gruff," it's the Aplhiliates! drops, just a moderate number not enough to overshadow the sound. Good job, guys.

**HEAL THE WORLD:** Fresh from creating Beyoncé's best Sharon Stone impression in "Ring the Alarm," Swizz Beatz is saving the world one superstar at a time. Gathering Sean Paul, Cassidy, Chris Brown, Eve, Bone Thugs-N-Harmony, Floetry, Lyfe Jennings and Mario, Swizz is basically creating 2006's "We Are the World," except it's called "One Day."

"I'm just telling them to do what they'd like to do within the lines of why it's important to express peace," Swizz says. "And it's pulling the best out of everybody.

Chad Elliott, VP of Sony Urban Music and Rich Gascon, president of Gascon Entertainment, tapped Swizz to produce the track. It will air live from the International Peace Day Concert in the Colosseum in Rome on Dec. 9. Eve and Cassidy were in a New York studio recently laying down their verses, while Swizz wrangled a certain celebrity couple during another all-nighter.

"I brought it up to Marc Anthony in the studio at 4 o'clock in the morning and he agreed, and then Jennifer [Lopez] really liked the idea as well," Swizz says.

Meanwhile, Swizz is producing songs for Eve, Bone Thugs-N-Harmony, Cassidy, Anthony, Lopez, Britney Spears, Gwen Stefani. His own album and a posthumous 2Pac album. But his most exciting joint is still Beyoncé's "Ring the Alarm."

"It takes a lot of guts to pull off a song like 'Ring the Alarm' with an artist like Beyoncé," Swizz says. "If you're known for making songs one way and then you come with alarms ringing, and your voice distorted, that's a big risk. But Sean Garrett, who wrote the song with me, and we were like, 'Do it!' The key is elevating. Her last album sold around 17,000. We rang the alarm this time and it was around 54,000."

**BRING THAT BEAT BACK:** I've found a new favorite mix tape in the Aplhiliates' "Déjà Vu Starring Pharrell" produced by Don Cannon and Ludacris' DJ, Jaycee. Tracks like Ciara and T.I.'s "Kings and Queens," the hard-to-find Nicole Wray featuring Gillie Tha Kid's "I'll Take Your Man" and Shareaa belting out "I Need a Boss" over Scrappy's "Money in the Bank" is all about bringing that stuff back to your music.

The girls were signed by Polly Anthony and Ron Fair and they'll shoot the video for their new single, "Never Never," soon.

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Roaring 80s
Summit Of Three Piano Octogenarians
Highlights 49th Monterey Jazz Fest

In the closing moments of the 49th edition of the Monterey Jazz Festival, actor and MJF board member Clint Eastwood walked onto the Jimmy Lyons Stage in the arena and announced, “And now, we’ve got a little treat for you.” He stood in front of three grand pianos, one of which Oscar Peterson had just vacated after a set that was hampered by his stroke debilitated left hand. Eastwood helped Peterson back to his seat, then introduced Hank Jones—who had just finished performing an elegant date with singer Roberta Gambarini in another festival venue, Dizzy’s Den.

The third piano was reserved for Dave Brubeck, who earlier that mid-September evening had premiered his fine commissioned piece, “Cannery Row Suite.” The surprise gathering of octogenarian pianists not only promised to be a rare summit of jazz titans, but also presaged next year’s party, when Monterey will be celebrating its silver anniversary as the longest-running festival in the history of jazz with a host of elders (a few of whom played the first fest) in addition to young upstarts.

Brubeck, exhausted from his performance, was forced to bow out and was momentarily replaced by Eastwood, who played a few bars of the title theme he composed for his film “Mystic River” before bangfully tapping out “Chopsticks” and inviting Jones to “make it into something.” At which point Jones zipped into a blues where he and Peterson, in his most vibrant one-handed showing of the evening, playfully conversed along with Brubeck protégé Glenn Zaleski.

The three-day festival also featured standout performances by an array of vocalists, including Dianne Reeves, who wowed the arena on Saturday, and Kurt Elling, who, as the festival’s artist in residence, seemed to show up everywhere and guest with everyone, including an outstanding Friday arena set with the big-swinging Clayton-Hamilton Jazz Orchestra. With relaxed lyricism and fervored saxophone blowing, Charles Lloyd revisited his platinum-selling “Forest Flower—Live at Monterey” album recorded at the same arena stage in 1966. And trumpeter Chris Botti impressed at his Monterey debut with a set of romantic ballads spiced by get-down electric jams from his band, featuring pianist Billy Childs, guitarist Mark Whitfield and drummer Billy Kilson.

The best set of the fest, though, was turned in by keyboardist Uri Caine on opening night in Dizzy’s Den. He and his Bedrock trio that included bassist Tim Lefebvre and drummer Zach Danziger—all three armed with laptop computers rife with samples and effects—charged, roiled, rocked, swung and grooved with splashes of neon color, shifting tempos and organismic improvising. Highlight: a dance-and-crash take on Blood, Sweat & Tears “Spinning Wheel,” after which an angry yell came from the audience: “Play some jazz!”

In related news, in ramping up for its 50th, MJF general manager Tim Jackson announced the formation of Monterey Jazz Festival Records, a new label that will feature live recordings compiled from the fest’s tape archives stored at Stanford University. The first CDs are slated for July 2007 and will be issued in a joint effort with Concord Music Group.


...
Another Stage
Regional Mexican Icon Lupillo Rivera Starts Fresh On New Label

In just seven years, Lupillo Rivera has gone from local act on a small, family-owned indie, to superstar on a major label, to struggling star on a powerful indie.

Now Rivera prepares for yet another stage—as marquee act on another indie, Vene Music, which released his new studio album, "Entre Copas y Botellas," Sept. 26 in the United States and Mexico.

Rivera's hectic journey in such a short lapse of time highlights the increasing versatility demanded of labels and even the most high-profile artists.

With his shaved head, hip look and raw sound, Rivera introduced a new generation of bilingual listeners to traditional banda music and became an icon in the genre. At his height with Sony in 2002, he had four albums in the top 50 of Billboard's Top Latin Albums chart. Rivera left Sony for Univision Records in 2004, lured in part by the promise of TV campaigns. But sales slipped, and his last Univision recording, 2005's "El Rey de las Cantinas," sold a mere 65,000 units, according to Nielsen SoundScan.

His move to Vene may appear risky to some. After all, Univision Music Group commands the highest market share of any Latin label in the United States. But Rivera wanted more attention, and because Vene is owned by the Cisneros Group of companies it also benefits from campaigns on the Univision networks.

"I think too many labels have too many acts right now," Rivera says. "Vene wants to start having its own artists and they weren't saturated."

"We are very focused in having stars from all genres," says Jorge Pino, music VP for Venevision International. "Lupillo is our strong calling card into regional Mexican. He is an icon. What are we giving him? A lot of love. A lot of radio, press, TV and tour support."

Vene has been focused on building its roster since it hired Pino, a veteran executive, last year. The label is associated with stars like Juan Luis Guerra, Jose Feliciano and Andrea Bocelli, but those albums have or will be released via joint ventures with other labels. Rivera is the first bona fide star signed directly to a three-album deal with Vene Music, joining developing acts like Voces del Rancho and pop/rccg group Si Señor.

Vene already released an album of Rivera's hits earlier this year. The label was able to secure the rights to the songs because, throughout his career, Rivera has never signed a deal that cedes ownership of his master recordings—all his deals are licenses.

"It's much better for me," Rivera says. "For example, albums that Sony used to have they returned them back to me. The only way I think I would give away my masters to the label is if it was a joint venture kind of thing. Otherwise, I don't think I'd do it any other way."

In addition to changing labels, Rivera has also changed management and strategy. This year, he hosted the Billboard Latin Music Awards and now will host a weekly, bilingual regional Mexican show to be distributed by Radio Syndicate. His new manager, Pete Salgado, who also works with Rivera's sister, Jenni, is negotiating a national tour for the siblings with "a major promoter" and is aggressively looking for corporate sponsors.

Salgado says the bilingual Rivera siblings are ready to break into mainstream market venues that go beyond the traditional regional Mexican concert and dance circuit.

"There's this thing called crossover, but there's no crossover because [Rivera] speaks English and is from California," Salgado says. "That's the way with the new Latino act."
Music

BeatBox
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Beauty And The Beat
Vancouver Duo Delerium And San Francisco Producer Kaskade Get Gorgeous

A duo from Vancouver finds favor with both 50-year-old architects and raccoon-eyed goth kids. A San Francisco producer/DJ remixes the Postmodern Dolls and Justin Timberlake, but still maintains enough street cred to pack a Kansas City cornfield with screaming fans.

"Bee Stings," a simple—apologetic beauty. As Delerium, producers Bill Leeb and Rhys Fulber's latest is "Nuages Du Monde" (Netwerk). Kaskade, or Ryan Rad- don, released "Love Mysteri- ous" (Ultra) Sept. 26. Leeb and Fulber had a fulf- fledged international hit with recent "Delerium." It was vintage Delerium: a lavishly voiced singer— in this case the cream of the crop, Sarah McLachlan—singing woeful lyrics over bass and synths as lush as cashmere and tough as leather. It cracked the Adult Top 40 and Hot 100 Single Sales charts and made a splash at radio.

"Nuages" is packed with similarly gorgeous moments. Metropolitan Opera soprano Isabel Bayrakdarian, trance mainstay Kirsty Hawskw and Juno Award-winning Pun- jabi singer Kiran Ahluwalia lend their unique instruments to the Delerium soundscape, yielding melodic, medieval songs that could have been played at pre-Raphaelite painting sessions. In the '90s, we had the "chant" craze and Enigma, but neither sounded as organic as this.

"We mixed the new album on an analog board versus Pro Tools," Leeb says. "It works well for our kind of music. I've heard a lot of new age albums with that thin sound, but we like it more old school. When the music goes through one of these SSL boards with trin- sistors—we even put it down on two-inch tape—there is a subtle difference. It has its own character." Leeb and Fulber also collab- orate on Frontline Assembly, a popular goth-industrial outfit with a blistering track on the "Saw" soundtrack. The con- trast isn't as stark as it seems— both projects exist in the same fantastical plane. Delerium the hobbit to Frontline's orc.

If Delerium swells, Kaskade shimmers. "Mysterious," his first effort for new label Ultra after a long relationship with San Fran indie Om, has more to do with languid, guitar- driven folk than dancefloor- conscious beats. Think Nick Drake meets Ananda Project in an abbreviated, pop- friendly format.

"I've really tried with all my albums to reach beyond the DJs. I'm interested in a more common listener," Kaskade says. "The DJs have always supported me and that's great. But what about the DJ's girlfriend who doesn't want to listen to a 10-minute song? Most of these could be expressed in five minutes or less, as long as I can convey the idea I'm trying to get across."

The shortened lengths do not loosen the luscious. First singles "Be Still" and "Stars Align" open into expansive, prairie-sky cho- ruses—just like previous Kaskade radio hits "Everything" (2005) and "Steppin' Out" (2004). And wearing his DJ hat, the producer evangel- izes his melodic gospel through constant touring, with stops ranging from Sydney for 20,000 to the afore- mentioned cornfield gig in Kansas City.

"I've always been driven by the fans," he says. "There's no way in the underground ex- cept touring like this, getting the music out there and play- ing it for the people who sup- port you."

Rhythm & Blues
Gail Mitchell gmitchell@billboard.com

Collective Action
Chuck D Champions All-Woman Rap Quartet Crew Grirl Order

Something is aesthetically off- kilter in the rap game. And Chuck D is determined to balance the creative scales.

"There are too many individ- uals and not enough groups," declares the Public Enemy frontman during a visit to Bill- board's Los Angeles office. "Many of these cats [solo rap- pers] aren't as good as they think and say they are. You can't keep doing the same thing and expect the genre to stay vibrant."

Chuck D seeks to make good on that declaration—and also raise females' rap profile— with the all-woman rap act Crew Grirl Order. "B Girl Stance," the quartet's debut on Chuck D's indie label SLAM- jm, is due Nov. 1.

The foursome came to- gether when Lady Payn and drummer/DJ Sammi Gril (both from Atlanta) and Retina and Ms. Ebonee (both from Charlotte, N.C.) joined forces after stints in separate groups working with Chuck D.

"I told them to convince me," he recalls of their decision. "I can't stand male-designed, cookie-cutter female situations. These ladies can rap, write, pro- duce. . . . this group does the whole nine yards."

Also due on the label is the Wu-Tang Clan-ribbed HEET- meb ("They From Where?"). Representing the group dy- namic at SLAMjmaz as well, recent releases by virtual rap group the Impossibles ("Slave Education"), retro hip-hop trio Most Hi ("Everything's Gonna Be Alright") and rap duo Dirty North ("Conflict Re- soulution")

But rap isn't the only game for 5-year-old SLAMjmaz. President Daniel Lugo over- sees a label that dabbles in R&B/soul (Kyle Jason aka "the Insane Soul Machine"), rock (The Scallions, 7th Octave), new jaz (Kasup & the Maz Movement, PE backing band the BaNNed), gospel (the HeavenOcceptors) and comedy (Cory "Zooman" Miller). Releasing half of its 30 artists through traditional re- tail and the other half digitally, SLAMjmaz is distributed do- mestically by Haw River N.C.- based Redeye and globally by Paris-based Nocturne. The label also releases 10 CD/ DVD packages a year. Command Films, the label's in- house film company, is headed by David "C-Doc" Sny- der, who oversees a team of 15 music producers.

"I'm having the best time," says Chuck D, who likens run- ning SLAMjmaz to the pion- eering efforts of such labels as Motown, Stax and Def Jam.

"We started small and are working up to what's gold or platinum for us.

In the meantime, what's up with the locomotive that got this whole party started? Pub- lic Enemy's latest, "Beans and Places," featuring new and un- released tracks, streets Nov. 1. Prior to that, PE will embark on its 55th tour Oct. 1-14 in Eu- rope and the United Kingdom. Chuck and crew are already gearing up for the venerable act's 20th anniversary next year. Coming next spring/sum- mer: a new album with the in- teresting—and extra-long— title, "How Do You Sell Soul to a Souless People Who Sold Their Soul?"


CREW GRRL ORDER

34 | OCTOBER 7, 2006

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The Thrill Of Victory
Sports-Branding Placements Boost Robert Randolph's New Set

Most bands fear the worst when their albums get bumped back from original release dates. But for Robert Randolph & The Family Band, the two-week delay of their sophomore Warner Bros. set, "Colorblind," has proved quite fortuitous.

The set was originally due Sept. 26, but the label moved it to Oct. 10 to build momentum via a high-profile, season-long placement for album track "Thrill of It" as the opening song for ABC's new "Saturday Night Football" series.

"Thrill" is included in a montage featuring performance footage from the Pontiac Garage stage in New York's Times Square and will alternate each week on "Saturday Night Football" with a clip featuring OK Go's "Invincible."

"It is a thrill for these kids to play in prime time, under the lights, on network television, and the song delivers that message," says "Saturday Night Football" coordinating producer Bill Bonnell, who was blown away by the Family Band after seeing it live.

Another "Colorblind" song, "Ain't Nothing Wrong With That," was utilized in a two-week NBC-branding campaign earlier this month, while "Thrill of It" can also be found in the EA videogame "NBA Live 03." A proper video for the track was completed the weekend of Sept. 22 and quickly added into medium rotation on VH1.

"We were rushing" to finish "Colorblind" on time, Randolph says. "Luckily, the label said, 'Wait a minute. There's a lot going on here. We want to make sure we have that thing pumping right before the record comes out.'"

Warner Bros. extended the sports theme by booking Randolph for an ESPN.com chat in early September, appearances on ESPN and Fox Sports Radio during the week of release and a Sept. 28 performance on "Best Damn Sports Show Period." The group will also perform at a NASCAR/Busch banquet in December. "I'm one of the biggest sports fans there is," Randolph says with a chuckle. "That's all I watch."

As it turns out, the Family Band's relentlessly upbeat blend of R&B, soul and rock is a perfect fit for sports branding. On "Colorblind," the band snagged guest spots from Eric Clapton, Dave Matthews and Leela James, as well as contributions from producer Mark Batson and gospel songwriter Tommy Sims. The set is the follow-up to 2003's "Unclassified," which debuted at No. 4 on Billboard's Heatseekers chart and has sold 227,000 copies in the United States, according to Nielsen SoundScan.

"I could sit down and do 10 songs with the band in probably a week or two, which is actually what we did," Randolph says of his modus operandi in the studio. "But we came back another three months later, and I said, 'I've got something better.' And someone would say, 'No, you don't.' Yes, I do. 'Well, let's hear it.' We were looking for something else—something that wasn't in a box."

While the Family Band is known for its jaw-dropping on-stage virtuosity, the act intentionally reined in its jammy tendencies in the studio. "We didn't want to go into any jams, because we know when we play the song live, it's going to be longer," Randolph says. "If you watch Prince, any song he records could be nine minutes at a show and even more crazy."

Having supported the Black Crowes and Dave Matthews Band in recent months, Randolph and company will embark on a headlining tour Oct. 7 in Utica, N.Y.

According to Warner Bros. marketing director Marc Friedberger, the challenge now is to spur curious viewers to experience more of what Randolph has to offer. "For those watching the band on ABC or hearing them on the radio, we want to make sure we give them multiple impressions and let people know that's Robert Randolph," he says. "He's an amazing performer with more great songs."

Global Pulse
Edited by Tom Ferguson tferguson@eu.billboard.com

Born in Europe
Badly Drawn Boy Plans and Simple Twists Of Fate

Damon Gough has admitted hitting an artistic "wall" while recording his fifth album as Badly Drawn Boy, "Born in the U.K." (EMI).

In summer 2005, the singer/songwriter abandoned sessions with producer Stephen Street (The Smiths, Blur, Kaiser Chiefs), declaring himself unhappy with the results. He eventually returned to the studio in January with producer Nick Franglen (from XL-signed U.K. dance act Lemon [Elly]) to record new material, which became "Born in the U.K."

Gough signed to EMI in 2005 after four albums with U.K. independent label XL, including his Mercury Music Prize-winning debut "The Hour of Wilderbeast" (2000). EMI will release "Born in the U.K." internationally Oct. 16. It appears on Astralwerks Oct. 17 in the United States. "This is a record that's taken a lot of work on his part," London-based EMI Records managing director Terry Felgate says. "We're very excited about the results. These are some of the best songs he's written."

Gough begins a seven-date club tour booked by Little Big Man Oct. 10 in Boston, ahead of larger U.K. shows Oct. 25-Nov. 5 through London-based X-Ray Touring. Felgate says heifer

Pulse Quicksnaps: Antonio Carmona "has been central to the pulse of Spanish pop for more than 20 years," Universal Music Publishing Spain managing director Daniela Bosi says. Carmona, the key voice of flamenco-pop in Spain during the 1990s as singer with Ketama, looks set to retain that position with the Oct. 1 release of his solo debut "Vengo Venenoso" (Surco/Universal Music), six weeks after signing a long-term deal with Bosi's company.

Ketama shipped 1.4 million albums globally between 1985 and its breakup in 2003, according to Universal Music. The trio signed to Polydor in 1990 after three albums for Spanish independent Nuevos Medios. Through Ketama, Bosi says, "Spain developed flamenco-pop, flamenco-salsa and combinations with African music, such as [Ketama's] '94 album with Mali's Toumani Doumbé, 'Songs 2.'"

Universal Music plans a pre-Christmas rollout for "Vengo Venenoso" in key continental European territories, Latin America and U.S. Latin markets.

Bosi says the personal involvement of Miami-based Universal Music Latin America / Iberia Peninsular chairman Jesús López led multi-Grammy Award-winning producer Gustavo Santalla and Colombian international star Juanes to work on the album. Juanes guests on "Vengo Venenoso" along with Warner Music Spain artist Alejandro Sanz and Universal's Spanish female rapper La Maía Rodriguez.

Carmona is booked through Imagina Producciones in Madrid; live dates have not yet been scheduled. —Howell Llewellyn
EVANESCENCE
The Open Door
Producer: Dave Fortman
Wind-up/Interscope
Release Date: Oct. 3

WITH its second album, Evanescence—lead singer/keyboardist Amy Lee is now a part of the six-times-platinum sound of 2003’s “Fallen”—boast a debut guitarist and songwriting partner Ben Moody. We also learn that Lee is a woman to scorn. “The Open Door” is full of blistering attacks on those who betrayed her, a list that starts with Moody but doubtlessly includes ex-bandmate Morgan “Stinger” Sweet and the impetus for first single “Call Me When You’re Sober.” Fortunately, Lee and company—including former Cold guitarist Tery Balsamo, who suffered a stroke while making the album—have translated her heartache into another successful set of melodic/industrial anthems with touches of prog and even classical (Mozart’s “Requiem”) in “Lacrymosa” Those who embraced “Fallen” will doubtlessly fall even harder into “The Open Door.” —GG

GEORGE STRAIT
It Just Comes Natural
Producer: Troy Brown
MCA Nashville
Release Date: Oct. 3

George Strait has been on a zone for 20 years, rarely experimenting with a formula that has yielded scores of hits. He slams a homer here with “Give It Away,” a leavin’ song that would’ve worked in any decade. If anything Strait is more stone country than ever, with George Jones-esque jewels like “She Told Me So” and the tasty Guy Clark shuffle “Texas Cookin’.” The Cowboy has developed a night vocal catch that lends weight to warm ballads like “Better Rain” and “I Ain’t Her Cowboy Anymore.” Strait’s delivery is smooth as silk on the perceptive “These Days Have Really Hurt You Bad,” and “What Say?” is a neo-classic slow waltz. Generous at 15 cuts, the record wraps with the stirring “Come On Joe,” a fitting capone for one of his—and this year’s—best. —RW

THE KILLERS
Sam’s Town
Producers: Flood, Alan Moulder
Island Def Jam
Release Date: Oct. 3

Sometimes more is better—and that’s certainly the case with “Sam’s Town,” a lollapalooza of cinematic soundscapes that dashes any fears, or dare we say expectations, of a sophomore slump. The Las Vegas quartet still proudly wears its new wave influence on its sleeve. But they’re presented in a manner that’s stylishly undated and given their own character by Brandon Flowers’ keening vocals and the interplay between his keyboards and Dave Keuning’s versatile guitar work. Produced by Flood and Alan Moulder, “Sam’s Town” is a sophisticated sonic metropolis whose best songs—the title track, “Bling (Confession of a King),” “Uncle Jonny,” “Bones” and the single “When You Were Young”—are powerful modern rock anthems that may someday yield their particular influences on younger bands. —GG

BOWLING FOR SOUP
High School Never Ends
(EP)
Producers: Russ-T, Janet Reddick, Adam Schlesinger, Writers: Russ-T, Reddick, A. Schlesinger
Publishers: Sony/ATV/UK
Relentless: Virgin
Release Date: Oct. 3

Scottish songstress KT Tunstall, who first charmed us with her smoky voice, edgy guitar riffs and novel blend of alt-rock and blues, surprises fans with a softer side. Latest single “Other Side of the World” is a beautifully crafted ballad that truly demonstrates her multidimensional talent. Influenced by the challenges of long-distance relationships, the heartfelt track is a natural for radio, with a reflective lyric tied to an effortless hook and sympathetic production. A fine piece of modern melodic pop, the song is presented as a trademark singer/songwriter skills, the song, starting at triple-A, should shoot up the charts while firing up her fan base. —KT

KT TUNSTALL
Other Side of the World
(EP)
Producers: Steve Osborne, Martin Terefe, Andy Green
Writers: Tunstall, Terefe
Publishers: Sony/ATV/UK
Relentless: Virgin
Release Date: Oct. 3

“Other Side of the World” is a beautifully crafted ballad that truly demonstrates her multidimensional talent. Influenced by the challenges of long-distance relationships, the heartfelt track is a natural for radio, with a reflective lyric tied to an effortless hook and sympathetic production. A fine piece of modern melodic pop, the song is presented as a trademark singer/songwriter skills, the song, starting at triple-A, should shoot up the charts while firing up her fan base. —KT

GLADYS KNIGHT
Before Me
Producers: Tommy LiPuma, Phil Ramone
Verve
Release Date: Oct. 3

Knights tries the classic voice/sings-classics approach on “Before Me,” reinterpreting songs performed by the late, whose talent influenced and inspired her own esteemed career. Tommy LiPuma—a co-producer of Knight’s production, coupled with Knight’s soulful vocals, lovingly reimagines songs initially attributed to Billie Holiday, Lena Horne and others. Among the best—Knight’s quietly moving turn on Dave Brubeck’s “Come Rain or Come Shine,” a single improved by piano and drums. —JH
CONTRIBUTORS:

CHUCK TAYLOR (SINGLES)

THE EVOLUTION OF ROBIN THICKE

Producers: various

Star Tracks/Interscope

Release Date: Oct. 3

Off the bat, Thicke has drawn comparisons to Justin Timberlake, making it hard for him to slice his own niche. Both are soulful, blue-eyed crooners with pleasant falsettos, but with very distinct musical approaches. Thicke's sophomore effort is, like his 2003 debut "Beautiful World," a soul-driven session that highly contrasts Timberlake's pop-centric style. Though "Evolution" courts the mainstream via dripping lead single "Wanna Love You Girl" featuring Pharrell Williams and the Li'l Wayne-featuring "All Night Long," it is propelled chiefly by smoky jazz-club grooves ("Complicated"), achingly tender ballads ("I Need Love") and funky numbers ("Cocaine"), none of which are really radio-friendly. One could argue the album is too soul-drenched, as chunky instrumentation and sawdust ballads drag out the 16-track disc. But in small doses, "Evolution" is well worth the weight. —CH

CLARK

Body Riddle

Producer: Chris Clark

Warp

Release Date: Oct. 3

"Be Good" by Chris Clark's 2001 debut, "Clarence Park," distilled all the electronica goodness passed down from James Brown and Parliament-Funkadelic. Bands of Canada and Squarepusher into a mighty tasty techno tour de force. All of D.O.D.'s "Empty the Bones of You" failed to satisfy as much as its predecessor, "Body Rock." Excellence, as unveiled on track after track after track.

WORLD

RODRO Y GABRIELA

Rodrigo y Gabriela

Producers: John Leckie, Rodrigo y Gabriela ATP

Release Date: Oct. 3

Just when you think fretboard pyrotechnics are a thing of the past, an acoustic-guitar duo revives the genre with raw energy and endless elan. Mexican born Rodrigo y Gabriela morph Latin styles and heavy metal into a wild fusion that sounds like the virtuosic work of a headbanging flamenco dancer. On groove-shifting originals like "Diablo Rojo" and "Satón," Rodrigo Sanchez's jazz-influenced scales are drawn to manic and melodic strength. The third in a series of albums that honors the Latin roots of instrumental rock 'n' roll, "Good Morning Mission" cooly glides by with mellow, laconic charm. —HT

ELECTRONIC

CLARK

Body Riddle

Producer: Chris Clark

Warp

Release Date: Oct. 3

"Be Good" by Chris Clark's 2001 debut, "Clarence Park," distilled all the electronica goodness passed down from James Brown and Parliament-Funkadelic. Bands of Canada and Squarepusher into a mighty tasty techno tour de force. All of D.O.D.'s "Empty the Bones of You" failed to satisfy as much as its predecessor, "Body Rock." Excellence, as unveiled on track after track after track after track.

VARIOUS ARTISTS

ESL Remixed

Producers: various

ESL Music

Release Date: Oct. 3

"Be Good" by Chris Clark's 2001 debut, "Clarence Park," distilled all the electronica goodness passed down from James Brown and Parliament-Funkadelic. Bands of Canada and Squarepusher into a mighty tasty techno tour de force. All of D.O.D.'s "Empty the Bones of You" failed to satisfy as much as its predecessor, "Body Rock." Excellence, as unveiled on track after track after track after track.

JEWEL

Good Day (3:46)

Producers: Rob Cavallo, Jewel

Writer: J. Kilcher, G. Wells, K. DiGuardo

Publishers: various

World's first single from Jewel's effervescent "Goodbye Alice in Wonderland" shows yet another side of the versatile folk/pop/rocker, with an autobiographical yet identifiable lyric about searching out the positive in our daily lives. "Good Day" opens with a feather-light vocal musing of dis-satisfaction that's nice to see people can be/More messed up than me!" before Jewel decides at the chorus, "It's gonna be a good day/No matter what they say/It's gonna be a good day," with melodic guitars blazing. The song is accompanied by the most giant of club hits, "Wizard of Oz.-esque black-and-white-to-color videoclip (thanks, YouTube) that could help the song mass-appeal to this track. Meanwhile, clubs are having their own party with new mixes of CD track "Only One Too." On both accounts, Jewel remains in peak form. —CT

DONEL JONES Oh Na Na (4:05)

Producers: The Underdogs


Publishers: various

"Oh Na Na" is another butterly smooth groove by one with a melody. The band is designed to reach the masses and its first single, while convincingly glib, is discarding. This Russel, said, is "huge."

JONATHAN KERRI MASON

All

Producer: Butch Walker

WRITE TO: P.O. Box 7704, Sioux Falls, SD 57108-7704
If even for a week, Justin Timberlake stops the merry-go-round that has been spinning at No. 1 on The Billboard 200. But, like recent chart-topper Beyoncé, his second-week decline reminds me of another Disneyland ride, Splash Mountain.

It is not unusual to see albums that start with large numbers experience second-week swoons in the range of 50%-60%, with rock and rap artists often seeing even greater evaporation. Even so, last issue’s 70% drop by Beyoncé, a week after “B'Day” opened at 541,000, turned industry heads, because she gets prime exposure from multiple radio formats, with other media platforms elevating her celebrity.

A week later, Timberlake sees a similarly steep decline of 68% from his 684,000-unit start (217,000 copies), despite strong media exposure in his album’s second-week sales, including the first interview slot and closing performance on the Sept. 19 airing of “The Tonight Show With Jay Leno.”

I’m not ready to sound a voice of gloom, especially since the arrival of those two albums sparked a rare two-week streak in which album sales beat those of the comparable 2005 frames. But, with so much riding on the army of star releases reaching stores during the last four months of this year, these steep second-week plunges by a pair of artists who possess absolute star power add caution to any projection about how the holiday-selling season might play out.

CAVEAT: This is a tough admission for a magazine that takes great pride in its 66-year tradition of leading music charts, but the sales lists in the issue are, in effect, a first draft.

A system failure at a significant chain made it impossible for that account to report its data to Nielsen SoundScan in time to meet Billboard’s deadline.

A statement to SoundScan subscribers says “Sales have been extrapolated for this missing retailer and are reflected in this week’s charts. Because this extrapolation is based on the overall composition of chain strata sales, and cannot account for the specific title assortment at a particular retailer, please be advised that there may be anomalies in the data.”

At press time, that retailer was expected to provide data for the week that ended Sept. 24 by Sept. 29. SoundScan will then reprocess its charts and its market reports, at which point all affected lists will be updated on Billboard Information Network. billboard.com and billboard biz. The last-week ranks on next issue’s chart will reflect the revised ranking, as well as be the case with prior-week numbers in that issue’s Market Watch.

Although we don’t expect the reprocessing to shuffle the order of the top five titles on The Billboard 200, some of the new entries on this issue’s album charts could move to higher ranks.

ON A CAROUSEL: Despite its second-week cooling, Justin Timberlake’s “FutureSex/LoveSounds” does fend off an assault by “American Idol” finalist Clay Aiken.

This marks the first time in seven weeks that the No. 1 title is not a new entry. No album has held No. 1 for two straight weeks since multi-artist hits set “Now 22” did so in the issues of July 29 and Aug. 5. Dixie Chicks were the last act before Timberlake to hold court for two straight weeks, with “Taking the Long Way” ruling in the issues of June 10 and 17. Rascal Flatts’ “Me and My Gang” is the only album of 2006 to lead for more than two consecutive frames, posting its third and last in the issue dated May 6.

Aiken’s “A Thousand Different Ways” moves 205,000 copies, about 32% less than second album “Mercury Christmas With Love” sold the week it bowed at No. 2 two years ago.

As Timberlake did, Aiken remained busy during his album’s second sales week, including Sept. 27 appearances on “Larry King Live” and “Jimmy Kimmel Live.”

The second of five new entries in the top 10 belongs to the solo bow by Black Eyed Peas member Fergie, who opens at No. 3 with 142,000 copies for “The Dutchess.”

Considering that her group’s last two albums sold a combined 7 million copies, according to SoundScan, and that Fergie’s No. 1 Billboard Hot 100 single “London Bridge” has sold 859,000 digital downloads in nine weeks, with Nielsen BDS tracking 479 million audience impressions to date, I had imagined her album easily starting north of 200,000.

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Market Watch

Weekly Unit Sales

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<th>Week</th>
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<td>10,179,000</td>
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<tr>
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<td>-3.7%</td>
<td>8.5%</td>
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<tr>
<td>This Week Last Year</td>
<td>9,634,000</td>
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<tr>
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Weekly Album Sales

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Year-To-Date

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<td>2006</td>
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SALES BY ALBUM FORMAT

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Current Album Sales

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Catalog Album Sales

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<td>148,818,000</td>
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</table>

---

Net sales SoundScan counts for current sales within the first 16 months of an album’s release (CD, downloads for Classics and Jet albums). Titles that debut after that time (classics and Jet) represent sales within 10 months of release. Titles that debut from 16 months to two years will be listed as sales within the first 16 months.”

---

For more-on-line access: www.billboard.biz for complete chart data | 39

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www.americanradiohistory.com
## Track Chart

### Top Tracks

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Chart Position</th>
</tr>
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<tbody>
<tr>
<td>FRANKIE B</td>
<td>The Truth</td>
<td>41,000</td>
<td>1</td>
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<tr>
<td>LADY ANTEBELLUM</td>
<td>On the Radio</td>
<td>12,300</td>
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<tr>
<td>SNOOP DOGGY DOGG</td>
<td>CDU</td>
<td>10,000</td>
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</tr>
<tr>
<td>EMINEM</td>
<td>Love the Way You Lie</td>
<td>8,900</td>
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<td>Usher</td>
<td>OMG</td>
<td>8,000</td>
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### Other Tracks

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>KIDZ BOP KIDS</td>
<td>KIDZ BOP 10</td>
<td>7,700</td>
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</tr>
<tr>
<td>JAY-Z</td>
<td>On to the Next One</td>
<td>7,000</td>
<td>7</td>
</tr>
<tr>
<td>COLUMBIA'S JOURNEY TO JAZZ</td>
<td>The Good Life</td>
<td>6,900</td>
<td>8</td>
</tr>
<tr>
<td>MISSY ELLE</td>
<td>Sassy</td>
<td>6,800</td>
<td>9</td>
</tr>
<tr>
<td>T-PAIN</td>
<td>I'm On You</td>
<td>6,700</td>
<td>10</td>
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### New Artists

<table>
<thead>
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</thead>
<tbody>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
<td>12,000</td>
<td>11</td>
</tr>
<tr>
<td>CLAY AIKEN</td>
<td>A Thousand Different Ways</td>
<td>11,000</td>
<td>12</td>
</tr>
<tr>
<td>FERGIE</td>
<td>The Dutchess</td>
<td>10,000</td>
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<tr>
<td>KENNY CHESNEY</td>
<td>Home</td>
<td>9,000</td>
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<tr>
<td>JOHN MAYER</td>
<td>Continuum</td>
<td>8,000</td>
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### Other Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIDZ BOP KIDS</td>
<td>KIDZ BOP 10</td>
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</tr>
<tr>
<td>JAY-Z</td>
<td>On to the Next One</td>
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<td>7</td>
</tr>
<tr>
<td>COLUMBIA'S JOURNEY TO JAZZ</td>
<td>The Good Life</td>
<td>6,900</td>
<td>8</td>
</tr>
<tr>
<td>MISSY ELLE</td>
<td>Sassy</td>
<td>6,800</td>
<td>9</td>
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<tr>
<td>T-PAIN</td>
<td>I'm On You</td>
<td>6,700</td>
<td>10</td>
</tr>
</tbody>
</table>

### Additional Information

- The cover settings for the highest-charting album ever, and its first for the A&M Record label record.
- Yet another covers set, and yet another chart feat. It's the legend's best rank since 1994's "Ozzy" (no. 30).
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
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<th>Format</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Pullin' Me Back</td>
<td>Chante Moore</td>
<td>R&amp;B</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>You're Sober</td>
<td>Hundreds of SNACKERS</td>
<td>Hip-Hop</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>Over My Head</td>
<td>BLUE by Collins</td>
<td>Adult Contemporary</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Chasin' Cars</td>
<td>Taylor Hicks</td>
<td>Rock</td>
<td>Republic</td>
</tr>
<tr>
<td>Move Along</td>
<td>Nickelback</td>
<td>Modern Rock</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>Mp3</td>
<td>Ringtone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How You Like That</td>
<td>Katy Perry</td>
<td>Pop</td>
<td>Capitol</td>
</tr>
<tr>
<td>Tell Me Baby</td>
<td>Cee Lo Green</td>
<td>Pop</td>
<td>Interscope</td>
</tr>
<tr>
<td>Goodbye</td>
<td>Brandy</td>
<td>R&amp;B</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Don't Worry 'Bout A Thing</td>
<td>Alabama-Chinese</td>
<td>Country</td>
<td>Warner Bros.</td>
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</table>

### HOT DIGITAL SONGS

<table>
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</thead>
<tbody>
<tr>
<td>How to Save a Life</td>
<td>The GET UP!</td>
<td>Rock</td>
<td>Reprise</td>
</tr>
<tr>
<td>Rockin' Robin</td>
<td>Nelly</td>
<td>Pop</td>
<td>Interscope</td>
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<tr>
<td>First Love</td>
<td>dried</td>
<td>Country</td>
<td>Capitol</td>
</tr>
<tr>
<td>Flowers</td>
<td>Unwritten</td>
<td>Adult Contemporary</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Leave the Pieces</td>
<td>Donell Jones</td>
<td>R&amp;B</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>I Mean It</td>
<td>Mary J. Blige</td>
<td>R&amp;B</td>
<td>MCA</td>
</tr>
<tr>
<td>More Than You Know</td>
<td>3 Doors Down</td>
<td>Rock</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>All About You</td>
<td>Kelly Clarkson</td>
<td>Pop</td>
<td>Def Jam</td>
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### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>With You</td>
<td>Rob Thomas</td>
<td>Adult Contemporary</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>Leave the Pieces</td>
<td>Donell Jones</td>
<td>Adult Contemporary</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>I Mean It</td>
<td>Mary J. Blige</td>
<td>Adult Contemporary</td>
<td>MCA</td>
</tr>
<tr>
<td>More Than You Know</td>
<td>3 Doors Down</td>
<td>Adult Contemporary</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>All About You</td>
<td>Kelly Clarkson</td>
<td>Adult Contemporary</td>
<td>Def Jam</td>
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### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Am The Storm</td>
<td>John Mayer</td>
<td>Modern Rock</td>
<td>Epic</td>
</tr>
<tr>
<td>Phoenix</td>
<td>Phoenix</td>
<td>Modern Rock</td>
<td>Reprise</td>
</tr>
<tr>
<td>The Resistance</td>
<td>Muse</td>
<td>Modern Rock</td>
<td>Geffen</td>
</tr>
<tr>
<td>The Resistance</td>
<td>Muse</td>
<td>Modern Rock</td>
<td>Geffen</td>
</tr>
<tr>
<td>The Resistance</td>
<td>Muse</td>
<td>Modern Rock</td>
<td>Geffen</td>
</tr>
</tbody>
</table>

**Note:** The chart data is compiled by Nielsen SoundScan and provided by Nielsen Broadcast Data Systems.
## Chart Legend for rules and explanations.

- **Weeks on chart**: The number of weeks a song has been on the chart.
- **First chart appearance**: The week the song made its debut on the chart.
- **Highest position**: The highest position the song reached on the chart.
- **Current position**: The current position of the song on the chart.
- **Peak position**: The highest position the song has reached on the chart.
- **Last chart appearance**: The week the song last appeared on the chart.
- **Total weeks on chart**: The total number of weeks the song has spent on the chart.
- **Similar songs**: Songs that have charted similarly.
- **Notes**: Additional information about the song's performance on the chart.

### Special Notes
- **Debut**: The week a song made its debut on the chart.
- **Week of peak**: The week the song reached its highest position.
- **Week of highest sales**: The week of the highest sales for the song.
- **Week of highest streaming**: The week the song had the highest streaming.
- **Week of highest airplay**: The week the song had the highest airplay.
- **Week of highest Hot 100 Hot 100**: The week the song had the highest Hot 100 Hot 100.
- **Week of highest digital**: The week the song had the highest digital sales.
- **Week of highest airplay**: The week the song had the highest airplay.
- **Week of highest streaming**: The week the song had the highest streaming.
- **Week of highest sales**: The week the song had the highest sales.
- **Week of highest Hot 100 Hot 100**: The week the song had the highest Hot 100 Hot 100.
- **Week of highest digital**: The week the song had the highest digital sales.
- **Week of highest airplay**: The week the song had the highest airplay.
- **Week of highest streaming**: The week the song had the highest streaming.
- **Week of highest sales**: The week the song had the highest sales.
- **Week of highest Hot 100 Hot 100**: The week the song had the highest Hot 100 Hot 100.
- **Week of highest digital**: The week the song had the highest digital sales.
- **Week of highest airplay**: The week the song had the highest airplay.
- **Week of highest streaming**: The week the song had the highest streaming.
- **Week of highest sales**: The week the song had the highest sales.
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<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justin Timberlake</td>
<td>FutureSex/LoveSounds</td>
<td>Jive</td>
<td></td>
</tr>
<tr>
<td>Beyoncé</td>
<td>B'Day</td>
<td>Columbia</td>
<td></td>
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<td>Lupe Fiasco</td>
<td>Lupe Fiasco's Food &amp; Liquor</td>
<td>Interscope</td>
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<td>Rick Ross</td>
<td>Port Of Miami</td>
<td>Def Jam</td>
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<td>Danity Kane</td>
<td>Thug Stories</td>
<td>Jive</td>
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<tr>
<td>Bone Thugs-N-Harmony</td>
<td>Coming Home</td>
<td>Geffen</td>
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<tr>
<td>Lionel Richie</td>
<td>Best Thang Smokin'</td>
<td>Epic</td>
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<tr>
<td>Young Dro</td>
<td>Unapreciated</td>
<td>Cash Money</td>
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<td>Cherish</td>
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<td>Lyfe Jennings</td>
<td>The Phoenix</td>
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<td>Letoya</td>
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<td>Daz</td>
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<td>Method Man</td>
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<td>Back To Basics</td>
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<td>In My Own Words</td>
<td>Jive</td>
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<td>India.Arie</td>
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<td>Columbia</td>
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<td>Chris Brown</td>
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<td>Luther Vandross</td>
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<td>Carl Thomas</td>
<td>St. Elsewhere</td>
<td>Jive</td>
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<td>The Roots</td>
<td>Game Theory</td>
<td>Warner Bros.</td>
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<td>Corinne Bailey Rae</td>
<td>Corinne Bailey Rae</td>
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<td>Biehn Man</td>
<td>Undisputed</td>
<td>Death Row</td>
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<td>Aaron Neville</td>
<td>Bring It On Home...The Soul Classics</td>
<td>Motown</td>
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<td>Mary J. Blige</td>
<td>The Breakthrough</td>
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<td>Pharelle</td>
<td>In My Mind</td>
<td>Virgin</td>
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<td>Kelis Was Here</td>
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<td>Busta Rhymes</td>
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<td>Grand Hustle/Epic</td>
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<td>A Girl Like Me</td>
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<td>Year Of The Dog...Again</td>
<td>Jive</td>
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<td>Mary Mary</td>
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<td>Obie Trice</td>
<td>Second Round's On Me</td>
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<tr>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
<td>Cash Money</td>
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<td>Ice Cube</td>
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<td>Pimp C</td>
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<td>E-40</td>
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<tr>
<td>Donnell Jones</td>
<td>Journey Of A Gemini</td>
<td>Jive</td>
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<td>In My Mind</td>
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<td>Jedi Mind Tricks</td>
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<td>Anthony Hamilton</td>
<td>Ain't Nobody Wanna</td>
<td>Cash Money</td>
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<td>The Isley Brothers Feat. Ronald Isley</td>
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<td>Tony Terry</td>
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**TOP BLUES ALBUMS**

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<th>ALBUM</th>
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<th>PRICE</th>
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</thead>
<tbody>
<tr>
<td>John Legend</td>
<td>Get Lifted</td>
<td>Atlantic</td>
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<td>Shaggy</td>
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<td>Keyshia Cole</td>
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<td>DJ Kavely &amp; Greg Street</td>
<td>The Champions: The North Meets The South</td>
<td>Sony Music</td>
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<td>CMF</td>
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<td>Kem</td>
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<tr>
<td>Mariah Carey</td>
<td>The Emancipation Of Mimi</td>
<td>Jive</td>
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<tr>
<td>Prince</td>
<td>Ultimate</td>
<td>Warner Bros.</td>
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<td>DJ Khaled</td>
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<tr>
<td>Kierra Kiki Sheard</td>
<td>This Is Me</td>
<td>Sony Music</td>
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**TOP R&B/HIP-HOP ALBUMS**

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<thead>
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<th>ARTIST</th>
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<th>LABEL</th>
<th>PRICE</th>
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</thead>
<tbody>
<tr>
<td>Young Jeezy</td>
<td>Let's Get It: Thug Motivation 101</td>
<td>Cash Money</td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>V.T.P. 2006</td>
<td>Cash Money</td>
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<tr>
<td>Sean Paul</td>
<td>Pillow Talk: Miki Howard Sings The R&amp;B Classics</td>
<td>Miki Howard</td>
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<tr>
<td>Jamie Foxx</td>
<td>Unpredictable</td>
<td>Jive</td>
<td></td>
</tr>
<tr>
<td>Governor</td>
<td>Son Of Pain</td>
<td>Epic</td>
<td></td>
</tr>
<tr>
<td>Rahzel DeVaughn</td>
<td>The Love Experience</td>
<td>Miki Howard</td>
<td></td>
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**R&B/HIP-HOP LOOPS LARGEST IN Q4**

Despite strong numbers from "High School Musical," Rascal Flatts and Mary J. Blige, and recent large starts for Beyoncé and Justin Timberlake, album sales are down 5.2% from last year. With all the important fourth quarter on the horizon, top R&B and hip-hop acts might help rescue a sluggish year. Lloyd Banks seeks to match the success of his 2004 debut with "Rotten Apple" on Oct. 10. A week later, Diddy's "Press Play" and "American Ido." Rappen Suddard's "The Return" arrive.

Grammar Award winner John Legend follows Oct. 24 with "Once Again" with the Game's "Doctor's Advocate" due Nov. 14. But the most anticipated release could be Jay-Z's "Kingdom Come," expected in November... — Raphael George
Thank You Partners
★★★★ Without Your Support This Would Not Have Been Possible ★★★★

Billboard R&B/Hip Hop Label Of The Year: Atlantic Records

### Hot Country Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Give It Away&quot;</td>
<td>George Strait</td>
<td>#1</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Would You Go With Me&quot;</td>
<td>Josh Turner</td>
<td>#2</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Loved Her First&quot;</td>
<td>Heartland</td>
<td>#3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Building Bridges&quot;</td>
<td>Brooks &amp; Dunn</td>
<td>#4</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Every Mile a Memory&quot;</td>
<td>Denis Bentley</td>
<td>#5</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Brand New Girlfriend&quot;</td>
<td>Steve Holy</td>
<td>#6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Once in a Lifetime&quot;</td>
<td>Keith Urban</td>
<td>#7</td>
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<tr>
<td>8</td>
<td>&quot;Leave the Pieces&quot;</td>
<td>The Wreckers</td>
<td>#8</td>
</tr>
<tr>
<td>9</td>
<td>&quot;If You're Going Through Hell (Before the Devil Even Knows)&quot;</td>
<td>Rodney Atkins</td>
<td>#9</td>
</tr>
<tr>
<td>10</td>
<td>&quot;You Save Me&quot;</td>
<td>Kenny Chesney</td>
<td>#10</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Greater&quot;</td>
<td>Kenny Underwood</td>
<td>#11</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Want to&quot;</td>
<td>Dolly Parton, Janie Fricke</td>
<td>#12</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Looking on Home&quot;</td>
<td>Little Big Town</td>
<td>#13</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Sunshine and Summertime&quot;</td>
<td>Faith Hill</td>
<td>#14</td>
</tr>
<tr>
<td>15</td>
<td>&quot;My Wish&quot;</td>
<td>Rascal Flatts</td>
<td>#15</td>
</tr>
<tr>
<td>16</td>
<td>&quot;My Little Girl&quot;</td>
<td>McGraw</td>
<td>#16</td>
</tr>
<tr>
<td>17</td>
<td>&quot;Feelin' It&quot;</td>
<td>Danielle Peck</td>
<td>#17</td>
</tr>
<tr>
<td>18</td>
<td>&quot;Feelin' Just Like I Should&quot;</td>
<td>Pat Green</td>
<td>#18</td>
</tr>
<tr>
<td>19</td>
<td>&quot;Life Is a Highway&quot;</td>
<td>Rascal Flatts</td>
<td>#19</td>
</tr>
<tr>
<td>20</td>
<td>&quot;CRASH Here Tonight&quot;</td>
<td>Trace Adkins</td>
<td>#20</td>
</tr>
<tr>
<td>21</td>
<td>&quot;Some People Change&quot;</td>
<td>Trace Adkins</td>
<td>#21</td>
</tr>
<tr>
<td>22</td>
<td>&quot;I Just Came Back From Losing You&quot;</td>
<td>Craig Morgan</td>
<td>#22</td>
</tr>
<tr>
<td>23</td>
<td>&quot;Tim McGraw&quot;</td>
<td>Taylor Swift</td>
<td>#23</td>
</tr>
<tr>
<td>24</td>
<td>&quot;Amarillo Sky&quot;</td>
<td>Jason Aldean</td>
<td>#24</td>
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<tr>
<td>25</td>
<td>&quot;She's Everything&quot;</td>
<td>Brad Paisley</td>
<td>#25</td>
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<tr>
<td>26</td>
<td>&quot;A Good Man&quot;</td>
<td>Emerson Drive</td>
<td>#26</td>
</tr>
<tr>
<td>27</td>
<td>&quot;8th of November&quot;</td>
<td>Rich &amp; Young</td>
<td>#27</td>
</tr>
<tr>
<td>28</td>
<td>&quot;Little Bit of Life&quot;</td>
<td>Craig Morgan</td>
<td>#28</td>
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**hitPredictor**

Visit [www.billboard.com](http://www.billboard.com) to sign up to register for your free Country Radio Watch.

**Hot Country Songs**: 130 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Aggregates data to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with references in both lineups and audience. © 2006 BDS, Nielsen Broadcast Data Systems, Inc, All rights reserved.

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### Latin Airplay Pop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>NINGUÉN (DISTINT COLLECTIONS)</td>
<td>PLATINUM RECORDS</td>
</tr>
<tr>
<td>2.</td>
<td>PAULINA RUBIO (MCA/UNIVERSAL LATIN)</td>
<td>MCA/UNIVERSAL LATIN</td>
</tr>
<tr>
<td>3.</td>
<td>BRAHMIN (VANGUARD LATIN)</td>
<td>VANGUARD LATIN</td>
</tr>
<tr>
<td>4.</td>
<td>INDIA (DISA)</td>
<td>DISA</td>
</tr>
<tr>
<td>5.</td>
<td>JAVIER SOLES (SONY BMG MUSIC LATIN)</td>
<td>SONY BMG MUSIC LATIN</td>
</tr>
<tr>
<td>6.</td>
<td>DARLING EDGAR (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>7.</td>
<td>ERICK Y ANTONIO (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>8.</td>
<td>MELODY (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>9.</td>
<td>SUECHI (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
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<tr>
<td>10.</td>
<td>LORENZO (EMI TELEVISA)</td>
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### Latin Albums Pop

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<tr>
<td>1.</td>
<td>PIERRE BASS (DATA)</td>
<td>DATA</td>
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<tr>
<td>2.</td>
<td>PAULINA RUBIO (MCA/UNIVERSAL LATIN)</td>
<td>MCA/UNIVERSAL LATIN</td>
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<tr>
<td>3.</td>
<td>BRAHMIN (VANGUARD LATIN)</td>
<td>VANGUARD LATIN</td>
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<tr>
<td>4.</td>
<td>JOAN SEBASTIAN ME NEJO FEATURING TEGO</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>5.</td>
<td>NO LOS RAKIM DOWN MAW 6 EL THALIA FEATuring ANTHONY &quot;ROMEO&quot; SANTOS (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>6.</td>
<td>RICARDO MONTANER HERIDAS (EMI ALIEN)</td>
<td>EMI ALIEN</td>
</tr>
<tr>
<td>7.</td>
<td>DIEGO TORRES FEAT. NOELIA (EMI SE OBIE)</td>
<td>EMI SE OBIE</td>
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<tr>
<td>8.</td>
<td>RICKY MARTIN MAMITA (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>9.</td>
<td>THALIA FEATURING ANTHONY &quot;ROMEO&quot; SANTOS (EMI TELEVISA)</td>
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<tr>
<td>10.</td>
<td>BAMBINO FEATURING BEENIE MAN N INES (EMI TELEVISA)</td>
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### Rhythm

<table>
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<th>Title</th>
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<tr>
<td>1.</td>
<td>TENDRÁS UN AMOR (DISTRIBUTED LABEL)</td>
<td>DISTRIBUTED LABEL</td>
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<td>2.</td>
<td>TENGU Y UN AMOR (TANTI AND KARLY -KTV)</td>
<td>TANTI AND KARLY -KTV</td>
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<tr>
<td>3.</td>
<td>DON AMOR (KARLY AND KANIK CANCION)</td>
<td>KARLY AND KANIK CANCION</td>
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<td>DON OMAR (KARLY AND KANIK CANCION)</td>
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<td>DON OMAR (KARLY AND KANIK CANCION)</td>
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<td>DON OMAR (KARLY AND KANIK CANCION)</td>
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### Regional Mexican

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<tr>
<td>1.</td>
<td>DE UNA JUEVES (DISTINT COLLECTIONS)</td>
<td>DISTINT COLLECTIONS</td>
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<tr>
<td>2.</td>
<td>ANDRES RUBIO (EMI MUSIC MEXICO)</td>
<td>EMI MUSIC MEXICO</td>
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<td>3.</td>
<td>BRAHMIN (VANGUARD LATIN)</td>
<td>VANGUARD LATIN</td>
</tr>
<tr>
<td>4.</td>
<td>JOAN SEBASTIAN ME NEJO FEATURING TEGO</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>5.</td>
<td>NO LOS RAKIM DOWN MAW 6 EL THALIA FEATuring ANTHONY &quot;ROMEO&quot; SANTOS (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>6.</td>
<td>RICARDO MONTANER HERIDAS (EMI ALIEN)</td>
<td>EMI ALIEN</td>
</tr>
<tr>
<td>7.</td>
<td>DIEGO TORRES FEAT. NOELIA (EMI SE OBIE)</td>
<td>EMI SE OBIE</td>
</tr>
<tr>
<td>8.</td>
<td>RICKY MARTIN MAMITA (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
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<td>9.</td>
<td>THALIA FEATURING ANTHONY &quot;ROMEO&quot; SANTOS (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
<tr>
<td>10.</td>
<td>BAMBINO FEATURING BEENIE MAN N INES (EMI TELEVISA)</td>
<td>EMI TELEVISA</td>
</tr>
</tbody>
</table>

Data for week of OCTOBER 7, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 53
**Japan**

**New**

1. TAJIMA FUKUROO
2. MIKAMI NO REST
3. YUICHI TAKAMORI & THE OTHERS
4. SHUN KINOSHITA
5. KUROKUMO
6. YUKI
7. HIDEAKI TOKUNAGA
8. RUFUS WAINWRIGHT
9. MARY J. BLIGE
10. DEAN MARTIN

**New Extended**

1. RAHAFael
2. THE VERY BEST
3. FREDDIE MERCURY
4. LAURENT VOULZY
5. RESISTANCE
6. HIDEAKI TOKUNAGA
7. RUFUS WAINWRIGHT
8. MARY J. BLIGE
9. DEAN MARTIN
10. BRIAN WING

**United Kingdom**

**New**

1. THE BEATLES
2. LED ZEPPELIN
3. THE WHO
4. THE KINKS
5. THE JAM
6. THE ROLLING STONES
7. THE Beatles
8. THE WHO
9. THE KINKS
10. THE JAM

**New Extended**

1. MICHAEL JACKSON
2. ELVIS PRESLEY
3. THE BEATLES
4. LED ZEPPELIN
5. THE WHO
6. THE KINKS
7. THE JAM
8. THE ROLLING STONES
9. THE Beatles
10. BRIAN WING

**France**

**New**

1. HELÈNE SEGARA
2. JOHNNY HALLYDAY
3. CHARLOTTE GAINSBOURG
4. LAURENT VOULZY
5. DIANA KARR
6. AYO
7. BENABAR
8. RAPHAEL
9. JOSÉ JAO
10. ALEXIA

**New Extended**

1. SCISSOR SISTERS
2. BECK
3. MANDY MIX
4. BOB DYLAN
5. WILLIAM KELLY
6. JASON MRAZ
7. EVA CHASE
8. JOHN MAY
9. RUDO & LOUIS
10. CRAZY FROG

**Italy**

**New**

1. FREDDIE MERCURY
2. GIANNI NANNI
3. TIZIANO FERRO
4. BOB DYLAN
5. AYO
6. DANI KARR
7. JUSTIN TIMBERLAKE
8. YANNI
9. LIGABUE
10. KATIE

**New Extended**

1. PAOLO ROBBI
2. MASSIMILIANO FRATINI
3. CARLO ALBANO
4. STEFANO LANZA
5. GIANNI NANNI
6. TIZIANO FERRO
7. FREDDIE MERCURY
8. GIANNI NANNI
9. TIZIANO FERRO
10. CARLO ALBANO

**Norway**

**New**

1. MADS KIEN
2. LIAM & HOLMA
3. KURT E LIEN
4. SCISSOR SISTERS
5. BRYCE SPRINGSTEEN
6. THOMAS DBYDAL
7. SAFIN HALE
8. HENRIK HALE
9. VARIOUS ARTISTS
10. WÅGE

**New Extended**

1. VARIOUS ARTISTS
2. SCISSOR SISTERS
3. BRYCE SPRINGSTEEN
4. THOMAS DBYDAL
5. HENRIK HALE
6. VARIOUS ARTISTS
7. WÅGE
8. SCISSOR SISTERS
9. BRYCE SPRINGSTEEN
10. THOMAS DBYDAL

**Spain**

**New**

1. FITO Y LOS FITURDOS
2. PAULINA RUBIO
3. MANA
4. EL ARREBATO
5. SERGIO NOVAK
6. BURING BURGAZ
7. PANTOJA
8. MARC ANTHONY
9. JULIO IGLESIAS
10. JOE

**New Extended**

1. PAULINA RUBIO
2. MANA
3. SERGIO NOVAK
4. BURING BURGAZ
5. PANTOJA
6. MARC ANTHONY
7. JULIO IGLESIAS
8. JOE
9. PAULINA RUBIO
10. MANA

**Portugal**

**New**

1. FLOR
2. ANDRE SARDON
3. BEBE LILLY
4. DIANA KRALL
5. MICHAEL CAIRES
6. JUANES
7. JULIEN
8. PAULO GIAMBERTON
9. PANCHO BANDERA
10. CECILIO RODRIGUEZ

**New Extended**

1. FLOR
2. ANDRE SARDON
3. BEBE LILLY
4. DIANA KRALL
5. MICHAEL CAIRES
6. JUANES
7. JULIEN
8. PAULO GIAMBERTON
9. PANCHO BANDERA
10. CECILIO RODRIGUEZ
ALBUM CHARTS

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

• Albums with the greatest sales gains this week.

WHERE INCLUDED: This award indicates the title with the chart's largest percentage increase.

WHERE EXCLUDED: This award indicates the title with the chart's largest percentage decrease.

ALBUMS sold this week include titles from the Hot 100, Adult Contemporary, Rock, R&B/Hip-Hop, Latin, Adult Pop, and Independent Albums charts.

PRICING/CONFIGURATION

CDs/CDs are suggested list price or equivalent prices, which are projected from wholesale prices. • after price indicates albums only available on QVC.com. • after price indicates CDs/DVDs combo only available. • after Disc available. • after Disc available in consumer electronics store. Shipping and handling charges are not included on all charts.

SINGLE CHARTS

Radio Airplay Chart

Singles charted from a national sample of radio stations. Sales data listed is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. Singles with the greatest sales gains.

CONFIGURATIONS

• CD single available. • Digital Download available. • 7" vinyl single available. • 12" vinyl single available. • Digital single available. Configurations are not included on all singles charts.

HIPREADER

This indicates that the title is a HipReaders exclusive. In that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple takers and a nationwide sample of carefully matched consumer profiles. Songs are ranked on a 1-5 scale. Final results are based on weighted probability. Songs with a score of 65 or more (70 or more for country) are judged to have Hot Potential, although that benchmark number can fluctuate based on the strength of available music. For a complete and updated list of current releases with Hip Potential, commentary, polls and more, please visit www.hipreader.com.

DANCE CLUB PLAY

Compiled from a national sample of records from club DJs. • titles with the greatest club play noted are listed over the iWEEK'S WEEK.

AWARD WINNERS

chematic of the week.

ALBUM CHARTS

• Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums. • RIAA certification for net shipment of 1 million units. • RIAA certification for net shipment of 5 million units. • RIAA certification for net shipment of 10 million units (Diamond). • numerals within Platinum symbol indicate albums' multi-platinum level. • for boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies the number by the number of discs and/or titles. • Frequency of net shipments of 100,000 units (Platinum). • Certification of 202,000 units (Platinum). • Certification of 400,000 units (Multi-Platinum). • SINGLES CHARTS

• RIAA certification for 500,000 paid downloads. • RIAA certification for 1 million paid downloads. • Numerals within platinum symbol indicate singles' multi-platinum level. • RIAA certification for net shipment of 500,000 singles (Gold). • RIAA certification for net shipment of 1 million singles (Platinum). • RIAA certification for net shipment of 5 million singles (Diamond). • RIAA gold certification for net shipment of 25,000 units for wax singles. • RIAA gold certification for net shipment of 50,000 units for rock/alternative formats. • RIAA gold certification for net shipment of 100,000 units in video singles. • RIAA platinum certification for sales of 100,000 units. • RIAA multi-platinum for sales of 200,000 units. • Silver Music Video Sales Awards

• RIAA gold certification for net shipment of 2 million units. • RIAA gold certification for net shipment of 5 million units for video singles. • RIAA platinum certification for sales of 100,000 units. • RIAA multi-platinum for sales of 200,000 units. • Silver Music Video Sales Awards

• RIAA gold certification for net shipment of 50,000 units for video singles. • RIAA gold certification for net shipment of 100,000 units. • RIAA gold certification for net shipment of 500,000 units for video singles. • RIAA platinum certification for sales of 100,000 units. • RIAA multi-platinum for sales of 200,000 units. • Silver Music Video Sales Awards

TOP INDEPENDENTS

Top selling albums from a core panel of trend-setting independent music retail outlets. The charts legend for sales and tracking information.

TASTEMAKERS

Top selling albums from a core panel of taste-making artists, including songs that are exclusive to Billboard's web sites. © 2006, AMI Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

TASTEMAKERS

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Celtic Woman

This week's Top 10 Country Singles

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COMPILED BY

BEST OF THE BEST

The top selling albums from Billboard's charts.

EXCLUSIVE COVERAGE

Best of the Best

Top 10 Country Singles

Includes the latest in country music, country videos, and country news from Billboard. © 2006, AMI Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

COMPILED BY

BEST OF THE BEST

The top selling albums from Billboard's charts.
### Music Video Charts

**Top Music Videos**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Network</th>
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<tbody>
<tr>
<td>PULSE</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>GREATEST HITS SCHOOL HOUSE ROCK &amp; ROLL</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>YANKEE Doodle Live: The Concert Event</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<td>BLIND FAITH: LONDON HYDE PARK 1969 CIRTAIL</td>
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<td>56117 (24.98)</td>
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<tr>
<td>VICTORY</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<td>PAST, PRESENT &amp; FUTURE</td>
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<tr>
<td>ELVIS: '68 COMEBACK SPECIAL</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>WE ARE... THE LAURIE BERKNER BAND</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>CHRIS BOTTI: LIVE WITH ORCHESTRA &amp; SPECIAL GUESTS</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<td>ELVIS: ALOMA FROM MAWAII</td>
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<td>TERRY ADKINS KJLL / Eye Entertainment TV / (29.98)</td>
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<td>LIVE AT WIRLEY FIELD</td>
<td>Columbia Music Video/ Sony</td>
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<td>FAREWELL TOUR: LIVE FROM MELBOURNE</td>
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<tr>
<td>LIVE AT DONINGTON</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>ANYWHERE BUT HOME</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<td>THE BEST OF PANTERA FAR BEYOND THE GREAT SOUTHERN COWBOYS’ VULGAR HITS</td>
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<td>ONE VOICE</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>BONNIE RAITT &amp; FRIENDS</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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<tr>
<td>LIVE AT WOODSTOCK (SPECIAL EDITION)</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
</tr>
<tr>
<td>EVERYONE STARES. THE POLICE INSIDE OUT</td>
<td>Columbia Music Video/ Sony</td>
<td>56117 (24.98)</td>
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**Video Monitor Charts**

<table>
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<th>Artist</th>
<th>Label/Network</th>
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<tr>
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<td>FERGIE, LONDON BRIDGE</td>
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<td>JUSTIN TIMBERLAKE, SESMACER</td>
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<td>JOHN MAYER, WAVING ON THE WAVE</td>
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<td>SNOW PATROL, ENGINE CARS</td>
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<td>SEAN PAUL, I’M NOT SLEEPIN’</td>
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<td>RICK ROSS, GET AWAY</td>
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<td>T.I., CRY ME A RIVER</td>
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<td>JEMMA, BONNIE &quot;PRINCE&quot; JOHN</td>
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<td>THE RAPTURE, DRIVE</td>
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<td>MONCHY &amp; ALEXANDRA</td>
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<td>EUROSPEED, BULLET FOR MY VALENTINE</td>
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<td>BOY MEETS WORLD, HOME MADE</td>
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<td>EVERYONE STARES. THE POLICE INSIDE OUT</td>
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**Heatseekers**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Network</th>
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<tbody>
<tr>
<td>THE JEDI MIND TRICKS</td>
<td>Relativity Records</td>
<td>56117 (24.98)</td>
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<tr>
<td>JEFFERSON AIRPLANE</td>
<td>RIOT! Records</td>
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<td>THE BEATLES</td>
<td>Polydor/EMI</td>
<td>56117 (24.98)</td>
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<td>THE SMASHING PUMPKINS</td>
<td>Virgin</td>
<td>56117 (24.98)</td>
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<td>FRONT 242</td>
<td>Access Records</td>
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<td>THE RAGEハード</td>
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Data for week of October 7, 2006 | For chart reprints call 646-654-4633 | Go to www.billboard.biz for complete chart data | www.americanradiohistory.com
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<tr>
<th>SONG</th>
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<tr>
<td>A</td>
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<td>B</td>
<td>BLACK &amp; WHITE (Cotton City Music, ASCAP)</td>
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<tr>
<td>C</td>
<td>CALI FORNIA GIRLS (Cali, BMI)</td>
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<td>D</td>
<td>CALI, WHEN YOU'LL GET HERE (Cali, BMI)</td>
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<td>E</td>
<td>FALSTY (Cali, BMI)</td>
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<td>F</td>
<td>FLOPPING MY WAY BACK HOME (Cali, BMI)</td>
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<td>G</td>
<td>DANCING (Cali, BMI)</td>
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<td>H</td>
<td>COMING BACK TO YOU (Cali, BMI)</td>
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<td>COME TO ME (Cali, BMI)</td>
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<td>J</td>
<td>CRASH HERE TONIGHT (Roxette, BMG)</td>
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<td>CUTIE PIE (Roxette, BMG)</td>
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For those wondering what effect the real estate slowdown is having on high-end housing in the nation’s entertainment capitals, consider the remark of one Los Angeles real estate agent. “In our area, the higher-priced homes are actually selling quicker than the $900,000-$1 million range,” says Steve Clark, a realtor with Sotheby's in Los Angeles. “The ultra elite don’t care if the interest rate has gone up a couple of points. Those things don’t affect them as much.” Although rational sales of previously owned homes this summer fell to their slowest pace in two years—with sales down 11% and inventory up 40%—sellers of luxury homes generally don’t yet feel pressure to reduce prices.

In New York, ultra-lux homes—$20 million and up—are still moving, but properties in the $8 million-$15 million range “are in a bit of a standstill,” says Linda Stein, an agent with Prudential Douglas Elliman who formerly managed the Ramones and was married to Sire Records founder Seymour Stein. “Sellers are not reducing their prices, and buyers are not coming up with these enormous amounts of money.”

Of course there are exceptions: Fifth Avenue because of its proximity to Central Park or Further Lane in Amagansett because of its unmatched ocean vistas. “The cream always rises to the top,” Stein says.

Also rising are the number of hotels that are converting floors to luxury condos. Buyers looking for the allure of a private residence in one of Manhattan’s poshest hotel addresses today can select among the Plaza, the St. Regis, the Stanhope and the Surrey Hotel, among others.

MIAMI HEAT, NASHVILLE SOUND

“The wealthy are still buying” in Miami, notes Yolande Citro, an agent with Triangle Properties, who signed several recent contracts of $10 million for properties in the area’s extremely exclusive Star Island and Indian Creek Island. “In the lower market, yes, there has been a change. But we are just not feeling it so much in the high-end market.”

In Nashville, where music culture mingles with Midwestern lifestyle, prices are holding firm as well. “Things might be sitting a little bit longer, but prices are not coming down and buyers realize that,” says Cindy Jasper, an agent with Realty Executives. At press time there were 250 homes in the $1 million-plus range for sale in Nashville. During the past year, 268 in that price range were sold, and “I’d expect we’ll sell a very similar amount in the coming year,” Jasper says.

No matter which city they want to hang their hat in, performers and industry executives often have a more specific wish list than other buyers with the same size wallet.

For one thing, they tend to house hunt under unique time constraints. Agents often find themselves previewing properties with business managers before getting the client to the site. In other cases, when the right property is presented to the right buyer, deals can close at warp speed. “These people are often on the road,” Clark says. “They don’t have the time and energy to deal with general contractors. The closer the house is to moving in and bringing in their gear, the happier they are.”

One of Clark’s current clients, the music director for jazz crooner Michael Bublé, flew to L.A. from Osaka, Japan, to see a home. Clark showed him the house, he purchased it a few hours later and then hopped on a plane the next morning.

Not surprisingly, privacy and security remain tantamount for many entertainers. But some realtors also note an increased demand for on-site recording studios. Working from home, it seems, has never been more fashionable. *I just took a client out who was willing to pay up*
from >>p59

to $1.8 million, but the house has to have a recording studio." Clark says of a professional guitarist he's working with. "We saw some beautiful houses, but unless there is a space [on the property] away from the home where he can do his work, he doesn't want it."

Clark, a former professional drummer who played with bands including Vast and Mements, can relate to the specific needs of a musician. "I don't think these specific requests make them more difficult clients," he says. "This is what we do, matching people to the right home."

The name Music City has taken on a new meaning thanks to the dramatic rise of home based studios in Nashville. "In-home recording studios are a huge thing here, especially if they have their own exterior entrance," Jasper says. "Even in neighborhoods with homes under the $1 million range you still run into a lot of studios. Everyone here is in the music business."

A case in point is the home of songwriter Keith Follese, who has penned hits for Faith Hill, Martina McBride and Tim McGraw, among others. Jasper is currently listing the property. In a gated community just outside the city limits, it boasts a state-of-the-art lower-level studio.

"Keith's home literally has one of the best studios in all of Nashville, and everyone knows that," Jasper says. The $2.65 million listing price does not include the pro equipment, but Follese is willing to take offers on the equipment from the buyer, she notes.

The home studio trend is less prevalent in Manhattan, where 80% of the properties are co-ops. Co-op boards are likely to exclude work-at-home musicians.

"There have been times when I have shown [co-op boards] rehearsal space leases of artists just to prove that they don't write music or record at home," Stein says. So what amenities do these clients seek in the Big Apple?

Lots of light, private elevators and a small lobby. "They want as little traffic in the lobby as possible so people can come in and out without a big fuss," Stein says.

"They're not different from other people with brains and money," she says of the many artists she has worked with, including current clients Sting and Trudi Styler. "But entertainers devote their lives to the public as an audience, and they have earned the right for privacy regarding their homes and their children. The average civilian thinks rock stars just become millionaires," Stein says. "They don't realize how exhausting traveling and performing is."

Also clear is the fact that house-hopping entertainers love to buy each other's homes. Gwen Stefani and Gavin Rossdale recently laid down $15 million for the 9,500-square-foot former Beverly Hills digs of Jennifer Lopez, while Sting and Styler's Manhattan residence formerly belonged to Billy Joel.

"Having a home that belonged to someone famous is definitely a plus," Jasper says. "I've listed a lot of homes owned by Titans [the city's professional football team], too. You usually get a bit more for the home when it's owned by an entertainer."

"People want to be in a famous person's home," Jasper continues. "In the case of Keith Follese, they would want his karma to rub off on them."

And in these days of rampant paparazzi, privacy has never been more important. "Years ago when you were on your way to the Bel-Air Hotel you made a right at Dean Martin's house," Stein recalls. "But it's not that way anymore."

With most people it's location, location, location. With entertainers it's also discretion, discretion, discretion.

Indeed, although waterfront condominiums beckon some buyers in Miami, those seeking a greater level of privacy are more likely to go for a house in a gated community. "They prefer homes because they want the privacy," Citro says. "They don't want to be in a building where they have to share an elevator. A home makes it much more private."

The warm-weather environs of Miami, Los Angeles and Nashville also have seen a surge in the importance of outdoor living spaces. "They definitely want large properties where they can entertain," Citro says. "They want a private beach, lush tropical landscaping and a very high gate. They come here to relax, to entertain family and friends in any way they wish, and they like to 'hide' behind their property."

Clark agrees. "Entertaining is very important in Southern California, so there is a real emphasis on indoor/outdoor living. These clients want a great room where you can open a wall of French doors and be able to socialize both inside and out."

The Nashville home of songwriter Keith Follese contains a state-of-the-art recording studio on its lower level.
Boating along the intercoastal waterway. Lounging on a private beach. Dining on international cuisine. Dancing until sunrise. It’s no wonder Miami has become one of the country’s premier playgrounds for the rich and famous. While recording artists like Gloria Estefan, Julio Iglesias and Jennifer Lopez have been fixtures in Miami for years, they now have to share sun and surf with a growing number of music industry executives and artists. Miami today boasts a thriving rap scene, a vibrant pop and Latin music business, and of late has hosted a revolving door of hit artists thanks to producer and native son Scott Storch.

So enthralled is Storch with his southeastern haven that he recently convinced Brooke Hogan, daughter of the famous wrestler and the first signee to his new label, to take up digs in Miami.

Celebrities who call Miami home thrive on the laid-back lifestyle and ability to mingle with ease among their peers.

“People just walk out on Ocean Drive, and they are comfortable here,” says Yolande Citro, a realtor with Triangle Properties who has worked with Lopez, Cheyenne, Al Pacino and Tim Allen.

Miami also generally still offers the opportunity to own a slice of sunshine for less than its West Coast counterpart.

“Miami is beautiful, and it’s still less expensive than New York and Los Angeles,” Citro says. “Here you can still get a house on the water and have some money in your pocket. I worked with clients once who had a boat in Los Angeles they never got to use.”

The area’s abundance of waterfront property—along the seven-mile stretch of Miami Beach and in neighboring Cocoa Beach, Key Biscayne, Star Island, La Gorce Island and the ultra luxe Indian Creek Island—has kept the recent real estate downturn largely at bay.

Luxury homes aren’t selling as quickly as they were a year ago, but prices remain just as strong as owners bide their time.

“Last year every time you turned around someone was making $1 million,” says Esther Peral of EWM Realtors, who counts Lenny Kravitz and Cher as clients. “Right now in the ultra high-end market, people are just playing the game. If you bought a home for $500,000 and now it’s worth $3 million, or paid $2 million and now it’s worth $10 million, what’s the rush?”

In fact, home prices in Miami rose 4% during the past year, according to the Florida Assn. of Realtors, and 60 homes priced for more than $5 million sold during 2005, according to a report by RealEstateJournal.com.

“Properties may be sitting a little longer, but the prices are not going down,” Brigitte de Langeron of Fortune International Realty notes. “In fact, they are going up.”

They are going up, literally, as several new luxury hotel/condominium complexes rise on Miami Beach for occupancy in the coming year.

One such hot spot is a new Ritz-Carlton Club and Residences, complete with three oceanfront residential towers, that will grace the former grounds of the Seville Hotel. With prices in the range of $1,000 per square foot, the 14,000 square-foot penthouse is up for grabs, says de Langeron, whose Fortune International is one of the property’s developers.

—Yolande Citro

Miami is beautiful. Here you can get a house on the water and still have some money in your pocket.

—Yolande Citro
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PHILADELPHIA, PA

FOR THE RECORD
In the Sept. 30 issue, the Jimmie Maddin obit was not written by
Geoff Mayfield. It was provided by Maddin’s family.
Backbeat

Backbeat

Rich's hosted and 785 Records end executive VP/COO executive convention.

Performances by Mark Pitts, BMG at BMG convention:

mingle Ryan Cabrera

Rich and Denise

Natasha, BMG

At the Nokia Theatre

Jesus Reid, left, and

Steve Glebbeck, attend the 12th annual Telluride Blues & Brews Festival, held Sept. 15-17 at Colorado's Telluride Town Park.

Billboard Underground: Cass Dillon's Something to Live For played the exclusive Core Club Sept. 18 as part of TCM Billboard Underground.

ABOVE: Pictured, from left, are band members Mitch Alan and Jordan Plosky, Core Club CEO Janna Salterman and the band's Cass Dillon, Justin Knox and Jake Carr

Below: Cass Dillon's Something to Live For rocks out at the Core Club, with assistance of AMC.


Value Music hosted Jerry Lee Lewis in an exclusive "in the round" show Sept. 3 at its Spin Street location in Memphis. The performance was in celebration of Lewis' new duets CD, "Last Man Standing." From left are Lewis, Value Music VP of store promotions Brian Smith and Value Music VP of sales and marketing Brian Poetsner.

Panels share a moment at the "Tracks of Gold, Tracks of Whack-Digital (Shop) Marketing" session Sept. 28 at Zomba's annual PopKomm conference. From left are Cosmopolitan magazine's Steve McCaskey, Yahoo Music Europe managing director Shannon Ferguson, Zomba partner Boots, M2O Day's Larry Edelstein, 70 Digital CEO Ben DiCaprio and AOL Germany director of entertainment and e-commerce Boris Mogen.

Van Morrison made his first appearance in Phoenix since 1974, playing to more than 10,000 fans Sept. 18 at Cricket Pavilion. The City of Phoenix also declared the date to be Van Morrison Day. From left are vice mayor of Phoenix Claudia Mattos, Morrison and Live Nation Southwest president Dennis Zitlako. Photo courtesy of Shane Ginn.
BRANDS AND BANDS UNITE

During his keynote address at the annual Music Upfront, held Sept. 26 at B.B. King Blues Club & Grill in New York, Mark-Hans Richer told a story of how he once approached Ice T at a party. “I told him that ‘Power’ and ‘The Iceberg’ were two of my favorite albums,” the director of marketing for the Pontiac division of General Motors recalled. “He looked at me with cocked eyebrows and must have thought: ‘You are the 5,000 white guy to tell me this.’ ” Seconds later, Ice T was “telling me how to make better GM cars.”

With the ice broken between guest speaker and audience, Richer reminded everyone that the 180-year Pontiac brand has been incorporating music into its ads since the late ’60s when it featured Paul Revere & the Raiders in a spot. More recently, the brand has worked with Kasabian, P.O.D., OK Go, Ludacris and others.

In the last year, Richer noted that the average age of the Pontiac shopper dropped 13 years, making Pontiac “one of the highest-rated brands among Generation Y—and music played a role in that.”

When partnering brand and band, Richer posed a couple of questions: Can bands make music better? Can we be more than a dollar sign for the music industry? “To both, he answered ‘yes.’”

Richer stressed the importance of forming strong relationships when entering into brand/brand partnerships. “It’s not about us sucking your cool or you sucking our money,” Richer said. “People are playing to win.”

A panel discussion, “A View From the Top”—moderated by Billboard executive editor/associate publisher Tamara Conniff—brought together top music, advertising and branding execs. Gray Worldwide senior VP/director of music Josh Rabinowitz believes bands, not labels, will one day create hits, while Leo Burnett director of music Ira Amelis is anticipating the day when bands sign artists directly.

Alliance president/CEO Jarrod Moses, meanwhile, expressed concern about the brand marketing landscape becoming too commoditized and homogenized. “Too many people are not willing to take risks with that which is new,” he said. “Evaluating data and research will only make this worse.”

Throughout the daylong event, execs from Island Def Jam, Wind-up, Aware, Atlantic and Virgin delivered their “upfronts,” which included live sets from Lady Sovereign, Stefy, Mat Kearney, Bayje and Angela Via, respectively.

Following her 11 a.m. performance, Lady Sov chuckled and said, “This is the first time I’ve performed sober in a long time.” Track loves when artists keep it beyond real.

Sponsored by music network Fuse, the Music Upfront was presented by Billboard and Adweek, in association with Advertising Week 2006.

DON’T STOP THE MUSIC

Sure, the CW network didn’t renew her self-titled show, but rapper Eve remains busy preparing her next album, “Here I Am” (Aftermath/Interscope). Swizz Beatz will executive-produce the set while Timbaland, Dr. Dre and others have been tapped to produce tracks on the “feel good” collection, which is due early next year. On the Pharrell-produced “All Night Long,” Eve (gasp!) sings.

“I don’t consider myself a singer,” Eve tells Track. “But the way Pharrell set it up, especially the way he arranges the vocals [to] go along with the melody, made me want to get out of my comfort zone.”

When not recording, Eve spends time reading scripts for her production company, Shape Shifters. She is also re-launching her Fashion clothing line in 2007 with a more “Eve-esque” feeling.

WYCLEF SIGNS EPIC DEAL

Track hears that Wyclef Jean has signed to Epic, the label behind his chart-topping collaboration with Shakira, “Hips Don’t Lie.” Jean has previously recorded for Columbia, J and, most recently, Koch. No word on the Fugees’ long-in-the-works reunion album, which was supposed to be out last holiday season.

HALSTON, GUCCI, FIORUCCI

When songwriter Denise Rich decided on a “Disco and Diamonds” theme for her G&P Foundation charity event Oct. 4 (at Capitale in New York), she wasn’t kidding. In other words, those drooling over the swag in the online auction (charitybuzz.com) had best put their money where their mouth is. Up for bid is a one-of-a-kind diamond, sapphire and ruby necklace by Loree Rodkin, who designed jewelry for Madonna, Mary J. Blige, Cher and others. Also included in the auction is a diamond-encrusted Raymond Weil watch. Of course, those who prefer “disco” to “diamonds” can bid on a Fender Stratocaster guitar autographed by Nile Rodgers. By the way, Kimora Lee Simmons is hosting the Disco and Diamonds gala, which will feature performances by disco divas Gloria Gaynor and Sister Sledge.

LADY SOVEREIGN

RABINOWITZ, left, and CONNIFF

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