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The DEMMX Awards, Nov. 29 at the Hyatt Century Plaza in Los Angeles, honor visionaries, entrepreneurs and branding experts in the entertainment media and marketing arena. Deadline for submissions is Oct. 7. See billboardevents.com.

WHAT TEENS WANT

The What Teens Want-West conference, Oct. 17 at the Marriott Marina Del Ray, focuses on marketing and selling to teenagers using music, movies, TV, sports and other media. For more information, go to billboardevents.com.

ON THE WIRE

Billboard and Vocus, on-demand software leader for PR and corporate communications, team up Oct. 24 to launch Billboard Publicity Wire, a press release service available via billboard.com, billboard.biz and billboard.prweb.com.

Blogging

THE JADED INSIDER

A rocker running for president? A top U.K. act wagering on the World Cup? It could only be happening in the wide, wide world of blogging. Warning: This stuff's habit-forming. Check it out at jadedinsider.com.
Questioning Foley’s Honor

Who Deserves Industry Recognition Today?

Just last month, the subject of the latest Capitol Hill sex scandal was applauded by the music industry. Rep. Mark Foley, R-Fla., was honored—along with Sen. Di-anne Feinstein, D-Calif., and artist Kelly Clarkson—at the Recording Academy’s Grammys on the Hill event. The honors were bestowed on Foley to come to the forefront and improve the overall environment for the music community.

Now that Foley no longer has a vote that can affect the music industry, I believe it’s an appropriate time to question the honor he has received. As Foley talked with me in his Capitol Hill office for nearly an hour, I did not ask the six-term congressman whether he ever sent sexual explicit e-mails to underage male interns. After all, ABC News hadn’t yet presented him with evidence that led to his resignation Sept. 29. And there was no reason for the Recording Academy to have known about his private activities.

Still, after my interview with Foley, I was left wondering what this man had done to deserve sharing honors with Feinfeld and Clarkson. I was baffled by what little knowledge he seemed to have about the industry honoring him, especially considering he has been chairman of an ad hoc entertainment task force for eight years and a member of the group for 12 years. He could certainly drop some familiar phrases about the industry, but he could not specify anything that he had done in recent memory.

Feinstein, on the other hand, co-sponsored the Perforom Act this year, continuing to stand strong to support the music industry despite objections to the bill from some influential members of her constituency. The bill would have allowed satellite, cable and Internet broadcasters to pay all the same royalty rates for using digital sound recordings. It also would require the broadcasters to use readily available and cost-effective technology to prevent music theft.

Clarkson, meanwhile, has been actively involved in educating kids and teenagers about illegal downloading and its impact on creators of music. She also performed for congressional staff during Recording Arts Day last month, demonstrating some aspects of the recording process so they could better understand our industry.

As for Foley, the Recording Academy noted that he held a 100% perfect record in arts support/federal funding, was an ongoing opponent of censorship legislation and very pro-copyright. Of course, he also held the task force chairman’s title, which he gained upon Sonny Bono’s death in 1998. Bono and former House Speaker Newt Gingrich formed the task force to build closer relationships between Republicans in Congress and the entertainment industry.

During the Grammys on the Hill dinner, even the honorees’ acceptance speeches distinguished their agendas. Feinstein spoke about the importance of protecting intellectual property. Clarkson talked about her experiences working with teenagers to deter illegal downloading. Foley, looking at Clarkson in the audience, joked that he has so many photos taken together that day, he would have to contact their press agents to deny any rumors about the two of them.

When it comes to passing legislation benefiting the music industry, a vote is a vote regardless of who makes or takes it or what he understands. The industry certainly needs friends in Congress, especially when important reforms are under way for the digital age.

But when it comes to honors, there are congressional members who truly stick their necks out to support the industry, especially when serving on important subcommittees where a bill can move forward or be killed.

Hopefully, in the future, when legislators are to be honored, everyone involved in the selection process can dig a little deeper to find the people who are working in the trenches regardless of any ad hoc titles.

The full interview with Rep. Mark Foley is available at billboard.biz.

FEEDBACK

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REGGAETON NEEDS REVAMPING

I have been religiously reading the Latin Notes column in Billboard for many years, and usually agree with Leila Colón’s point of view when it comes to the impact of Latin music’s impact on the American mainstream.

But her Sept. 9 column compelled me to write. She has obviously had to endure—just for a few too many minutes/hour/day/weeks of mindless, copycat, narcissistic, my-blown-out-blows-your-blown reggaetón and, although her insights and critiques alone should be enough to raise several insiders’ eyebrows, I feel that a couple of other points need to be addressed.

I have been known to tell people who wanted a reggaetón remix of a song that they should hold off until the industry purchased a new synthesizer. I felt like there was some large commune of musicians in San Juan, Puerto Rico, who all shared a drum machine and keyboard. Why? Because the instrumentation of the tracks, especially in the early days of this craze, were all so similar to each other.

And then there are the intros to these tracks. Although I am not 100% certain, I would dare wager a good chunk of change that those “slow, dramatic, ominous” intros are many times more afterthoughts than reggaetón tracks are for three minutes in length. You could just picture the look on the label exec’s face who has just been handed an artist’s new CD, made up of 12 tracks, yet totaling no more than 30 minutes? The solution? Add about 30 seconds per track as your so-loved intro. It becomes so easy for the artists, musicans, producers and remixers to create under the banner of “ley del menor esfuerzo” (the law of least effort). Which could lead many fans to tire of the sound—unless it can do a Madonna and reinvent itself.

DJ Luis Bodé
President, Bodé Music Service
Miami Beach

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Don’t Kill Rock Stars—Sign Them

A Venerable Indie Label Undergoes Restructuring; Founder Moves To Nonesuch

Nonesuch senior VP David Bither points to punk trio Sleater-Kinney, orchestrated pop group the Decemberists and late singer/songwriter Elliott Smith as the kind of “core artists” he’s happy to work with. But if it’s impossible to sign any of those acts, Bither will now have the opportunity to work with the man who helped develop their careers.

Kill Rock Stars founder Slim Moon will give up his longtime independence this fall to become a senior director of A&R for Warner Music Group imprint Nonesuch Records, home to such acts as Wilco, the Black Keys, Ry Cooder and Bill Frisell. Moon will hand over the Kill Rock Stars reins to his wife, Portia Sabin, who has worked with the Olympia, Wash.-based label for six years.

“It’s a chance to work with incredible artists and nurture careers in an environment that’s not so hit-oriented,” Moon says. “Nonesuch is more quality-oriented.”

As for his hardened independent stance, Moon says he has never been anti-major label. “We never made the bumper stickers that SST made that said, ‘Corporate rock sucks.’” he points out. Still, he has been an outspoken champion of indie, and was an early supporter of the American Association of Independent Music.

“Even when we had our most hyperbolic propaganda, it was always Kill Rock Stars, as in the rock star system,” Moon says. “But Kill Rock Stars is a corporation, so it’s hypocritical if I say that corporate structure is inherently evil. It’s how you do business that matters, and I think Nonesuch does business very credibly.”

Bither says, “He’s not coming here to rebuild Kill Rock Stars inside Nonesuch. What impressed us is he was able to maintain an independent label of great credibility over a long period of time.”

Sabin will run Kill Rock Stars from New York, where Nonesuch is based. Sabin says Kill Rock Stars VP of A&R Maggie Vail will add director of West Coast operations to her title and work out of Portland, Ore. Moon says only one full-time staffer, plus two part-timers, will be let go during the transition.

Kill Rock Stars “restructures rather than downsizes,” he says, and the label will maintain its mail-order operation out of Olympia.

“The label is doing fine,” Moon says. “That, in fact, has given me some of ease of mind. It’s easier to make this kind of transition when the label is healthy.”

Moon started Kill Rock Stars in 1991. Its first release was a spoken-word 7-inch that featured Moon and Kathleen Hanna, who became an instrumental figure in the label’s early days, with her band Bikini Kill at the forefront of the '90s riot grrl punk movement.

The label became synonymous with Pacific Northwest rock music and garnered some mainstream attention in the mid-'90s with releases from Smith and Sleater-Kinney. Smith’s “Either/Or” has sold 292,000 units to date, according to Nielsen SoundScan.

Of late, the label has enjoyed success with experimental rock act Deerhoof, which recently placed on Billboard’s Heatseekers chart and has recent releases with Wilco, the Flaming Lips and Radiohead. Deerhoof co-founder Greg Saunier says he wasn’t surprised by Moon’s departure.

“I would hear things from Maggie about Slim,” he says. “She’d say he was moving to Portland, or moving to New York, or leaving the label, or starting a marketing company. So when she called and said he was leaving the label, it was not a shock. He’s not a huge talker, and I’ve always found Slim a little mysterious.”

Sabin has been a co-owner in Kill Rock Stars for the past two years and has worked in production, publicity and A&R roles. If she foresees any changes, it’s a further broadening of the label’s roster.

“Olympia is an amazing place and a creative hotbed, but one of the problems with living here long term is that it’s not a huge tour stop,” she says.

With most bands on the Kill Rock Stars roster having one-off album deals, Moon says it’s “too hard to speculate” if anyone will leave. Saunier, for one, says he’s sticking around, as he’s happy to work with Sabin and Vail.

“From 1994 to 2001, Deerhoof didn’t have money for Kill Rock Stars,” he says. “What label would stand behind such an obvious dud?”
SALES UP, TRACKS LEVELING

Download Sales In 2006 Show No Quarter-To-Quarter Increase

While overall U.S. sales are up a whopping 22.8% to 814.5 million units from the first nine months of 2005, digital track downloads, the main configuration fueling that growth, are stagnant when viewed on a quarterly basis.

Unlike last year, when digital tracks increased steadily by 9.2 million units between the first quarter of 76.2 million units and third-quarter total of 85.4 million units, this year’s second and third-quarter downloads of 137 million for each period are less than the 144 million units downloaded in the first quarter, according to Nielsen SoundScan.

Yet for the nine-month period ended Oct. 1, digital track downloads totaled 418.4 million, a 71.3% increase over the 224.2 million accumulated in the corresponding period in 2005. Likewise, this year’s nine-month total also represents a 6.2% increase over the 391.9 million albums scanned during the same time period.

Album sales, including those in the digital configuration, are down 5.2% to 393.1 million units from the 414.8 million scanned in the first nine months of 2005. CD sales are down even more, 8.1%, to 368.9 million units. On the plus side, digital albums posted the largest configuration increase on a percentage basis to finish up 114.2% to 22.6 million: slightly more than double the 10.6 million units generated in the first nine months of 2005.

So far this year, 53 albums have each sold more than 1 million units. Meanwhile, only 10 songs have passed the million-unit mark—led by Daniel Powter’s “Bad Day,” which has scanned 1.8 million.

Looking at market share (including catalog), Universal Music Group remains the leader with 31.3%, even though it has slipped slightly from its 31.7% in the first nine months of 2005. UMG’s album total is 8.7 million units off last year’s pace, with a total of 122.8 million units so far this year.

UMG also remains the leader in current market share with a 33.9% slice of the pie. It also is the leading distributor in the classical, hard rock, jazz, R&B, rap and Latin genres.

Buena Vista Music Group, distributed by Universal Music Group Distribution, remains at the top of the heap with the top two albums sellers so far this year. The “High School Musical” soundtrack is No. 1, with 3.1 million scans, followed by Rascal Flatts’ “Me and My Gapp,” with 2.5 million.

While big things are expected from Sony BMG Music Entertainment in the fourth quarter, so far this year the company’s market share has eroded to 26.8% from its 27.2% in the first nine months. Sony BMG, however, is the largest country album distributor during the first nine months of the year.

The only major label showing an increase in market share is Warner Music Group. At the end of the nine-month period, the company tallied 19.2% in market share, good enough for a nearly 5 million unit increase in scans to 75.6 million. WEA is the largest component of that increase, with market-share growth of more than one per centage point to 15.8%, although Alternative Distribution Alliance also posted a slight increase. The June acquisition of Ryko Distribution contributed another 0.07% to this year’s total.

EMI and the independent labels continue to suffer market-share erosion. Looking at sales by store type, nontraditional outlets—which include online digital and CD album sales, concert sales, mail order and TV-800-number sales—continue to show a market-share increase, at the expense of other sectors. So far this year, nontraditional merchants have seen sales increase 49.2% to 46.1 million units.

Chains, which include stores like Best Buy, Borders Books & Music, Tower and Trans World, suffered a 13.5% decrease to 163.2 million units.

Independent stores continued to decline as well, posting the largest drop to 27.1 million units, down 22.3% from the 34.9 million units generated in the first nine months of last year.

RETAIL AT A GLANCE

Charting sales and share trends after the year’s first three quarters

SAMPLE CONTENT

HOME FRONT

ETHERIDGE, BLANCHARD DISCUSS TV AND FILM MUSIC

Singer/songwriter Melissa Etheridge and composer Terence Blanchard are confirmed participants in the 2006 Hollywood Reporter/Billboard Film & TV Music Conference. Now in its fifth year, the conference—sponsored by ASCAP, Associated Production Music, the Berklee College of Music, BMI and SESAC—is set for Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles.

Etheridge and Blanchard will be the focus of separate QA sessions. Billboard executive editor/associate publisher Tamara Conniff interviews Etheridge; BMI VP of film/TV relations Doreen Ringer Ross talks with Blanchard. A two-time Grammy Award winner, Etheridge received her initial film music training when she was asked to write songs for the 1987 movie “Weeds.” Nine albums later, Etheridge continues to write for and perform on TV shows and movie soundtracks, including the title song of the Al Gore documentary “An Inconvenient Truth.”

New Orleans native and Grammy winner Blanchard has been a jazz mainstay since the ’80s. Director Spike Lee tapped Blanchard to score many of his films, including “Mo’ Better Blues,” for which Blanchard received a Grammy nomination. He has also earned an Emmy Award nomination for work on “The Promised Land” and a Golden Globe nod for scoring Lee’s “25th Hour.”

The Film & TV Music Conference will also feature timely panel discussions, including the ins and outs of creating music for TV ad campaigns and videogames. For more info, log on to billboardevents.com.

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Best Buy Goes Digital

Retail Giant Links Up With RealNetworks

CD retail giant Best Buy is getting into the digital music business. But unlike other brick-and-mortar merchants building their own solutions, Best Buy is partnering with an established brand in the digital space, RealNetworks, to launch its store.

Best Buy will use the latest version of Real's digital music service, Rhapsody 4.0, as the engine of its offering, called the Best Buy Digital Music Store.

Under a multiyear alliance between the two companies, the store will be co-branded as being powered by Rhapsody. Financial terms of the agreement were not disclosed, but sources familiar with the situation say the two companies will share revenue.

Best Buy is selling individual tracks for 99 cents and an unlimited subscription tier that includes porability for $14.99 per month.

Also as part of the deal, Best Buy will be the preferred retailer of the Sana e200R, a Rhapsody-branded MP3 player from SanDisk. The device, which comes in a 2GB model for $139.99 and an 8GB model for $249, goes on sale Oct. 15. Consumers who purchase a SanDisk player get a free two-month trial subscription to the Best Buy service.

Best Buy VP of music Jennifer Schaeffer says the deal is part of the consumer electronics giant's goal of "allowing us to provide an end-to-end digital music solution.

Following in the footsteps of Apple Computer's iPod/iTunes strategy, other retailers of digital music are increasingly looking for complete ecosystems—both software and devices—that they can market to consumers. Microsoft will pursue a similar strategy when it launches a Zune digital music player later this fall. However, unlike Apple and Microsoft, tracks purchased or rented through Best Buy work with any Windows Media compatible device.

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## JB Hi-Fi’s High Sights

**Australian Retail Chain Eyes New Zealand, Targets Expansion**

SYDNEY—Expanding home entertainment retailer JB Hi-Fi is setting its sights on cracking the 100-store mark in Australia. The company posted record profits of $25.8 million Australian ($19.3 million) on sales of $946 million Australian ($708 million) for the year ending June 30, and plans to open its first outlet outside of Australia, in New Zealand, by April 2007. Currently, 66 JB Hi-Fi stores sell music as part of a broad mix of home entertainment hardware and software products. But the devoted多年的 Riccuitz sees scope for further expansion and intends opening another 13 stores in Australia in the next 12 months.

“We’re sticking to the stick of having around 100 JB Hi-Fi stores in Australia,” he says. “That’s what we think the market can sustain.”

JB Hi-Fi opened its first store in 1974 in Melbourne, and had 26 outlets at the time of its 2003 flotation on the Australian Stock Exchange. Uechtritz says the chain is targeting key Australian metropolitan markets and large regional conurbations (populations of more than 100,000) for further expansion.

He declines to give detailed product breakdowns, but says music, DVD and games currently account for slightly more than one-third of group sales, behind consumer electronics (34%).

Official Australian music market share figures do not exist, but industry estimates credit JB Hi-Fi with 18%-20% of the country’s retail sales. The IFPI valued total retail revenue in 2005 at $893.5 million Australian ($662 million).

JB Hi-Fi aims to match mass merchants on pricing while offering a specialty retailer’s range and service, Uechtritz says, and record companies acknowledge it as an increasingly important player.

Universal Music Australia managing director George Ash calls JB Hi-Fi “a very proactive and positive retailer to set up campaigns with.” He identifies Australian rock band Wolfmother and U.S. act Scissor Sisters as recent examples of acts to benefit from the JB Hi-Fi connection.

“We debuted at No. 1 in Australia with the Scissor Sisters’ ‘Ta-Dah,’” he says. “This was with massive help from them that we’ve committed to the act early.”

Other Universal acts recently benefiting from early adoption by JB Hi-Fi were Snow Patrol and API, he says; both currently have gold-certified albums in Australia (35,000 shipments). Aschbridge says JB Hi-Fi has “a general appetite to exceed their market share on such an album.” He also praises the chain’s range of music and its “strong ethic to develop new artists—which for us, as a label, is an essential part of what we do.”

Perhaps predictably, indie retailers are often less impressed by JB Hi-Fi’s progress. Geoff Bonouvrie, owner of the single-store Musicland outlet at the Wangaratta shopping center near Sydney, notes that he had a JB Hi-Fi open in close proximity slightly more than a year ago.

“We’ve been here 26 years and are still trading very successfully,” he says. “But I’ve heard of specialists who have given up when JB Hi-Fi has come into town.”

Bonouvrie puts the chain alongside big-box mass merchants that use music as a loss leader. However, he insists, “you can compete against that if you have a quality music offer in terms of customer service and presentation.”

Digitally, JB Hi-Fi offers 1.3 million downloadable tracks from major and independent labels via a partnership with Australian telecommunications company Dextra.

Uechtritz says the group’s buying power and brand strength equips it for growth as digital’s market share increases. However, JB Hi-Fi’s focus remains very much on its brick-and-mortar business. “Our CD business is healthy,” he says, “and we believe we are the only company in the country investing in music retail.”

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**Additional reporting by Christie Eliezer in Melbourne.**

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## Two Sides Of A Boycott

**Trans World Makes A Business Decision; So Do The Scissor Sisters**

I don’t know what’s more amusing: the media pissing contest currently going on among Scissor Sisters, Trans World and Universal Records, or the head of steam that the Velvet Rope know-it-all’s built up over it.

The Velvet Rope is such an annoying place that I usually don’t visit the music biz gossip Web site, except when someone sends me a link to something going on there. But since the mainstream press uses it to keep abreast of industry gossip, it often plays the role of catalyst in whipping up a media frenzy over some issue or other.

If you think I’m kidding, look at all the media coverage devoted to Scissor Sisters/Trans World/NARM nucleus. Here are the facts (Sept. 21, billboard.biz) about what happened: During a performance at the NARM conference, Scissor Sisters co-lead singer Jake Shears chided Trans World Entertainment for charging $20 that day for the Raconteurs’ "Broken Boy Soldiers” album in the chain’s FYE store in the Mall at Millenia in Orlando, Fla.

Right after NARM, Trans World executives told Billboard that the copy of the Raconteurs that Shears picked up had been overpriced when the store restocked the album to reflect the chain’s wide pricing, which averaged $11.39 for the title that week.

When it came time to talk about a Trans World buy-in on the second Scissor Sisters album title, the band insisted Sept. 26, Trans World asked Universal Records to support a program. As part of Universal Music Group’s Jump-Start initiative, which prices music significantly lower than the other majors, Universal Records doesn’t supply cooperative advertising funds. But it agreed to advertise Scissor Sisters and other developing artists on its label for Trans World. However, the Albany, N.Y.-based label wanted the label to use a more costly vehicle just for Scissor Sisters. Universal refused, and Trans World passed on buying the record.

When Newbury Comix and the indie coalition found out about it, they rushed to support Scissor Sisters with free in-store play and displays. Also, these merchants couldn’t pass on a chance to stick it to FYE.

“Are we the king of boycotts,” Newbury Comix CEO Mike Dreese told Billboard. “I would be happy if [Trans World] was pushing on someone like the Rolling Stones,” who gave an exclusive live DVD to Best Buy in October 2003, instead of a developing act like Scissor Sisters.

The overwhelming industry sentiment is that Trans World’s position is making it stupid. But one of the main reasons Trans World is the last chain standing, probably, is that it disregards what the industry thinks. All those other chains that played ball with labels are no longer with us, in case you haven’t noticed.

Do I agree with Trans World’s position on Scissor Sisters? No, but it’s the company’s stores and it can run them the way it wants, much to the chagrin of artists and indie label executives who think they are the only ones entitled to opinions.

Can I defend selling CDs for $18.98? I can’t; no more can I defend the labels that still assign $17.98 and $18.98 list prices when the entire account base is pleading with them to adopt a Jump-Start-like pricing structure of 12.98 and 13.98. In stores, $18.98 may not be popular with customers, but I can understand it. With the absorption of Musicland, Trans World is the only chain in the United States that operates in enclosed malls, where rents are much higher than for free-standing stores or ones located in strip malls.

In fact, mall record stores generally have rents that average 15% of store volume, while the free-standing stores generally pay rent that equals about 7% of volume. Thus it needs to charge higher prices. Label executives are so used to retailers losing money on behalf of their records that they get outraged when a merchant tries to make a decent profit.

Back at NARM, before we went onstage, some labels suggested that if Shears felt the need to speak his mind on pricing, it might be wiser to do so without mentioning any store by name. Sources say.

Sources close to the band denied that conversation happened. If it did, Shears chose to ignore that advice, and he has been rewarded with a media moment around which to market an album that might have otherwise gotten lost in the shuffle.

His interview in the Oct. 5 issue of Rolling Stone indicates Shears is going to milk this media moment for all it’s worth.

At the end of that interview, he pontificated that “people shouldn’t be shopping” at Trans World, adding that “FYE can go bathe in their own excrement.” While it sounds like the artist is making an informed business decision to shoot off his mouth, the source close to the band insists it wants the incident to go away.

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Gary Cohen, AOL Music
Jim Griffin, Cherry Lane Digital
Don Levy, Sony Pictures Digital
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**GLOBAL**

**BY CHARLES FERRO**

**THE INDIES ON ICE**

**Regional Labels Thrive In Canada's Great White North**

TORONTO—From the windswept island of Newfoundland across the rolling prairie to the northern Yukon province, entrepreneurial Canadian regional labels and distributors are flourishing while offering an outlet to local traditional and folk-styled artists.

Although largely unknown in mainstream music circles, Avondale Music and Landwash Music Distribution (both in St. John's, Newfoundland & Labrador) has no bank loans and we have money in the bank, and all our artists get paid every quarter.

A sizable hit for such regional firms is 3,000-5,000 units per title. However, there are also bigger sellers. Drake says, for example, that Avondale's 1999 multi-artist compilation “The Christmas Wish” has sold more than 25,000 copies to date, mainly in Newfoundland.

Niche labels can also benefit from the market clout of mass media. For example, Norway's Suland Music and the United Arab Emirates' African Rainbow Music have both scored significant successes in the Middle East.

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**BY LARRY LeBLANC**

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**The EMAs' last Nordic host city was Stockholm in 2000. In conjunction, the Swedish music industry organized the parallel Stockholm Music Week, featuring such domestic talent as Teddybeats Stihm, Meja and Andreas Johnsson. Bay says local music industry feedback indicated the initiative "was good for Stockholm, but not necessarily for music," and that IFPI Denmark will do its own evaluation after CMW.

CMW kicks off Oct. 25 with Sony BMG’s Pink at the 10,000-capacity Copenhagen Forum. Universal’s the Killers will play a Nov. date at 1,000-capacity venue the Vega, supported by Virgin Denmark electronic act Blue Foundation. Other international artists due to appear are Ron Sexsmith (Netwerk) and CurStig Tigers (Concord). Leading Danish acts that are participating include Kira & the Kin-dred Spirits (Copenhagen Records), Caroline Henderson (Pokerflat/Al.Arm), Nordstrom (Columbia) and Trelleborg (Capitol).

Universal Music Denmark CEO Jens-Otto Paludan praises WoCo's initiative and embourishe the opportunity for exposure EMA/CMW offers the Danish industry.

"As a multinational," Paludan says, "many of my colleagues will be here from international and headquarter offices." It will be the same with other labels, and that provides possibilities. For the indies, it will gather a lot of people they deal with."

Prominent Copenhagen independent Crunchy Frog is among the labels using CMW to promote its roster. Label co-founder/operator Jesper Reginal says Crunchy Frog is setting up a show for some of its acts the day before the EMAs ceremony.

But Reginal remains unsure about the initiative's overall impact. "I doubt if we'll get anything out of CMW—other than the industry will," he admits. "Still, there are freak accidents, and if a "name" performer were to show up at our show, for example, things could happen—so we're inviting a lot of people."

Other voices are even more cautious about the EMA/CMW effect. "Most of the executives will fly in for the awards show and fly out again the next day," one industry source says.

At press time, MTV Nordic was unable to specify how much artwork local acts would receive that was related to the EMAs, but a representative confirmed the channel would film some CMW events.

The company, which has a staff of eight, specializes in Canada's aboriginal music and has released 875 album titles since launching in 1974. Some 400 titles remain current, Michaels says.

Avondale Music—an 8-year old, self-distributed label—specializes in Newfoundland's distinctive roots music.

"We've made money," says Lyle Drake, co-owner with his wife, Dolores. "Our business merchants Wal-Mart Canada and Zellers—both racked nationally by the Handelman Co. of Canada—that carry selections by local artists."

"My biggest customer is Handelman," Drake says. "That's because in every semi-major centre in Newfoundland, there is a Walmart or a Zellers."

"We try to make sure product in each store reflects that local community and customer base," explains Ken Kozey, VP of purchasing at Handelman Co. of Canada. "The type of product that local retailers seek, that's how we sell them products."
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**KING OF THE ROAD**

Reggaetón Superstar Don Omar Launches U.S. Theater Tour

With the kickoff of his King of Kings tour Oct. 13 in Atlanta, Don Omar will become the first reggaetón artist since Daddy Yankee to headline an extensive, expensive U.S. trek.

Don Omar, whose real name is William Omar Landrón, will play 17 U.S. cities, plus three dates at the Coliseo de Puerto Rico in San Juan. Bachata star Aventura and rising reggaetón duo Rakim & Ken-Y will open in select cities.

The King of Kings tour, which is named after Omar’s latest album, is produced by Latin Entertainment Group and sponsored by Verizon, which will also have the rights to downloads of select live performances.

One of the most successful names in reggaetón, Omar has played occasional headlining shows in the United States, as well as multiple group shows, but this is his first tour of this scope and length.

King of Kings is being touted not just as a concert, but as a Broadway-style, three-act show with characters and dancers whose sets and costume replicate the apocalyptic urban themes found in the album artwork of "King of Kings." To re-create the look, Omar enlisted Ron Jaramillo, who also designed and photographed the art for the album.

As a conceptual level, Omar describes the endeavor as a "medieval mystique inside the realm of an artist, of a man’s heart, of the roughness and subtlety of the moment."

At a practical level, "we want to give the genre a more professional identity," Omar says.

"The tour is going to be big," Omar says of his upcoming tour of the United States and Australia. "We want to show the world what reggaetón is."
THE RISE OF REGIONAL MEXICAN

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Fans of ABC’s “Grey’s Anatomy” have been given a crash course in Epic rock band the Fray, thanks to two videos produced by the broadcast network and record label. The specially created clips for the title track of the group’s 2005 debut album, “How to Save a Life,” interspersed footage from the hit series and the song’s video. Both clips identify the band.

Immediately following the Sept. 7 episode of “Grey’s Anatomy,” ABC aired a four-minute video that featured sneak peeks from the first two episodes of the then-upcoming third season. Two weeks later, preceding the season’s premiere of the series, an extended version of the video with scenes from the first three episodes of the new season aired.

For ABC Entertainment senior VP of marketing Michael Benson, it was important for the videos “to become great content for TV viewers” and not simply traditional marketing for a TV show. “It’s about going beyond the 30-second promo and driving people back to television.”

Such content, Benson adds, can then be distributed to other platforms, including Web sites, electronic magazines and the like. “It helped us market ‘Grey’s Anatomy’ in a new way, and it offered exposure to the Fray,” he says.

In addition to Benson, the dealmakers were Epic senior VP of marketing Lee Stimmel; Chop Shop Music Supervision’s Alexandra Patsavas; “Grey’s Anatomy” music supervisor; and the Fray and its managers, Jason Jenner and Gregg Latterman of A Squared Management. The band’s publisher, EMI Music Publishing, also played a major role in the process.

“Grey’s Anatomy” first championed “How to Save a Life” in March, when a two-minute snippet of the song was played during a pivotal scene. And each time the track has been heard in conjunction with the show, sales of “How to Save a Life” skyrocketed.

In the album’s first few weeks of release, it was selling between 2,000 and 3,000 copies per week, according to Nielsen SoundScan. Physical and digital sales began picking up earlier this year and have rarely looked back.

For the week ending March 26, the title track’s digital sales increased 283%, from 2,000 to 9,000. The album experienced a 43% jump (12,000 to 17,000 units).

The album sold 54,000 copies the week ending Sept. 24, its biggest sales week to date. The previous week, it sold 35,000. (A deluxe edition, with a bonus DVD, arrived Sept. 19.)

To date, the album has sold 897,000 copies, while the title track has sold 622,000 digital downloads. In this issue, the album remains at No. 14 on The Billboard 200.

“How to Save a Life” also appears on the original soundtrack “Grey’s Anatomy, Volume 2,” which Hollywood Records released last month.

The song has also been heard in an episode of “One Tree Hill,” in HBO promo spots and in promo spots for NBC’s “ER,” while “Look After You,” which is slated to be the next single, was featured on “Bones.”

Throughout, the band remains incredibly hands-on when it comes to synching licensing opportunities, Jenner notes. “The guys always ask for a description of the scene,” he says. “They want to make sure the piece of music fits, emotionally and creatively, with the scene. They are not into doing it just for the money.”

The Fray guitarist/vocalist Joe King concurs, adding, “We have turned down quite a few things, which might upset our label and management, but we don’t want to be overexposed.”

At the same time, King and his bandmates are concerned about the loyalty of those who discover the band via shows like “Grey’s Anatomy.” “We’ve built our fan base from touring,” King says. “That was always our strategy, and then, activity increased on our MySpace page and at iTunes. With no radio play, we were creating a fan base. That’s what we were looking for.”

So, with “How to Save a Life” being one of 2006’s most-licensed discs, King cannot help but wonder, “Will we gain and keep those fans who are discovering us from TV shows?”

While pondering that, the Fray will continue touring, with a focus on markets outside North America.

Stimmel, meanwhile, is confident that “Look After You” will “pop up on TV shows.” Stay tuned.

Before its European launch in September, eMusic negotiated a European Union-wide license for its on-demand subscription service from authors’ rights society Buma/Stemra in the Netherlands. But U.K.-based MCPS-PRS Alliance objected, saying that eMusic had to obtain licenses from the Alliance to offer downloads in the United Kingdom.

Cees van Rij, general counsel for Buma/Stemra, argues in part that the society should grant a Pan-European license since the eMusic computer servers are located in the Netherlands. This follows a line of e-commerce legal arguments that say the law of the country where data is uploaded to the Internet should govern the transaction.

On the other hand, intellectual property rights are often enforced under laws of the country where the infringement occurs. That is the country where music is reproduced, distributed or publicly performed—where it is uploaded, downloaded or heard. This principle protects rights holders from illegal Internet operations set up in countries where there is little copyright protection.

But requiring a company to secure licenses in each country where an infringement could occur gets back to the business problem addressed by last year’s European Commission Recommendation—the commercial burden, expense and unpredictability of trying to secure individual licenses for digital distribution from more than 25 societies for one EU-wide service. At that time, the EC urged member states to pass regulations streamlining online licensing (Billboard, Nov. 5, 2005).

Currently, the Alliance has an agreement not to proceed with copyright infringement claims against eMusic until mid-December. This gives the Alliance, eMusic and Buma/Stemra time to negotiate a resolution.

Meanwhile, some clarity that may guide the eMusic negotiations could come from another EC case by December.

Last January, the EC sent a Statement of Objections to CISAC, the international umbrella group for collecting societies, and to others. The EC objected to certain agreements between societies that were perceived as anti-competitive. The agreements essentially prohibited user-ap- ploy Internet, cable and satellite broadcasters to secure licenses from societies in each of the 25 EU member states, preventing societies from granting Pan-European licenses.

In response, Buma—the Dutch part of Buma/Stemra—broke ranks with other societies. It sided with the EC, essentially arguing for the right to grant Pan-European licenses. This certainly falls in line with its position on the eMusic license.

Sources close to the EC case say they hope a resolution in the form of an agreement will be hammered out with the EC by the end of the year.

DIGITAL RATES: U.K. authors’ society MCPS-PRS Alliance reached a partial settlement in Copyright Tribunal proceedings over digital royalty rates. The Alliance, British labels’ body BPI, Apple Computer and four mobile phone operators agreed on the following for three years as of July 1:

For on-demand services (i.e., downloads): 8% of gross revenue, with minimum rates of 2 pence (3.8 cents) per track depending on the type of permanent download, 0.22 pence (0.28 cents) per non-subscription stream and 0.40 pence-60 pence (75 cents-113 cents) per subscriber per month for non-portable and portable subscription services, respectively.

For non-on-demand services (i.e., webcasting): 6.5% of gross revenue, with minimum rates of 0.06 pence-0.08 pence (0.076 cents-1.08 cents) per stream depending on the type of webcast and 22.5 pence (28.6 cents) per subscriber per month for subscription services.

The rates are subject to certain deductions for audiovisual content, mobile service down- loads and ad-supported services until specified sales or price thresholds are reached. Only music service providers (i.e., direct-to-consumer services) may license digital rights.

Cross revenue-based means all money re- ceived from consumers and for advertising, but a final definition has yet to be agreed upon. While BPI and the Alliance are negotiating over a definition, Apple, Vodafone, T-Mobile, Orange and O2 are waiting for the Tribunal to decide whether certain agreements should be part of gross revenue.

AOL, MusicNet, Napster, RealNetworks, Sony Connect and Yahoo have not settled. Proceedings are expected to continue in mid-November.

A Charmed ‘Life’
‘Anatomy’ Exposure Propels Sales Of The Fray’s Single, Album

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MOBILE
BY ANTONY BRUNO

Moldy Mobile Oldies
Classic Rock Driving Ringtone Growth

While hip-hop acts may rule today's ringtone charts, yesterday's stars are emerging to introduce the format to a broader audience and drive tomorrow's growth.

Only about 10% of wireless subscribers buy ringtones today, primarily young adults purchasing hip-hop and R&B-themed content. Record labels and wireless operators are keen to expand their market, particularly as the dominant format shifts from polyphonic ringtones to master recording clips. Exploiting the vast library of catalog music, they say, is emerging as a key strategy in that effort.

Acts like Dwayne, the B-52's, the Ramones, the Allman Brothers Band and Jimmy Buffett are generating healthy ringtone sales, and even Pink Floyd has found its way onto the mobile deck. Lynyrd Skynyrd's "Sweet Home Alabama" is one of the best-selling catalog ringtones of all time, with more than 1.2 million units sold, and became the first licensed track to appear in a mobile videogram.

Indeed, catalog-based ringtones are now the format's fastest-growing segment. Universal Music Group (UMG), for instance, says catalog ringtones sales are up 80% from last year and now represent 10% of all its ringtone sales.

"There is a growing audience that is interested in content that speaks to them, and it's not hip-hop," says David Dorn, senior VP of new-media strategy for Warner Music Group's Rhino Entertainment division. Carriers have only featured hip-hop because that's all that sold. Well, that's because it's all they've featured. The only area of incremental growth for them is catalog. If all they do is focus on hip-hop, they just end up speaking to the same audience over and over.

Catalog music has been available in mobile form since ringtones first came onto the scene. But today labels and carriers are marketing catalog-based mobile content more aggressively.

Take UMG's Sept. 26 deal with Verizon Wireless to bring the entire Jimi Hendrix catalog to mobile for the first time. Verizon won a short-term exclusive by agreeing to promote the Hendrix content heavily in print and online campaigns, as well as prominently feature the artist on its ringtone sales site.

It's the first time a wireless operator has applied a significant marketing push to a long-deceased catalog artist. "Typically, operators have been focused on promoting Shakira, or Sean Paul, or Gwen Stefani or the Pussycat Dolls," says Rio Caraffa, GM of Universal Music Mobile. "Verizon felt [Hendrix] would help grow the marketplace and expose their service to more and different people than who would have seen it otherwise."

The Hendrix deal follows a yearlong music industry initiative, led by Rhino, to include a "Songs You Know" category featuring immediately recognizable classics from all major labels on carriers' ringtone sites. Sprint, Verizon, Cingular and Boost Mobile are among the carriers that now feature such a category.

Labels have responded by putting their own marketing dollars on the line. Rhino in the coming weeks will begin airing TV commercials supported by viral Internet ads promoting mobile content from the Doors — currently its best-selling mobile catalog act — as well as various '80s artists and old-school hip-hop tracks.

Dorn says new catalog content is making its way into mobile formats almost weekly. However, there are several challenges. First, labels are being more careful about which songs are selected to become ringtones or ringback tones from often massivemobile catalogs.

"We have to identify what we feel are the best songs for mobile content," Dorn says. "This is not a long-tail approach. That's how you approach iTunes — you make really huge swathes of your catalog available and monetize those things that have been collecting dust. The business for ringtones is all about hits and instantly recognizable songs."

Second, and more significant, many major acts — including Led Zeppelin, Bob Marley, the Beatles, Radiohead, Prince, the Eagles, Van Halen, Black Sabbath and Frank Sinatra — remain noticeably absent in the ringtone world.

In many cases the label doesn't own the digital rights to the artist's work. In other cases, it owns digital rights to sell full tracks, but there's no "edit" clause that prevents the label from condensing the song into a clip needed for a ringtone.

Labels say they are in active negotiations to bring many of these holdouts around, and are close to finalizing several deals. However, some artists and their management are demanding significant upward advances in return, while others simply don't want their work converted into a ringtone, or any digital format.

"There are always sensitivities depending on the artist," Caraffa says. "There are always challenges. You're navigating through lots of approvals. But ultimately we work through it."

He points to pending deals for Elvis Costello and Guns N' Roses in the near future. "It's stuff like the Jimi Hendrix deal that will hopefully open the eyes of the holdouts," Dorn says. "Sometimes they just want to see what other artists do and then they go, 'Why aren't we doing this?""
Almost by definition, bluegrass evolves gradually, but on stages and in seminars at this year’s International Bluegrass Music Assn. (IBMA) convention and 17th annual awards, held Sept. 25-Oct. 1, change and growth were inescapable.

“We finally have a market share of record sales in this country,” dobro virtuoso Jerry Douglas said in his keynote address at the opening night of the confab. “It may be a small one, but we have a market share. And that’s a big deal, folks.”

At a seminar called “Internet Promotion: MySpace and Beyond,” marketing consultant David Gales said that while bluegrass is “probably the least MySpace-y genre I can think of,” tools like blogs and YouTube are making the online experience more “transparent” and “user-friendly” than in the past. Online networking or viral marketing, he reassured a curious but perplexed audience, merely replicates “a sales tool that is as old as human speech.”

Change is afoot in the music as well. For the second year in a row, a relatively new act won the trade association’s entertainer of the year award, following a 10-year stretch when the Del McCoury Band held a virtual lock on the honor.

The Grascals, a band formed less than three years ago by veterans of the bluegrass stage and studio circuit, delivered on the promise of their 2005 emerging artist of the year award by winning this year’s top prize Sept. 28 at the Grand Ole Opry House. “We’re all a bunch of sidemen who are us,” singer/guitarist Jamie Johnson said from the stage. “We watched you guys do this for years. This is six best friends out here just having a great time.”

Cherryholmes, an energetic family band from Los Angeles that last year landed a surprise win with the entertainer of the year award, was nominated in four categories but only took to the stage for a fiery show-opening performance and a shared win in the album of the year category. That top project, “Celebration of Life: Musicians Against Childhood Cancer,” sub-

stantially thinned the audience as most of the 130-plus performers from the two-CD compilation joined producers Bob Kelly, Jack Campinelli and Darrel Adkins onstage for Adkins’ emotional acceptance speech.

The Opry House locale was a first for the IBMA Awards and an indication of the music’s growth. In 2003, when the organization moved its convention to Nashville after years in Louisville, Ky., attendance jumped more than 20%, to about 2,000 professional attendees. Registrations increased this year another 3%-5%, according to organizers.

Last year’s awards were held in the Ryman Auditorium, which was officially recognized Sept. 29 with a historical marker as the birthplace of bluegrass. IBMA executive director Dan Hays said the Opry House move allowed for the event’s biggest crowd ever.

The growth underscored Douglas’ keynote speech assessment that “bluegrass is in excellent condition.” Douglas said he has watched bluegrass music go from a clubby niche to a mainstream music industry player.

Douglas cited the multiplatinum success of the “O Brother, Where Art Thou?” soundtrack as a watershed and urged a repeat of the Down From the Mountain tour that followed. “It was great and such a successful model, maybe we could try that again. We don’t need a movie for that.”

New models were on the minds of the relative handful of conferees who attended panels on new-media marketing and trends in bluegrass radio as well. (Many more went to hear country and bluegrass legend Mac Wiseman describe record promotion and tour support in the simpler 1950s and 1960s.)

Brance Gillihan, co-founder of the Bluegrass Blog, urged artists to diversify their income streams, emphasizing merchandise and digital downloads. “Remember, you’re in the music business, not the CD business,” he said.

In an interview, Rounder Records president Ken Irwin said bluegrass has shown ambivalence about embracing digital media and marketing. “Several artists and companies are jumping onboard, but it’s much slower than it would be in the alt-country or alt-rock world,” he said.

IBMA’s Hays said that nevertheless, interest in professional development continues to grow, even if the organization’s World of Bluegrass, as the convention is called, remains chiefly about camaraderie, performance and informal picking.
Stones Keep A-Rollin’
Band Plays First-Ever Concert At Kentucky Derby Home

To cop a song title from the band to which he’ll be forever linked, Michael Cohl is … happy.

With the Rolling Stones on a record-shattering run with their Bigger Bang world tour, as well as hot tours by Barbra Streisand and the Who under his direction, it is easy to see why Cohl’s spirits are high. But the legendary promoter is not one to kick back, relax and watch the waves of people roll in. Indeed, Cohl may or may not do an interview on the front end of a tour or after it wraps, but he is generally off-limits come showcase.

Even so, Cohl did take time for a chat at the Stones milestone Sept. 29, visit to another icon. Churchill Downs in Louisville, Ky., best-known as the home of the Kentucky Derby, had never hosted a concert before the Stones came to town with Alice Cooper. The Stones breaking in a concert venue was a trial by fire if there ever was one (though hosting 100,000 plus at the Derby is no tea party). Even so, Cohl was calm and even enthused prior to showtime in his production office just off the band’s Rattlesnake Inn backstage hang area.

“This is sensational,” Cohl says of playing Churchill Downs, a show produced in conjunction with Philadelphia-based SMG. “The people here are incredible.”

Cohl says load-in at Churchill Downs went smoothly using “local talent” to augment the extensive traveling crew. “It was their first show, and they performed like they’d done 100.”

The promoter then attended the first rehearsal for Streisand’s tour, which started Oct. 4 in Philadelphia. “It was amazing,” Cohl says. “I can only describe it as ‘one-take Barbra.’ She walked out, started singing, and it was fabulous.”

Cohl scoffs at industry scuttlebutt that the Streisand tour is not performing up to par at the box office. “All the naysayers, they’re taking their own expectations and attributing them to us,” Cohl says. “At the rate we’re going, Barbra will be forever linked to ‘jumping Jack Flash’ and ‘It’s Only Rock and Roll’ and lesser-played cuts like ‘Dead Flowers’ (with its well-received Derby reference) and Keith Richards’ ‘Little T&A.’ The rain eventually abated and the Stones hit high gear, utilizing their massive 90-foot-high main stage and the the [box-office] record at every building she plays.”

The Toronto native was the subject of recent CBC documentary “Satisfaction: The Life & Times of Michael Cohl.” I was interviewed for the doc, as was Cohl (obviously much more extensively), though we agree Hol-

THE ROLLING STONES at Churchill Downs

ly has yet to come calling for either of us. Asked how he liked the film, Cohl replies, “My mother was really proud, so I like it. That’s the only reason I did it in the first place.”

Cohl is being shadowed on a Bigger Bang by his assistant Bryland Perry, the twentysomething son of Stones merch guru Norman Perry. “Bryland is doing much better at this age than Norman did,” Cohl observes.

According to the set list Cohl provided, the Louisville show was No. 99 on the Bigger Bang tour. Despite a hyperthermia-inducing rain storm and 30-degree weather, the Stones gamely took the stage just before 9 p.m., plowing through stalwarts like crowd-pleasing satellite stage for full effect.

The (highly inebriated) sellout crowd of 40,000 plus was in nirvana. As well as things went well back home, I must say that the front-of-house person at Churchill Downs were a little overwhelmed by a concert crowd, with most ushers rather clueless as to where to direct fans for seat locations. The show came off fine, though—yet another historic Stones performance.

And a Bigger Bang rolls on. The Who would not confirm talk that the tour will extend into 2007, but the massive trek will easily top $400 million this fall, a box-office record. “This is great fun,” he says. •••
Santa Barbara Bowl Turns 70

Small Amphitheater Still Draws Big Names

Attracting big-name acts like Rod Stewart, the Eagles, Norah Jones, Def Leppard, Tony Bennett, Santana and David Bowie to a tertiary market might be unusual for some venues, but it’s not uncommon for California’s Santa Barbara Bowl, which has hosted all of the above and many more.

The approximately 4,500-seat amphitheater celebrates its 70th anniversary this year, and things could not be better, GM Sam Scribner says, noting that the outdoor venue has operated in the black for the past 11 years.

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Scribner, a musician who spent his younger days playing in bands alongside Joe Cocker and Kenny Loggins, says the Santa Barbara Bowl is unlike 98% of the buildings artists play across the country. “It’s almost like a day off,” he says. “First of all, it’s outdoors, so that narrows it down. It’s also a very rustic and has an incredible vibe. The sound is good, and the acoustics are as good as you can get anywhere.”

The amphitheater was built as part of Franklin D. Roosevelt’s Works Progress Administration, a New Deal agency designed to provide jobs during the Great Depression. Red Rocks Amphitheatre in Colorado was also a WPA project.

The Santa Barbara Bowl is located in the hills of the coastal city, surrounded by a neighborhood of expensive homes. Scribner says numerous musicians have stated over the years that the Bowl is their favorite venue to perform in. He admits, however, that most acts are not playing the shed to get rich. “If you look at their schedule, you’ll immediately see that this is probably the smallest building they play in America,” he says. “And there’s no reason financially for them to do that.

Pearl Jam, which sold out the amphitheater (July 13), is a perfect example, Scribner says. The gig grossed $309,072 and sold 4,552 tickets, according to Billboard Boxscore. “If you look at the numbers [Pearl Jam] were doing, they were consistently playing for 20,000 people, yet they insisted on stopping here,” Scribner says.

“Venice is something special to that it nowhere has,” says singer/songwriter Ben Harper, who grew up in the Santa Barbara area. “Once we played the Santa Barbara Bowl, we had made it.” Harper sold out two gigs at the Bowl this summer, grossing $335,368, according to Billboard Boxscore.

The amphitheater is owned by Santa Barbara County and is run by the nonprofit Santa Barbara Bowl Foundation, which has raised about $20 million since introducing a plan in 2001 to make renovations to the facility. Paul Dore, who serves as president of the foundation’s board of directors, says about $17 million was donated by private individuals and the remaining $3 million came from a state grant.

Dore adds that the nonprofit has already implemented about $12 million worth of improvements. The venue is about to embark on another $6 million project this month that will give the Bowl a new shell. That endeavor should be completed by May 2007, according to Dore.

Scranton says the new pavilion top will keep the venue competitive because it will provide tours with more weight to hang video walls, lighting and sound. Past renovations have also made it easier for artists to load in and out on day-of-show. “Until last year, you could only get one truck up the hill,” Dore says.

Moss Jacobs, VP of Nederlander Concerts, which exclusively books the Santa Barbara Bowl, has been attending shows at the venue since he was a college student in the area during the late 70s. He puts about 27 concerts into the shed each year, primarily targeting concertgoers in Ventura County, Santa Barbara County and San Luis Obispo County. To reach fans in those regions, the venue places advertisements for upcoming concerts with up to eight newspapers and radio papers, according to Jacobs.

Although the Santa Barbara Bowl is located approximately 90 miles north of Los Angeles, Jacobs doesn’t see the market as a competitor. “Everybody is going to play L.A. every time, there’s no doubt about it,” he says, adding that the Bowl mainly loses shows to Las Vegas and San Diego.

Jacobs says Nederlander and the Bowl staff have two goals: to attract new fans and to provide a top-notch customer experience. “Every single person has to leave happy, because in a smaller market you can’t alienate people,” he stresses. Concerts in October include Paul Simon, Jimmy Buffett and a two-night acoustic performance featuring Dave Matthews and Tim Reynolds.
WNYC The Indies

TODD MARTENS tmartens@billboard.com

Shaken And Stirred

Cincinnati Record Store, Coffeehouse Team To Sell Used CDs, DVDs

ew mind lost CD sales. For Cincin-
nati's Shake It Records, the iPod era has created a drastic in-
crease in used CD content—so much so that the indie re-
tailer has teamed with the city's Zen & Now Coffeehouse to sell
new and used CDs/DVDs.

"We've made more room for them, but we still have overstock," Shake It co-owner Jim Blase says. "This is a way to
make money on the over-
stock rather than keeping it in the basement."

Certainly the marriage of
music and coffee is nothing
new, but Blase says the store
wasn't seeking new revenue op-
portunities. Instead, Zen & Now's owners approached
Shake It with the proposal. The
"experiment," as Blase calls it,
is only 3 weeks old.

"We're not partnering fi-
nancially, in terms of buying
into the store or anything," Blase says. "But [Zen & Now]
is happy."

Indeed, the two are splitting
profits, and Zen & Now does not have to purchase any
music. All the inventory is up
in Shake It. Who knows? If it
works, indie retailers could
have an excuse to start stock-
ing checkout counters at in-
dependently owned businesses
around the country.

WOXY REBORN: By the
time this issue is published, there's a good chance online
radio station woxy.com will have received some funding
from entrepreneur/lala.com founder Bill Nguyen, who has
been posting on woxy.com that he's going to "save" the station.
A LaLa representative declined to comment, but hinted that
there would be some news in the near future.

The Internet station went
heavy on indie content and
was an early champion of
such acts as British rock band
Art Brut. However, the Cincinnati Enquirer reported that
WOXY counted about 2,000 paid subscribers. That
doesn't exactly in-
spire a lot of confidence in in-
ternet radio, especially for the
amount of blog hype WOXY
received, but Nguyen has posted some interesting plans for a
reborn station.

He writes that he "never
heard of WOXY" until news
to its demise, but is looking to add
"some soul" to the technology
he has developed. Nguyen im-
plies that he "needs" WOXY to

bumps go for $7.99.

We're expecting a slew of
these announcements in the
coming year, as indie labels are
increasingly looking to sell dig-
ital rights management-free
MP3s via their own sites. Touch
& Go, Sub Pop and Beggars
Group U.S. have all indicated
in past interviews that digital
download stores are in the
turn his CD-swapping service
LaLa into a full store, calling
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Group U.S. have all indicated
in past interviews that digital
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Dave Navarro


I think that less great music is getting out there. If you’re not a 16-year-old girl with a reality show, you’re not gonna get backed.

Love him or loathe him, you can’t ignore Dave Navarro. The former Jane’s Addiction guitarist seems to be everywhere these days. He just finished his second season as co-host of the CBS reality series “Rock Star: Supernova,” and his new band the Panic Channel recently released its Capitol Records debut, “(One).”

Navarro, who joined Jane’s Addiction in 1986 when he was 19, has experienced all the highs and lows of the music industry. After the group effectively disbanded in 1991, Navarro was briefly a member of the Red Hot Chili Peppers and recorded with the likes of Nine Inch Nails, Marilyn Manson and Alanis Morissette. He also publicly acknowledged his longstanding drug addiction with the release of his 2001 solo album “Trust No One” (Capitol) and the autobiography “Don’t Try This at Home: A Year In the Life of Dave Navarro.”

In 2005, Navarro took his career to another level with the MTV reality series “Till Death Do Us Part,” which chronicled his courtship of Carmen Electra. Since then, Navarro has embraced his newfound celebrity status by opening Rokbar, a Los Angeles bar/restaurant he co-owns with Motley Crue/Rock Star Supernova drummer Tommy Lee, and signing a deal with the FX network for a new hourlong TV show he created called “The Product.” Although he has successfully branded himself via these various projects, Navarro says that music is “absolutely my main focus.” In fact, the Panic Channel, which includes former Jane’s Addiction members Chris Chaney (bass) and Stephen Perkins (drums), and singer Steve Isaacs, will tour with Rock Star Supernova this winter.

What was your ultimate goal when you formed the Panic Channel? The bottom line is, we got together because we enjoy playing music and we enjoy the process of writing and recording, and we enjoy the live performances. That’s why I got into music to begin with—and why we made this record is no different.

Are you concerned with finding mainstream success? Not at all. In fact, the interesting thing is that when we got together we really didn’t even intend on being a band. Things really evolved very naturally. Even [having] a song being played on the radio once probably is beyond the expectations that I had.

Since embarking on your musical journey, what has been the biggest change you’ve noticed in the music industry? That’s such a huge question. There have been so many. I do see that the industry has refused to change with the times and has refused to keep up with technology and what’s going on in the world. As a result, I think that less great music is getting out there. If you’re not a 16-year-old girl with a reality show, you’re not gonna get backed.

The one thing about file sharing, MySpace and iTunes, which are really amazing and great, is that bands now have the ability to get their music out there without the need of a major label. Most of these bands aren’t going to make their living selling records. They’re going to make their living touring. And if I’m screwing around on MySpace and I hear a band that I like and realize that they’re playing in my city, I’m more likely to go see them.

We have the ability to control ourselves a little more, and I love that.

You have your own Internet radio station, spreadradiolive.com, which you run from your home. Why? I do that a couple times a week. I highlight undiscovered, unsigned bands and give them profile pages and a place to upload their MP3s. It’s nonprofit, nonregulated talk [with] no commercials. It’s truly for the love of the craft of broadcasting and for the love of music. And I’m a huge advocate of taking it all back, because I really just feel that the media today is really responsible for kind of fucking up the sensitivities of America. I think that now that we all have the technology at our fingertips to put out there what we want, it’s our responsibility to do that.

Could it evolve into something more, like starting your own label to sign some of the bands you profile? Actually, right now, my intention is just to kind of keep it home-grown and fun. What I love about it is that it’s not a business. The people who work on the station—the other DJs and myself—just love doing it. I think that once we put a dollar sign on it, then it becomes something else. And I think that people can smell through that, too.

One of the things our listeners really love about it is that it’s just raw. It’s a hobby that I can share with the world, and what’s wonderful about it is I can take it anywhere. Like when the Panic Channel is on tour, I’ll broadcast from the bus. That way the people that really give a shit about what’s going on with the band can have access to what’s going on, and they don’t have to rely on picking up a Star magazine at the supermarket to read some bullshit.

You have hosted two seasons of “Rock Star,” had your own reality TV show and appeared in a Gap commercial, among other things. As a rock artist, do you think you’re held up to a different standard than, say, a pop or hip-hop artist, when it comes to branding your name? That’s a good question. I don’t know. Being on television and doing a reality show leaves a bad taste in a lot of people’s mouths. I understand it. Music is sacred to them. It’s a huge part of their lives. I try not to pay attention, because the true die-hard music fans are always going to be there. The rest of it that becomes pop-culture fodder is just that, and it really doesn’t mean anything at the end of the day.

We’re not doing anything but good for the medium by putting songs by Nirvana and The Who on prime-time national television. I really believe that. Not only that, but in an age where young, struggling artists are having a hard time getting their music out there, “Rock Star” is a place where super-talented singers are getting a chance to be seen and heard by millions.

Through the years you have truly become a multimedia artist. Do you see yourself this way? I do have a very clear distinction between what’s art and what’s entertainment. Believe me, I’m not under any delusional impression that when I’m on the couch in “Rock Star: Supernova” that I’m involved in any creative process. I know what I’m doing, I’m listening to songs, I’m telling you what I think, and I go home and watch “Nip/Tuck” [laughs]. I mean, I’m not even as invested as the viewers are.

When the Panic Channel hits the road with Rock Star Supernova, will you perform any Jane’s Addiction songs? No. It’s weird. I’m also in a cover band called Camp Freddy where we do all kinds of cover songs from different bands, but when it comes to doing Jane’s songs in this band, I just feel like that’s inappropriate.

Why is that? There are other members from Jane’s Addiction in this band. It’s almost as if, if we were all completely different guys, it would be a little bit more palatable. To be honest with you, no one can sing Jane’s Addiction songs like Perry [Farrell]. He has such a unique quality to his voice that it would be difficult to hear it coming from someone else with the same band [members].
Four years ago, My Chemical Romance was playing in New Jersey dives, churning out metal-laced punk anthems about murder and vampires. Eyeball Records founder Alex Saavedra signed the band to his small independent label, but felt from the start that the group wouldn't be sticking around.

"Even their small shows at the Loop Lounge in Passaic, N.J., Saavedra says, "a venue that doesn't even have a stage every night—My Chemical Romance would play that place as if they were Iron Maiden in 1987. I just knew that it would get bigger than that."

It has. My Chemical Romance became a million-selling act on only its second album, the major-label debut "Three Cheers for Sweet Revenge." Since its release in 2004, the band has gone from MySpace buzz to regulars on MTV's "TRL."

Inevitably, singer Gerard Way, his brother, bassist Mikey Way, guitarists Ray Toro and Frank Iero, and drummer Bob Bryar have also had to adjust to being tagged a sellout: a typical attack lobbed at rock bands that jump overnight from independent labels to superstardom. "We're very over the top, and that gets you a lot of love, and it gets you a lot of hate," Gerard Way says.

Having sprung out of the same New Jersey scene that spawned emo rockers Thursday and Saves the Day, My Chemical Romance was one of the first heroes of communal Web sites like MySpace and PureVolume. Internet attention translated into an underground punk following, and with its third studio album out Oct. 24 in "The Black Parade," My Chemical Romance hopes fans of the band's aggressive rock past are ready for some Queen-inspired theatrics.

Since the June 2004 release of "Three Cheers," My Chemical Romance has scored four singles on Billboard's Modern Rock chart. To date, the album has sold 1.5 million copies in the United States, according to Nielsen SoundScan. The set catapulted My Chemical Romance from Internet sensation to an act that can play the preshow at the MTV Video Music Awards, and "The Black Parade" is the band's "Use Your Illusion"-like bid to graduate to—and stay—at the arena-rock level. >>>
It's a long way from My Chemical Romance's debut, the straight-ahead "I Brought You My Bullets, You Brought Me Your Love," released on Eyeball in 2002. The album was produced by Thursday's Geoff Rickly, whose hardcore band was taking off at the time. The connection inspired immediate interest in My Chemical Romance, Saavedra recalls. "People were flying out to see them play in basements," he says. "There were two A&R guys among 20 kids.

My Chemical Romance manager Brian Schechter says the band had a verbal agreement to record at least one more album with Eyeball, but was quickly outgrowing the then-small label's capabilities. When My Chemical Romance was offered to tour overseas with Ozzfest favorite the Used, Eyeball lacked the funds to support the band, and Schechter paid for the tour himself.

"We had nothing," Saavedra admits. "I made $7,000 that year. If that happened now, we’d be in a position to pay for it, but at that time I would have had to take a personal loan to send the band to England. We were also getting the feeling that the band wasn’t going to be sticking around on our label much longer, anyway."

Saavedra was right, and My Chemical Romance signed to Reprise in 2003. Despite only having a verbal contract, the band let Eyeball maintain the rights to its debut. Eyeball would also acquire an overdose and a logo on "Three Cheers."

"One of the reasons Gerard wanted to go beyond being on an indie label is that he saw things conceptually," says Tom Whal ley, chairman/CEO of Warner Bros. Records. "He had ideas in his head that were concepts and stories. He wanted the support of a bigger company so he could realize those things."

The eventual success of the band helped Eyeball grow from a two-person, one-intern operation into a full-service label with eight full-time staffers. Eyeball is now distributed by the Alternative Distribution Alliance via a deal with Warner Music Group's Independent Label Group. "They opened up every single door we’ve ever hoped to be able to go through as an indie," Saavedra says.

The band’s deal with Reprise didn’t anticipate the act would soon be selling 1 million units. Schechter says the deal was structured for the band to sell 300,000, with increases in spending once that goal was met. "It was structured to make sure this would be a working man’s band, a band that had to work hard to earn more money on the back end," he says. "We’re beyond happy with that." Whalley adds, "We took a more patient approach when we signed the band. We said, ‘As you grow, we’ll support you where you’re at, at whatever moment.’ We went into it thinking they’d make the next step from where they were as an indie band.” When the band released its Reprise debut, My Chemical Romance’s Eyeball effort had sold about 15,000 units. In the first four months of the release of "Three Cheers," before any single on the album penetrated Billboard’s radio charts, the major-label debut moved 104,000 units.

"When Three Cheers first came out, we didn’t spend money on standard, conventional marketing," Schechter says. "We spent money in Internet marketing and making sure that all of the fans of the band who existed prior to the record knew about the band and knew that a new record was out. I leaked the first single from that record, and I leaked the first single from this record."

From PureVolume to MySpace to the message boards of AbsolutePunk, the band’s online community quickly spread. The act has a good reputation for meeting and interacting with fans at concerts, but Way says he and his bandmates keep a bit of a distance from the online activity. "We live in a tight bubble. Way says, "and over the years it gets thicker and thicker and harder to penetrate."

And the band’s approach to writing and marketing is only becoming more complex. "The Black Parade" is a concept album about mortality, in which the title doubles as the band’s alter-ego—it’s a procession of grim reaper-like characters, if you will. In an online marketing campaign that began this summer, Reprise Records created a Web site for "The Black Parade" with no mention of My Chemical Romance, pretending it was a teaser for another act.

The concept of "The Black Parade" is about secrecy, about being let into a secret society," Way says. "The project called for something new, and we wanted [the album] to be broken as if it were a new band. I’ve heard people refer to it and say, ‘That was the best viral marketing ever.’ I don’t even know what that means.

Plenty associated with the band, though, know exactly what it means. It was Schechter who registered the Web domain for the blackparade.com and set fans off on an Easter egg hunt. "I was a moron and didn’t change the registry, so the kids put two and two together," he says. "They saw my name and thought it had something to do with My Chem. So then I said it was a new band I signed to my label. But those in the know figured out that the Black Parade was My Chemical Romance. It was just a guise to keep everything back for a second."

The ruse was eventually revealed Aug. 22 at a London club show, and the band explained the concept to fans in an online press conference. Schechter then leaked to the Internet the title track and first single, a song that is now working its way up the Modern Rock chart. (The cut moves from No. 8 to No. 3 this week.)

The single’s success is an early indicator that fans weren’t turned off by the deception and are embracing My Chemical Romance’s rock-opera tendencies. The new album is heavy on piano, with Way leading the band into punky, cabaret-like detours and ’80s-style power ballads, all the while singing like he’s aiming for the lead in "Rent." And that’s not a slight; as evidenced by Way’s invitation to singer/actress Liza Minnelli to guest on the new album’s "Mama." In recording "The Black Parade," the band allowed noted rock producer and Reprise senior VP Rob Cavallo (Green Day) into its inner sanctum. Cavallo notes that when the members interviewed him for the job, they had an explicit directive. "They wanted an emotional impact," he says. "I know they wanted it to rock and be very dramatic, almost kind of theatrical. These are the words they gave me.

As the recording took shape, Way says the band was also creating its skeletal-like costumes for its upcoming tour and the artwork for the album. Warner Bros. marketing director Jeff Watson says a limited-edition version of "The Black Parade" will be released with a 64-page booklet. But in a rarity these days, there will not be any retail exclusives. "We’ve been approached by a lot of different partners to do larger retail campaigns with extra bonus tracks, but this is a concept record," he says. "To add on a bonus track would dilute the intent of the record." Instead, Warner Bros. senior VP of A&R Craig Anderson says, the label will continue to work closely with online partners iTunes, AOL, MySpace, PureVolume and AbsolutePunk. Online recording sessions and concerts are planned closer to the release date, and My Chemical Romance will take part in an as-yet-undisclosed Halloween event in Los Angeles. The increasing cost of Way’s grandiose visions isn’t lost on him, but for now, at least, Reprise is willing to indulge. "It’s about songs, first and foremost, but it’s also about spectacle, and spectacle is expensive," he says. "I think [Reprise] is excited that this band is not just a rock band. I’ve met so many people at the label who said they feel like they’re working a ‘Ziggy Stardust.’"
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congratulations to
Julie Greenwald &
Andrea Ganis
for being voted two
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Top Women In Music!
it's what we have known
all along-you rule our world!
It was especially difficult to compile the list this year, which is a good thing. Thankfully, there are more than 20 female executives making their marks on the business, which is why we've included shout-outs to all of the women, outside the leaders profiled here, who are racing up the ladder.

But for the purposes of ranking the top 20 (with one tie), we weighed success over the past year as the most important criteria, while also taking into account each woman's power to greenlight projects, the status in their respective companies and overall career achievements.

The 21 women included in this Power Players list have made a powerful mark on the music business and are the architects of its future. The profiles were written by Jim Bessman, Susan Butler, Leila Cobo, Emmanuel Legrand, Todd Martens, Gail Mitchell, Michael Pauletta, Craig Rosen, Christa Titus, Ken Tucker and Ray Waddell.

Due to these women's achievements, other female executives have found their way to the music business. We are inspired and awed by their successes. It is with great pleasure that Billboard presents this list.

—Tamara Conniff
Julie Greenwald  
President, Atlantic Music Group

Challenges bring out the best in leaders. A challenging business climate led to the 2004 merger of Atlantic and Elektra Records, and sharp cutbacks in their combined roster and staff. But under Atlantic president Julie Greenwald and chairman/CEO Craig Kallman, Atlantic boosted market share by more than 14% since early 2004, Billboard estimates (Sept. 2). It now ranks as the No. 3 label behind Island Def Jam and sister Warner Bros. Records. Its urban market share now exceeds that of the old Atlantic and Elektra combined.

“2006 was an incredible year for Atlantic and all of our partners: Bad Boy, Grand Hustle, Fueled by Ramen and Downtown Records,” Greenwald says. “We had huge success with James Blunt, T.I., Panic! at the Disco, Yung Joc, Cassie, Gnarls Barkley and Danity Kane.”

Look for Diddy and Lupe Fiasco by year’s end and, in 2007, Paolo Nutini, Pretty Ricky, the Academy Is, Trick Daddy, Bloc Party, Bayje, Saigon, Gia Farrell and Yusuf Islam. “And that’s just the first half of our year,” Greenwald says.

Lisa Ellis  
President, Sony Urban Music

Lisa Ellis was promoted to president of Sony Urban Music last December, capping a decade of continued growth at the company following stints as a marketing manager at Pepsi-Coke, promotions and marketing director at CBS Radio and sports marketing manager for Reebok International.

She has since overseen the Grammy Award-winning success of John Legend, perhaps Sony Urban’s most noteworthy achievement this year. “He tied Mariah and Kanye West with eight nominations and won best new artist, which was amazing,” Ellis says. “But we focused on that from the time of his signing, so it wasn’t an accident.”

Ellis also cites former B2K member Omarion’s Grammy nomination for his album debut, and Lyfe Jennings’ fast-selling sophomore set “The Phoenix” following his “quiet platinum album debut” breakthrough. Then there is Three 6 Mafia, which “was on the label a long time and clearly could have been dropped and we took them to platinum sales, and they won the Oscar for best song.” And then there’s Beyoncé. “She’s arguably the biggest star on the planet,” Ellis says, “and we’re very proud of that.”

Christina Norman  
President, MTV

With Christina Norman at the helm, MTV is connecting with young people wherever they work, live and play across multiple platforms including MTV.com, MTV2, mtvU and MTV Mobile. Norman is especially proud of the multiplatform programming of such shows as the “Video Music Awards,” “TRL,” “Spankin’ Free Music Week” and “Discover and Download.” And she is thrilled to see that environmental issues are resonating with MTV users. An upcoming partnership with Jay-Z and the United Nations on Water for Life will put the world water crisis in the spotlight—on-air and online.

Also on the horizon is the launch of MTV Tr3s, a place for Latino youth “to celebrate their music, culture and lifestyle—where they can see themselves reflected and validated,” Norman says. “MTV Tr3s will be ‘la voz’ for the U.S. Latino audience.”

Debra Lee  
Chairman/CEO, BET Networks

Debra Lee was promoted to chairwoman at BET in January and this year it achieved its highest ratings yet, she reports.

“We hired a new president of entertainment—Reginald Hudlin—who’s doing a great job, and launched several new shows that are ratings blockbusters,” she adds, citing “Lil’ Kim: Countdown to Lockdown” and also singling out the third installment of “College Hill” along with the series “DMX, Soul of a Man” and “Keyshia Cole: The Way It Is” as reality-programming strongholds.

“And we have the top video countdown show, ‘106 and Park,’ and our awards show had over 6 million viewers and was a huge gain for us,” Lee says. “Several labels pointed out how much record sales for artists on the show went up, and we’re very proud of that. Then we launched BET+ on DIRECTV, and we launched BET Mobile. So it’s been a terrific year.”

Alison Wenham  
Chairman/CEO, AIM; president, Worldwide Independent Network

Alison Wenham heads of leads two of Europe’s top indie trade groups, AIM and the Worldwide Independent Network and was key to the debut of the Independent Music Publishers and Labels Assn. (Impala). She wants to give indie artists the platform to harness their collective strength.

A high point of Wenham’s year? A European court’s decision that declared the Sony BMG merger void. And in June, she became the first woman inducted into the Music Managers’ Forum Roll of Honour in Great Britain. Wenham believes that the music industry still displays a sort of “tribalism” in which men revel. “It is a lifestyle which is not very inclusive,” she says, “and women probably have other values. In any case, I come from no tribe.”

Judy McGrath  
Chairman/CEO, MTV Networks

Judy McGrath is a 25-year veteran of MTV, the woman’s been there since Day One. Twenty years ago, she was promoted to chairman/CEO of MTV Networks. In the past year, McGrath has received several honors: the Child Abuse Prevention Program Award, the 2006 Vanguard Award for Distinguished Leadership and the Reisenbach Award for Keeping NYC Safe. She’s helped MTV’s social awareness initiatives find a home across the network. Still, MTV Networks has been challenged anew this past year. Online sites such as MySpace, YouTube and Yahoo are pursuing its audience. MTV’s music service, Urge, is just finding its legs. Her challenge is to make sure MTV Networks remains a leader in today’s multiplatform world. Acquisitions like Xfire, Y2M, NeoPets and GoCityKids are stamped with her seal of approval.

“When I joined MTV in 1983, [cable television] was the new technology,” McGrath says. “We wanted to experiment with it, fill it up with content designed to go one step deeper and more targeted than broadcast. So, cut to today, where we are doing it [all] again, serving every kind of consumer experience the digital space can deliver.”

Jody Gerson  
Executive VP of U.S. creative, EMI Music Publishing

While serving as an executive VP at EMI Music Publishing, Jody Gerson has also tapped into filmmaking. Since co-producing this year’s “TRL” and the 2001 film “Drumline,” he is now working within the EMI fold developing a film roughly based on the life of EMI writer Jermaine Dupri.

“For me, it’s thinking outside the box,” Gerson says. “Taking these really talented people and putting them with movie and TV ideas that will introduce the world to what we know about songwriters and producers.”

Producing aside, Gerson is expanding writers’ careers to film. She introduced Audioslave frontman Chris Cornell to execs at Sony Pictures. Cornell and David Arnold have now written the theme song for the new James Bond film, “Casino Royale.”
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Lesley Bleakley
CEO, Beggars Group

Ask Lesley Bleakley about the past year, and the first thing that comes to her mind is her recently adopted 3-year-old girl. The music industry is not always the most important thing in the world of an executive.

But do not think for a moment that Bleakley does not have plenty of professional accomplishments to shout about. A founding member of the American Assn. of Independent Music, Bleakley has helped it grow; AIM soon will have nine different chapter heads across the country.

Additionally, thanks to the success of Cat Power (Matador) and Thom Yorke (Mountain Goat/XL) the Beggars Group labels appear to be as strong as ever.

“It’s niche marketing, in a lot of ways,” she says. “What we’ve always done is niche marketing, but the Internet has given us access to fans of ours that we weren’t able to reach before.”

Upcoming, Bleakley says, is a new Web site and digital download store. And how about building on the success of Yorke by persuading free agent Radiohead to go indie?

“It’s certainly something we’ve talked about, and that’s all I’m saying,” she says. “But I doubt it’s going to happen.”

Sylvia Rhone
President, Universal Motown Records

Sylvia Rhone was named president of Universal Motown Records in 2004, having long established herself at the top of the music industry.

She was the first African-American and first woman to chair a major label upon her appointment as chairman/CEO of Elektra in 1994. Previously, she had been president/CEO of Atlantic’s East West Records America division.

She points to Chamillionaire as illustrative of Motown’s performance over the past year.

“His debut album ‘The Sound of Revenge’ has become one of the seminal hip-hop records of the year,” she says. “The single ‘Ridin’’ logged six weeks at No. 1, literally transforming the digital music landscape with Chamillionaire becoming the biggest-selling ringtone artist ever—and the first triple-platinum mastertone artist in music history.”

Also noting the breakout success of Texas band Blue October and India.Arie’s third album, “Testimony: Vol. 1, Life & Relationship,” she adds, “We’ve established the entire Universal Motown as a brand name, re-engineering our array of labels to reflect the changing marketplace. We’re locked and loaded and poised to break new artists around the globe.”

Andrea Ganis
Executive VP, Atlantic Records

“In the process of record promotion, I love the fact that you never know how it’s all going to turn out—which records will ultimately connect with the public and where the hits will come from,” Atlantic Records executive VP Andrea Ganis says. “I feel privileged to be able to facilitate that.”

Ganis has helped jockey an impressive share of hits and emerging artists to the winner’s circle this year. Ti., Sean Paul, Death Cab for Cutie, Yung Joc and Staind are several Atlantic acts that made splashes on the charts.

One of the label’s biggest successes in 2006 is James Blunt: His album “Back To Bedlam” is now double-platinum thanks to the strength of his love song “You’re Beautiful.”

Another rising newcomer is model/singer Cassie; her come-hither track “Me & U” is fanning the flames of her music career.

Atlantic’s label structuring is a key to Ganis’ strong promotional track record. She says, “We’ve achieved such an intimate partnership between promotion, marketing and A&R that radio is never in a vacuum on any record, never ‘out there alone,’ never without ancillary marketing support.”

Lia Vollack
President of worldwide music, Sony Pictures

With recent projects held by Academy Award-winning composers and up-and-coming rock icons, Lia Vollack continues to be one of the most diverse and successful music executives in the movie business.

Her recent slate of films includes “All the King’s Men,” with a score by James Horner; “The Holiday,” in which she teams again with “The Da Vinci Code” composer Hans Zimmer; “The James Bond film “Casino Royale,” featuring a theme song by Audioslave frontman Chris Cornell; and “Open Season” with songs and underscore by former Replacements leader Paul Westerberg.

Vollack attributes her versatility to her background. Prior to joining Sony in 1997, she worked in recording studios with producers and engineers before venturing into the atypical sound design on Broadway and music supervision for a number of indie films.

“Having a background in working support positions with both musicians and composers has given me the right kind of experience to help guide the process in the way that is needed,” she says.

Making Waves
Onstage, Backstage, Online and in Charge, Women Shape Today’s Business
By Tamara Conniff

Women are making major waves in all aspects of the music business—from record labels to technology companies.

In addition to our 21 profiles in this Power Players report, here are the women, listed in no particular order, who are helping shape the business.

Artists And Business Women
Thanks to Madonna, female artists aren’t just the pretty girls with the pretty voices on the album covers. The Material Girl was one of the first to take charge of her own image and business.

This year, Madonna set the touring benchmark for a female artist. Her Confessions tour grossed more than $193.5 million from 60 shows that drew nearly 1.2 million in paid attendance, beating Cher’s record of a $192.5 million gross.

Madonna wrapped her Confessions tour Sept. 21 at the Tokyo Dome as the top-grossing tour ever by a female artist. Although final numbers are not all in, tour producer Arthur Fogel puts the tally at $193.7 million from 60 shows that drew nearly 1.2 million in paid attendance.

However, Cher remains one of the top divas. She’s going to replace Celine Dion at Caesars Palace in 2008. Cher, like Dion, will get her own custom-built performance palace in Sin City.

Jennifer Lopez and Beyoncé have become stellar triple threats—recording artists, actors and clothing designers. Each has built a business by becoming her own brand.

Kara DioGuardi is a songwriter as well as a performer, as part of the group Platinum Weird with Dave Stewart. She has a catalog of 500 songs, including Christina Aguilera’s current hit “ Ain’t No Other Man.”

A smart businesswoman, DioGuardi has taken a page from Power Player Diane Warren—she owns her own publishing. Let’s not forget Courtney Love. The controversial queen of rock’n’roll handles her late husband Kurt Cobain’s publishing.

Madonna, Beyoncé and Jennifer Lopez have built businesses on their power as brands.

Technology Gurus
If record labels are considered a boy’s club, then technology companies are male islands. However, women are making their way through the sharky waters.

Lucy Hood, president of Fox Mobile Entertainment, is a pioneer of the field. Laura Goldberg, as COO of Napster, has overseen the company’s massive expansion. Amanda Marks is a technology leader as executive VP of Universal Music Group’s eLabs.

continued on >>p34
Chairman and CEO for less than a year, and you made the Billboard Top 20!

NO SHOCK THERE.

Mad love and much respect from everyone at BET Networks

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Julie Swidler
Executive VP of business and legal affairs, BMG U.S. Label Group

Julie Swidler has been in the music business for nearly two decades, beginning as senior attorney at PolyGram and eventually rising to senior VP of business and legal affairs for Mercury Records.
She made a lateral move to Arista in 1999. And when Clive Davis started J Records in 2000, Swidler followed him and took the same post at his new label.
Two mergers later, Swidler is in charge of all the business and legal aspects for the BMG U.S. Label Group.
"I describe legal affairs as 'Rome' because all roads lead to Rome. We are really involved in almost everything," she says.
When an A&R rep signs an artist, Swidler's department is the next phone call. The stars she has worked with include Shania Twain, Kiss, Alicia Keys, Rod Stewart, Dave Matthews, Luther Vandross and Carlos Santana.
One thing Swidler is most proud of is that she keeps abreast of the changes in the ever-evolving music industry. "You constantly have to learn and read and keep up with the changes and products and how you're going to deal with them."

Hilary Shaev
Executive VP of promotion, Virgin Records

"When I firmly believe in something, [my team and I] don't look back," Virgin executive VP of promotion Hilary Shaev says. "For each positive story that we find, we'll go and create another positive story."
Thanks to Shaev's diligence, Virgin counts Korn, the Rolling Stones, Gorillaz, KT Tunstall and the Red Jumpstart Apparatus among its happy chart endings this year.
Alternative band 30 Seconds to Mars is another success story. The label is the first one in ages to truly break a group formed by an actor (Jared Leto) and hang tight with its strategy of pushing the band to rock platforms instead of celebrity-enamored pop formats.
Shaev anticipates Latin teen act RBD to soon make a bigger splash in the United States. She also expects Johnna Austin, Angela Via, Chaos, Over It and Stacy Orrico to increase their profiles. And heavy hitters like Janet Jackson, Fat Joe and Meatloaf's "Bat out of Hell III" album will highlight the holiday season for Virgin.

Diane Warren
Songwriter/publisher

Diane Warren continues to write songs that hit the charts, including Joss Stone's "I Belong to Me" and Carrie Underwood's "Some Hearts." But her most memorable moment this past year occurred while singing in a car in New York.
Although Warren has never before worked with songwriter/artist Lenny Kravitz, she wrote a song that she thought nobody else could perform but him. So she played it for him over the telephone, and then sent him a piano vocal. She didn't hear anything from him for a while.
Then Kravitz invited Warren to New York. When she arrived, they sat in his car listening to Kravitz's version of the song.
"It just became him," she says. "I just sat in his car with tears in my eyes. I'll never forget that moment. It doesn't happen that many times that something finds its home like that." She does not want to reveal the title yet.
Warren says she continues to learn new things, hoping to take her songs to the next level.
"It doesn't matter how much success you have," she says. "I never think I'm already there. It's a journey. Once you think you're there, you're not going to get anywhere else."

Kathy Nelson
President of film music, Universal Pictures

During more than two decades in the business, Kathy Nelson has lived through the highs and the lows in the music and film industries.
"The music business, being in the state that it is in, has helped me have greater access to artists who otherwise would have been bogged down," she says. "Musicians want their music heard and are more interested than ever in being involved in films."

Coming off the success of "Brokeback Mountain," which won the best score Academy Award for Argentine composer Gustavo Santaolalla, and "Curious George," a commercial hit for singer/songwriter Jack Johnson, Nelson has a full slate of films hitting in the coming months.

Performance Societies

Women are climbing up the ladder at performance societies. Among the most notable in the field are Alexandra Lioutikoff, senior VP of membership/Latin for ASCAP, who signed Daddy Yankee before anyone knew what reggaeton was; Jeanie Weems, senior VP of creative for ASCAP; Connie Bradley, senior VP for ASCAP in Nashville; Barbara Cane, VP/GM for BMI; and Catherine Brevington, VP of urban for BMI.

On The Road

The touring industry has female agents calling the shots, including Marsha Vialis, founder/president of MVO; pioneer Barbara Skydel and hip-hop guru Cara Lewis of the William Morris Agency; and Carole Kinzel of Creative Artists Agency. Kinzel joinedCAA in 1991 as its first female music agent and led the way for others who followed in her footsteps.
And we can't forget Sharon Osbourne—TV personality, and manager of Ozzy Osbourne and Ozzfest.

Christian And Gospel

The Christian and gospel music communities are fostering female role models. Susan Riley launched Fervent Records (now under Word) and went on to build such acts as BarlowGirl and Big Daddy Weave. Dottie Leonard Miller owns Daywind Music Group, one of the top Southern gospel labels.

The Christian and gospel business is fostering role models like Susan Riley and Dottie Leonard Miller.

Classical Women

Watch out for Robina Young, VP/artistic director/executive producer of Harmonia Mundi USA. Under Young's guidance, the label has become one of the most prestigious and acclaimed classical labels, boasting a roster that includes Anonymous 4, who have sold more than a million albums worldwide. Deborah Surdi, VP of classical A&R for Sony BMG Masterworks, is also making her mark as one of the few female A&R execs in classical music. Her roster includes the 5 Browns and pianist Evgeny Kissin. She also actively performs in the New York area as a soprano.

International

Women are pushing the boundaries and crossing borders. Harriett Brand joined Universal Music Group International as senior VP of business development this year after 13 years at MTV Networks Europe. As executive VP and regional director of Europe for the IFPI, Frances Moore has been leading the industry's campaign for adequate copyright laws as well as anti piracy initiatives.
Copyright issues have reached a fevered pitch, and Emma Pike, CEO of British authors' rights body British Music Rights, has become the voice for artists. In technology abroad, Leanne Sharman, managing director of Napster Europe, has steered the online portal's expansion outside the United States. Yvonne Yen, VP of interna

continued on >>p36
HILARY SHAEV
YOU ARE NOT ONLY
ONE OF THE
“TOP 20 WOMEN IN MUSIC”
YOU ARE OUR
#1 VIRGIN

YOU ARE AN INVALUABLE MEMBER OF OUR TEAM
AND WE ARE SO GLAD
TO BE WINNING WITH YOU!
CONGRATULATIONS ON THIS HONOR!
Power Players

Marilyn Bergman
Chairman/president, ASCAP

Fifty years after she began collaborating with Alan Bergman, multiple Academy Award-winning lyricist Marilyn Bergman still brings people to their feet in applause. Earlier this year as ASCAP chairman/president, she spoke to nearly 1,000 expo attendees about creating and protecting music.

While some technology companies see music only as digital files, she said, “we still call it music. We call it art. We call it our livelihood. And to those who attempt to devalue our music in any way, I say to them: The buck starts here.”

In the past, Bergman continued her never-ending work for the industry. She spoke with hundreds of public school music teachers to promote her brainchild, Creativity in the Classroom. The program, developed by the Music Educators National Conference with funds from the ASCAP Foundation, is designed to teach young students about protecting their creative work. It introduces them to the concept of owning their songs, poems and other intellectual property, encouraging them to label their creative work with their name and the copyright symbol as they would see on any published work.

Cynthia “CJ” Johnson
Senior VP of urban promotion, Warner Bros. Records

Cynthia “CJ” Johnson’s fascination with the music industry surfaced early. She was 14 years old when she landed her first gig with Sanders One-Stop Records in Chicago. Armed with a marketing degree from the University of Notre Dame, Johnson honed her promotion expertise while working as a local promotion manager for MCA in Los Angeles. Regional posts at Arista and Motown followed before a segue to Columbia in 1990.

During her 11-year tenure there, Johnson advanced from local promotion manager covering the Midwest to senior VP in 1999. | Records beckoned in 2002, naming Johnson VP of urban promotion. Joining Warner Bros. Records in 2004, she currently oversees a roster that includes Mike Jones, Eric Benet, Lil Scrappy, Cruna, Leela James, E-40 and Tabbi Kweli. E-40 is back on the Hot R&B/Hip-Hop Songs chart with “U and Dat.”

“It’s still a challenge for me to work a record and see how fans react,” says Johnson. “I can’t get enough of that whole process; it keeps me fueled.”

Angelina Bibbs-Sanders
VP of member services, the Recording Academy

Next year, Angelina Bibbs-Sanders will celebrate a decade with the Recording Academy, and she’s busier than ever overseeing its 12 offices, member service programs and the producers and engineers wing.

“The Recording Academy has worked to set some strategic goals to not only expand the brand, but also diversify the brand,” Bibbs-Sanders says. “We’ve seen fantastic growth in this area in the past year by introducing some new programs that not only serve our membership, but the music community at large.”

One such program is the Recording Academy Honors, which allows chapters to pay tribute to its members with its own annual fete.

Another is the inaugural Grammy Jam, which last December salute Stevie Wonder and raised funds for the Entertainment Industry Foundation’s National Arts and Music Education Initiative.

Bibbs-Sanders also has been extensively involved in the Grammy University Network, which expands to 25 campuses next year as it strives to get young music lovers involved in the Academy before they launch their professional careers.

Coming up on Bibbs-Sanders “to do” list: helping to organize events next year for the Academy’s 50th anniversary.

Antoinette Alfonso Zel
Senior executive VP of network strategy, Telemundo

Antoinette Zel launched MTV Latin America in 1993 and turned it into the region’s top music video channel. At Telemundo, she is at the forefront of the network’s efforts to reflect the changing face of the U.S. Hispanic population. That group, she notes, is not only increasingly bilingual, but also younger and more affluent.

An advocate of research as a business tool, Zel orchestrated the re launching of bilingual music cable network mun2 (owned by Telemundo) in late 2005 and moved its headquarters to Los Angeles, a center of Latin population and music. She has watched ratings soar ever since.

The current partnership between Yahoo and Telemundo is also part of her digital strategy and Telemundo’s continued presence with Latin music.

Zel, who reports directly to Telemundo president Don Brown, is now focusing on a new image and branding for Telemundo in 2007. Music continues to be at the core of what she does. “I’m such a big believer in the Hispanic music scene,” she says. “That’s what motivates me every day.”

Tammy Genovese
COO, Country Music Assn.

Tammy Genovese began her career as an account manager, but she looked to switch jobs when working as an auditor for a manufacturer, she was sent to local malls to count the company’s shoe stock. Soon after Genovese joined the staff of the Country Music Assn. She rose through its ranks and was named associate executive director in 1999. In that role, she oversaw the day-to-day operations of the CMA, something she still does.

On Jan. 1, after 21 years with the trade organization, Genovese assumed the top leadership position, becoming its first COO.

“It’s been a whirlwind,” she says of the year. “Among challenges she’s faced is the getting-to-know-you process that comes with having a new TV partner. After 35 years with CBS, the CMA signed a six-year deal with ABC for its annual awards show—routine one of the most-watched shows of the year.

Genovese sees the change as an opportunity to think out of the box. “If you get challenged by somebody new, you think, ‘Gee, maybe this is a better way to do it,” she says.

Despite the importance of its annual show, the CMA has a less visible but ultimately more rewarding agenda. “We’re promoting country music on a daily basis,” Genovese says.

Pam Matthews
GM, Ryman Auditorium

Pam Matthews has enjoyed more than 20 years in the music business. First on the road as a tour accountant, her managed tours for Louis Missione’s Face Concerts at Nashville’s Starwood Amphitheater and since 2002 as GM of Music City’s famed Ryman Auditorium.

This year has been “so great it’s almost scary,” says Matthews. The busy Ryman staged 220 events in 2005 and is on track to top that this year.

The Ryman is nothing “sellout after sellout,” Matthews says, with acts ranging from Sugar Růs and Sufjan Stevens to Merle Haggard and Kris Kristofferson.

The much loved venue has hosted multiple nights with Keith Urban, Larry the Cable Guy, Martina McBride, Sheryl Crow, James Taylor and others, and is included in “mintours” by rarely seen artists like Van Morrison and Tom Waits.

Matthews says being a woman did affect her job early in her career, but not now because “I’m over 40 and really good at what I do. But I think it’s important to note that I’ve never been married, and I don’t have kids,” she adds. “I think having it all is difficult. You can’t bring your kids on the tour unless you’re the headliner, and they’re distracting at settlement.”

JUDY & CHRISTINA,

Thank you for keeping your heart & soul in music.

CONGRATULATIONS,

VIACOM / MTV NETWORKS
The only thing more impressive than the fact that you've been doing this for 30 years is that your hair hasn't changed in 30 years either...

AT LEAST I GOT A HAIRCUT!

Congratulations
on 30 years of success...
Glad I was there in the beginning!

JASON FLAM &
Your Fans at Virgin
UNRELENTING '80s ICON CONTINUES TO TURN HEADS AND ROCK THE WORLD
By the time Twisted Sister broke up in the fall of 1987, it had played thousands of shows, scored a double-platinum album with “Stay Hungry” and made two iconic videos ("We're Not Gonna Take It" and "I Wanna Rock").

After 11 years together, the group had built an incredible reputation for wild live shows, but its fifth album, "Love Is for Suckers," plummeted off the charts, and the tour barely registered on the radar.

With personal insight adding to the sense of disarray, the New York-based cult band that had transformed into an MTV darling fell apart and became a distant pop-cultural memory. Or did it?

Flash forward to 1999. Snider wrote and co-starred in the horror film "Strangeland" and enlisted his former bandmates—guitarists Jay Jay French and Eddie Ojeda, bassist Mark Mendoza and drummer A.J. Pero—to record, albeit separately, the song "Heroes Are Hard to Find."

Then, after Sept. 11, 2001, the lads from Long Island reunited for the NY Steel benefit show for New York’s police and fire departments.

By 2002, fans and promoters were clamoring for the band’s return. After a string of USO shows in South Korea, the raucous quintet began playing summer dates in 2003, predominately in Europe. In fact, the band headlined festivals with up to 40,000 people—something that it never could have done in the past—without a new album to promote after a 16-year hiatus.

How was the spark reignited? "The fact that they went away might be part of it," says Jason Flom, chairman/CEO of Virgin Records, and also the former Atlantic A&R rep who championed the band in the early '80s. "There really aren’t a lot of rock stars anymore. There is a lot of good music and good bands, but Twisted Sister has larger-than-life characters. They have schtick, they have attitude and they put on a real show. That’s obviously something that people crave, so they go see Twisted Sister by the tens of thousands."

Eddie Trunk—syndicated radio host for rock WAXQ (Q104.3) New York and a VH1 Classic VJ—is a New Jersey native who remembers when the band got its start in the ‘70s.

"Their live shows were absolutely the stuff of legends," Trunk says. "Obviously, Dee being the frontman that he is—people always talked about the guy that would pull people out of the audience and scream at them for not clapping. It just left a mark. They just were a vicious live band and still are." Contrary to the members’ glam looks and unlike the other pretty-boy metal bands of the ‘80s, Twisted was tough onstage and off, and attracted an equally toughader crowd.

"They paid their dues," recalls Twisted Sister co-manager Phil Carson, who signed the band to Atlantic. "I took them on tour in Europe as a support band. They did a couple of dates with Motorhead, and (singer/bassist) Lemmy [Kilmister] got behind them. They built it from the ground up."

Carson says that since reuniting, there has been no specific plan to bring Twisted Sister back to the masses. The band’s main objective has been to play as many people as it can with as few dates as possible.

"They’ve been really smart in how they’ve handled their reappearance," says Mike Carden, president of North American operations for Eagle Rock Entertainment, whose sub-label Spitfire has reissued the entire Twisted Sister catalog (aside from ‘Stay Hungry’). "Their first big success was in Europe, and they just found the right moment and the right place to reinvent that success."

However, Trunk adds, "I think they want to get out before it turns into a cliché and burns itself out."

If that is true, the forthcoming album "A Twisted Christmas" may be the band’s final statement. It’s certainly an entertaining release, featuring a Ramones-style rendition of "Have Yourself a Merry Little Christmas," a reworking of "We’re Not Gonna Take It" as "Come All Ye Faithful" and an AC/DC-esque "Silver Bells.

"I think people will [think] that Satan has made a Christmas record," Carson quips. "It’s quite fun."

"A Twisted Christmas" will be released Oct. 17 by Razor & Tie, the company that brought the world "Monster Ballads" and other ‘80s compilations. "The audience that buys these records is not just the audience that was buying records when these songs were originally hits," says Michael Krumper, Razor & Tie senior VP of marketing. "They definitely tapped into something primal that continues to have real appeal."

That eternal allure continues to show when the band plays new gigs. It is quite obvious that, after three decades in the business, Twisted Sister has left an indelible mark on rock n’ roll. In fact, the band will be honored this month when it is inducted into the Long Island Music Hall of Fame.

‘In December 1982, Brian Robertson and I were asked to play a song with Twisted on this TV show in Newcastle. So, ever hungry for cheap publicity, we did. "It’s Only Rock ‘N’ Roll" has never sounded better.’

—LEMMY KILMISTER, MOTÖRHEAD

‘In the Motor City, when we want to rock, we still rock to Dee Snider and Twisted Sister. When you’re thinking the ‘80s, you’re thinking spandex and hair. But you’re also thinking that wild, crazy makeup and that wild, crazy band. We still play their tracks. They are survivors.’

—DOUG PODELL, WRIF DETROIT

‘Every metalhead in the world is going to want the new Christmas album as a Christmas present.’

—EDDIE KRAMER, PRODUCER

‘Why are they a staple on VH1 Classic? Good music. Good anthems. Dee and Jay Jay are so professional. Dee is very much an entrepreneur. He came across so well-on-air, we decided to put him under contract.’

—ERIC SHERMAN, SENIOR VP/GM, VH1 CLASSIC
YEAR: 1976
LOCATION: The Rising Sun - Yonkers, NY
ADMISSION: $1
ATTENDANCE: 8
GROSS: $5 (3 girls knew the bouncer)
30 YEARS LATER...
10,000,000 RECORDS
9,000 PERFORMANCES
HEADLINING 23 COUNTRIES

DEE SNIDER
JAY JAY FRENCH
EDDIE OJEDA
MARK MENDOZA
A. J. PERO

IT'S A LONG WAY TO THE TOP

Twisted Sister
A Twisted Christmas
Now Available Everywhere

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9,000 PERFORMANCES
HEADLINING 23 COUNTRIES

DEE SNIDER
JAY JAY FRENCH
EDDIE OJEDA
MARK MENDOZA
A. J. PERO

IT'S A LONG WAY TO THE TOP
30th ANNIVERSARY

TWISTED SISTER

IF YOU WANNA ROCK!

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LOOKING FORWARD TO A TWISTED CHRISTMAS
FROM YOUR FRIENDS AT RAZOR & TIE

IN STORES OCTOBER 17

AFTER 30 YEARS, TWISTED SISTER IS 'STILL HUNGRY' FOR SUCCESS

Often perceived as a two-hit wonder—said songs being the rousing '80s rockers "We’re Not Gonna Take It!" and "I Wanna Rock!"—Twisted Sister’s history is deeper than most people know, and its influence on hard rock more profound. Frontman/songwriter Dee Snider contends that Twisted Sister was not only the original hair metal band but that it also invented speed metal with such fast-paced anthems as “Tear It Loose.”

Originally formed in 1973 in New York by Jay Jay French, the band had formulated its classic lineup by 1982 with Snider, guitarist French and Eddie Ojeda, bassist Mark Mendoza and drummer A.J. Pero. Despite its legendary, raucous shows, which drew up to 5,000 per night by the dawn of the ‘80s, the band was virtually unknown outside of the metal community. But with its third album (and second Atlantic Records release), “Stay Hungry,” the members shot to fame with the infectious anthem “We’re Not Gonna Take It.”

Although the next two albums failed to maintain that commercial momentum and the band derisively called it quits in 1987, the loyal fans have remained.

In November 2001, the members put aside their differences to reunite for a post-Sept. 11 benefit. Since then, the response has been astounding—the group recently co-headlined a show with the Scorpions in Quebec City, Canada, before a throng of 80,000 fans, allegedly breaking a previous record held by ZZ Top.

Since reuniting, Twisted Sister has also put out a few albums to satisfy fans. Following the success of “Still Hungry”—a rerecorded version of “Stay Hungry” with bonus tracks—and the “Live at Wacken” DVD, the Long Islanders are now releasing a holiday album titled “A Twisted Christmas.”

Perhaps the band’s greatest asset is its rarity of performances. By doing only 20 shows per year, it keeps pulling in large crowds, whether at a European death metal festival, a biker rally in South Dakota or a NASCAR event in Virginia. The boys go where life takes them, and what a wild ride it has been.

‘I worked for Atlantic Records back in the day. They were exciting then, and they are exciting now. They’re still the same theatrical rock’n’roll band. They work hard, and I have a lot of respect for them.’

—MIKE CARDEN, PRESIDENT OF NORTH AMERICAN OPERATIONS, EAGLE ROCK ENTERTAINMENT

It took a national tragedy to bring you guys back together, united behind a good cause. Why?

Dee Snider: Reuniting was done for all the right reasons. I didn’t have to. Economically, I’m doing better now than I was back in the day, quite honestly. I really wanted to end on a better note than we ended on. I wanted to repair the relationships, and I didn’t want to have that ugliness of the end hanging over my head. It was for all the right reasons: it wasn’t for money, but there were charitable reasons.

A.J. Pero: Not only did we raise a lot of money (for NY Steel), but the vibe onstage was magical.

After the positive response to that show, you started getting European festival offers for the summer of 2002, right?

Jay Jay French: Sweden Rock made a headlining offer for the summer of 2002, but we had no infrastructure for the band, and we didn’t own any of the equipment anymore. So it took us a year to think about how we could do this.

When Danny Stanton, our tour manager and promoter in Europe, [came to us] in 2003 and said he could get us Sweden Rock, Bang Your Head and a couple of other [fes.]

continued on >> p46
Congratulations to Twisted Sister from everyone at Warner Music Group.
from >>p44

Snider: It's a great idea. I think the Christmas album might actually get some attention because it's a novelty record, and it might get the attention that a regular Twisted Sister album could not.

Let's discuss your endeavors outside of Twisted. Jay Jay, six years ago you started the management company Rebellion Entertainment. What bands are you currently working with?

French: My partner Sean Sullivan and I have an Indian pop artist named Tina Sugandh, and she just signed a deal with Columbia. We have two producer/songwriter/remixers called Ming & FS that are really well-known in the club world. We are representing Twisted, the Sound of Urich and Groove Collective.

Dee, you have been involved with several radio shows through the years and have appeared on VH1 and VH1 Classic.

Snider: For three years in Hartford [Conn.] I did mornings on a top-rated morning show, and I did a year of nights down in Philly. I just started a new show on Sirius Radio.

I've been trying to reinvent myself as a personality, and I've been achieving that. Now when I walk down the streets I get recognized everywhere I go, and it's as "Dee Snider," not "Twisted Sister." I'm not trying to forget, I'm very proud of my legacy, but they know my name and who I am as an individual.

You have also performed with Desperado, Widowmaker and you now have Van Helsing's Curse.

Snider: Van Helsing's [continued on >>p48]
Ari ists
Iternation
a Mgt.
Corigrat
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CONGRATULATIONS
on your induction to the Long Island Music Hall of Fame
and 30 Twisted Years of SMF Rock 'N' Roll.

Even after 9,000 performances, Twisted Sister is still as twisted as ever.

"Twisted Sister is a machine—an unstoppable, unpredictable freight train that has derailed and destroyed all in its path," longtime band associate, tour manager and European booking agent Danny Stanton says. "From the '70s to the new millennium, 'You Can't Stop Rock 'N' Roll,' and you can't stop Twisted Sister either."

formed in the early 1970s by guitarist (and erstwhile Deadhead) Jay Jay French, the glam-metal band hammered out a name for themselves on the New York club scene, then a thriving, vital bar band environment.

"You could take Manhattan and draw a 50-mile circle around it, and within that circle there were hundreds of bars that held upwards of 5,000 people," recalls French, now the band's manager. "And the bands that played there were for the most part cover bands. That situation does not exist today, anywhere."

In those days, there were plenty of gigs for a hardworking, crowd-friendly outfit like Twisted Sister. "If you were good, within a couple of years you could be playing regularly to crowds averaging 2,500-3,000 people, five nights a week, 52 weeks a year," French says. "And those circumstances, you develop a really good set of performance skills."

That's how Twisted Sister honed its showmanship over the next decade. "When we moved our show from the bars to the concert stage—concert venues for us in that day held about 3,000 people—we had already played for 5,000 people many times," French says.

Incremental growth was key in the band developing its onstage chops. "If you can go from a bar to a bigger bar to a proscenium stage, as time goes on you will learn the motions, the movements, how to talk," French says. "We were the perfect child of performance parents."

This type of breeding ground does not exist today. French notes, "The record labels don't allow you to grow, and the promoters can't afford to allow you to grow because the economics of the business have changed so severely," he says. "It puts everybody at a disadvantage. It throws younger artists out to the wolves earlier. I can only say that I'm grateful that we were able to gestate through this kind of, like, perfect pregnancy."

Twisted Sister has played for pretty much every type of crowd imaginable, and can now tailor its show to fit the needs of the audience. "That's why today Twisted Sister can be thrust in front of a death-metal crowd in Holland with Slayer, and literally two days later put on a PG performance at Six Flags in the U.S.," French says. "Believe me, it takes a lot of entertainment knowledge to be able to conform your show to those standards and do it right."

REUNITED BY SEPT. 11

While Twisted Sister has undergone many personnel changes over the course of three decades, the classic lineup of French, Dee Snider, Eddie Ojeda, Mark Mendoza and A.J. Pero is the one that found major success at retail and on the road. Despite that success, though, personal conflicts led to the band's dissolution in 1988.

But the tragedy of Sept. 11, 2001, particularly
its impact on New York, led to the band's resurrection to play a benefit for New York's police and fire departments.

In November 2001, the reunited Twisted Sister joined fellow New York rockers Anthrax, Overkill, Sebastian Bach and Ace Frehley for a benefit concert in support of the 9/11 fund raiser. The band's first public performance in 16 years.

"Regardless of our history and how we felt, it was nothing compared to what we needed to do as New Yorkers," French says. "We were not the same as New Yorkers to help New Yorkers, and you know what? Forget our petty differences, we were gonna do it. And we did it, and it was good."

But one show does not a reunion make. "At that point we had to figure out if there was life after being dormant for so long," French says. "We had to come up with a system to make it work, and the system is to play just a few high-profile shows a year."

Stanton says there is a hunger to see the band in international markets. "Over the last several years, they have headlined countries like Bulgaria, Holland, Spain, Canada, Sweden and Germany," he says. "With crowds ranging from 10,000 to 60,000 per show. It's truly amazing how great it is to see them headlining these festivals—big, sick, crazy-ass, hardcore, headbangin' festivals."

A dearth of these European-styled rock festivals hurts the band in the States, Stanton adds. "We need more festivals like Rockfest, Woodstock and the US Festival, which took place in 1983," he says. "We have yet to really go out and reconquer America, but the states we have hit—such as Michigan, Wisconsin, Nevada and Texas—have been great to the band."

The band's legacy is stronger in Europe than ever the band realized. "We came to find out that somehow we've reversed as icons over there, and I say that with all due respect," he says. "None of us knew that, and all of a sudden promoters were throwing stupid money at us and saying, 'Please play in front of 20,000, 30,000, 40,000, 50,000 people.' The phenomenon of what has happened in Europe for us has completely blown our minds."

And it's not just Europe. "We go into countries we never even played the first time around," French says. "It was so bizarre to be playing in Spain and Mexico, where we never played before, and headlining these arenas for kids that weren't even born when our records came out. Obviously, the '80s metal, our message, our showmanship and the legend associated with the shows, permeated these kids' consciousness, and they started coming out in droves."

**HITTING A HUGE MILESTONE**

Remarkably, French says the band will play its 9,000th show at some point this year, though he's not exactly sure when. "The reason it's kind of nebulous is because unlike bands that played 20-minute sets in bars, from day one, we would play a show, change clothes, do another show, and change clothes again," French explains. "We were doing four or five shows a night, so we were probably at the 4,000th show mark about six years into the band."

French arrived at the 9,000 figure as he pondered, "How many times have we suited up and gone out there and done a performance?"

When he says "suited up," he's not kidding. "Being a highly paid middle aged transvestite is a tough gig," he admits, adding, "In the whole history of this band—30 years and thousands of shows—in all its different permutations, we only missed, I think, three shows."

The band's "show must go on" mentality, Stanton says, "is made up from years of experience, loyalty, anger, thousands of shows under their belts and the willingness to never settle for less. Their professionalism is why they are still here."

Twisted Sister has averaged 20 shows a year since reuniting, basically 15 in Europe and five in America. "This year we probably will have done about 30 because we intend to do several shows promoting the new Christmas CD," says French, referring to the band's upcoming 'Satanic Holiday' album, "A Twisted Christmas."

Meanwhile, the scene backstage these days differs little from the band's mid-'80s heyday. "This is gonna shock a lot of people: The real dirty truth is that we were a straight band," French says. "Twisted Sister never had after party shows, parties we were too tired. If you could party after a show, you didn't work your ass off. We left it on stage. Our ethic is performance, 100% to the fans."

So how long will Twisted Sister continue bring its metal dementia to fans? "Every year we don't know what is going to happen the following year because we don't know what offers we'll get," French says. "The offers get bigger and bigger each year."

"Twisted Sister wrote anthems, and watching them was like a big party. They weren't a pretty-boy band, so the boys liked them, and so did the girls. While they could be the guys you hung out with in high school, they were still edgy."

—STACEY SHER, PRODUCER, DOUBLE FEATURE FILMS
In 2002, a motley group walked into a bed-and-breakfast hotel in Muttenz, Switzerland. The innkeeper looked at them cockeyed. Five middle-aged men, average height 6 feet (average height for males in Switzerland is 5 feet 9 inches), long hair, ripped jeans and thick Long Island, N.Y., accents. They checked in under their "Reservoir Dogs" aliases: Mr. White, Mr. Orange and Mr. Pink. The innkeeper whispered in broken English, "Who are you?"
"Us? We're fucking Twisted Sister. Who the hell do we look like?" the band's manager replied. The act was on its way to Germany to play one of its first big reunion shows. Founder/guitarist Jay Jay French (born John Segal) decided to once again manage the group when it reunited in 2001.

There is no one on the planet quite like French. This is a man who when called for jury duty in New York in the late 1970s dressed up in full Twisted Sister garb—makeup, hot pants and stilettos—because he was sure to be dismissed. "They would throw me out and say I was a disgrace to the human race," he recalls.

French originally managed Twisted Sister from 1973 to 1981, before giving up the reins and focusing on just being a musician.
"Being a band member and the manager was crazy," French says. "My lack of sleep was killing me. You spend all day being a rock star, and then you're up at 6 a.m. arguing with bus companies and lighting companies."

After Twisted Sister disbanded in 1987, French went on to manage Sevendust and produce the band's debut album.

Then, five years ago, he formed management company Rebellion Entertainment with Sean Sullivan. An 18-year music industry veteran, Sullivan once helmed Columbia Records' hard rock/metal department, where he worked with such acts as Alice in Chains and Enthroned Corax. After 10 years at Sony Music in various positions, he ran the day-to-day operations of Hoffman Entertainment, handling such artists as John Mellencamp, Jessica Simpson and Maxwell.

Given the success of French and Sevendust and Sullivan's background, the pairing was perfect. "Sean asked me how I'd feel about repping a female pop star," French recalls. "He brought in Tina Sugandh."

Sugandh, who blends pop, rock and Bollywood sounds, was recently signed to Michael Kaplan's record label through Columbia.
"Michael signed unique and idiosyncratic artists like Los Lonely Boys and Matisyahu, so he got Tina right away," French says. Rebellion also handles producers Ming & FS, soul/R&B singer Kirsten Price, Groove Collective, Julian Velard, songwriter Andrew Fortier and, of course, Twisted Sister.

French says it's easier to manage the band now than it was in the 1970s. That's mainly because he doesn't do it alone—aside from Sullivan. Twisted Sister is co-managed by Phil Carson.
"We live on a different level now," French says. "Twisted Sister are part-time rock stars. Twisted Sister is in the golden era of its life at this point. We are blessed and lucky."

Jay Jay French: Band manager by day, flamboyant rock star by night.
TAKING THE HARD WAY

Jet Overcomes Death, Delays To Craft Sophomore Album

Chris Cester is annoyed. The drummer for Australian rock outfit Jet is on the phone while he walks the streets of New York. It’s the day after the band’s sold-out performance at Manhattan’s Irving Plaza, and he can’t go for more than a moment or two without being interrupted by another call coming in or being drowned out by the wails of horns and sirens rushing past him.

“When a band is really working, they are ignoring the outside world completely,” he says between curses at his cell phone and the New York hustle. “We’re full of confidence and not listening to anyone.”

But for a band that doesn’t like distractions, Jet has had plenty of them to deal with in the making of its sophomore Atlantic album, “Shine On,” which dropped Oct. 3.

The four-piece—which also includes frontman Nic Cester (Chris’ brother), bassist Mark Wilson, and guitarist Corsin Munro—spent more than a year in fits and starts trying to write and record the follow-up to the group’s 2003 breakthrough “Get Born.”

During that time, the band held writing sessions in Barbados, Brookfield, Mass.; Los Angeles; and Melbourne. But the process was repeatedly challenged by personal demons, an extended tour as the opener for Oasis and most significantly, the death of the Cesters’ father.

“We were falling apart at the seams at that time,” Cester says. “It really complicated things. We had to re-evaluate and think about what was important to us.”

The members of Jet finally turned the corner earlier this spring when they resumed recording in Los Angeles with producer Dave Sardy, who was also behind the boards for the band’s debut.

“They got to a point where they were just hitting it. Finishing the album was a cathartic experience for them,” says Dave Venable, VP of marketing and artist development at Atlantic. “Jet’s time on the road with Oasis clearly made an impression. While the band continue to mine the influence of hard rock acts like AC/DC, tracks like “L’esprit D’escalier,” “Bring It On Back” and the title track suggest a sound that wouldn’t be out of place amid the catalog of Oasis’ Gallagher brothers.

With a finished product finally in hand, Atlantic and Jet face the challenge of living up to the success they enjoyed with the band’s debut. “Get Born”—one of the big rock success stories of 2004—has sold more than 1.6 million units in the United States, according to Nielsen SoundScan, and more than 3 million worldwide, according to the label. The album spawned three radio hits— “Are You Gonna Be My Girl,” “Cold Hard Truth” and “Look What You’ve Done.” “Are You Gonna Be My Girl” had the added bonus of being included in a high-profile iTunes commercial.

This time out, Atlantic has lined up another big-name sponsor to launch the album: Verizon Wireless. First single “Put Your Money Where Your Mouth Is” was featured in a campaign to launch the wireless carrier’s new music phone, the Chocolate.

Meanwhile, radio traction is building for the single, which is No. 7 on Billboard’s Modern Rock chart this issue. The track, which was locked up as a limited-time exclusive through Verizon, sold more than 5,000 downloads in its first week after being released to iTunes and other digital retailers.

Atlantic is trying to give the band a bigger presence online than it had the last time out. To that end, the label has set up a dedicated Jet channel on YouTube, partnered with MySpace on an artist page and a secret show promotion, and supplied Amazon with exclusive video footage of the band. Jet is also being featured in MTV’s “Spandex Free Music Week” initiative and Clear Channel’s “Striped.”

“We’re not taking anything for granted,” Venable says. “They’ve been gone close to two years. Not only do we need to aggressively take this album out, but we have to be aggressive in reasserting the brand of this band.”

Just how much of a sales pop this translates into during the first week of release remains to be seen. Despite its radio hits and platinum status, “Get Born” never sold more than 43,000 units in a given week.

For his part, Cester says he is happy to grind out success. “We’re all about being persistent and not taking ‘no’ for an answer,” he says. “You just have to keep coming.”
Powderfinger Singer Takes A Mellow Holiday

Italian Pop-Rockers Hang On To Chart; Goldfish Makes Cape Town Dance

According to Powderfinger vocalist Bernard Fanning, his debut solo album “Tea and Sympathy” (Dew Process/Universal) was “just supposed to be my holiday project.” It may have been a diversion from his day job with one of Australia’s biggest rock acts, but Fanning’s “holiday” has paid dividends. Dew Process says the album has shipped 340,000 units in Australia, and on Sept. 13 Fanning collected five nominations for the Australian Recording Industry Association Awards, taking place Oct. 29 in Sydney.

Powderfinger’s hard rock has proved hugely popular Down Under during the past decade, with Universal claiming 600,000 shipments apiece of its latest studio albums, “Odyssey Number 5” (2000) and “Vulture Street” (2003). However, “Tea and Sympathy” showcases Fanning’s mellow side on a set of country/folk-styled songs. Fanning is signed to BMG Music Publishing for Australasia only.

The album was released Aug. 8 in the United States by Lost Highway with a Pan-European rollout through Mercury following in September. Fanning and his band played shows in the United States (booked through William Morris), the United Kingdom and Ireland (through Helter Skelter) and Canada (the Agency) in August and September before heading home to play arena dates (Oct. 28, 31, Nov. 2) booked by Village Sounds.

Fanning’s Brisbane-based manager Paul Petico says further international activity depends on response to the album. “We’re going to play overseas by ear,” he says, “and support the markets we are getting a reaction from.”

FINLEY TUNED: Six months after its domestic release, Italian pop/rock band Finley’s debut album “Tutto È Possibile” (Capitol/EMI) continues to regularly visit the FiMi chart’s top 10. The album was originally released March 31 and re-promoted after June 30 with an added due featuring Virgin rapper Mondo Marcio. Capitol Italy label director Marco Alboni says total shipments have passed 60,000 and the label expects “to reach 80,000 pretty soon.” Capitol Italy has no firm overseas plans for the self-styled “hard pop” quartet, but sees future export potential in Finley, which recorded eight of the album’s 16 tracks in English. “The band came into existence writing in English,” Alboni says. “It was natural for them, there was nothing forced about it.”

Alboni credits the band’s devoted fan base with raising Finley’s profile by requesting plays for its singles on MTV Italy’s daily afternoon show “TRL.” Each of the album’s (three) singles, he says, “charted despite getting virtually no radio airplay at the start.” Finley is published through EMI Music Publishing/FRI; it is booked by Barley Arts in Milan. — Mark Warden

GOLDFISH BOWL: Cape Town, South Africa, electronic duo Goldfish is looking to make a splash in international waters with its debut album, “Caught in the Loop.”

The act is seeking international licensing deals for its mixture of jazz, traditional South African music, dance beats and grooves, published by Amoeba Music/IMG.

Former music students David Poole and Dominic Peters released the album last November in South Africa on their Goldfish Music label, through Kurse Music Distribution. A U.K. release on Black Mango/Proper followed in May after the label included tracks on its “Breathe Sunshine” series of compilations. U.S. dance fans have also been able to sample the Goldfish effect on compilations released this year by Petrol Records and Savoy Jazz.

Goldfish regularly plays live in Cape Town and Johannesburg with sets combining DJ work with upright bass and saxophone. In December the act will play Tokyo, and U.K. and European dates are penciled in for June and July 2007.

— Diane Cooper

Latin Notes

With the Latin Grammy Award nominations comes the annual onslaught of commentary from those who think the nominees are too “safe,” too “eclectic” or too whatever, because it’s so much fun to disagree with what other people choose.

While it is tempting to launch my own little analysis, I would rather clear up some misconceptions that, judging from multiple conversations, people still have about the Latin Grammys. Read on to see how you do.

The Latin Grammy nominations are rigged. Fiction. No, these nominees don’t just pop out of somebody’s Blackberry. All submissions are compiled and sent to all Latin Recording Academy members, who can pick their top five in the general field and nine other fields. Accounting firm Deloitte & Touche tallies and comes up with the top five in most categories, but some fields are sent to specific nomination committees for final review. The process mimics the Grammy Awards’ procedure.

Not everyone who should be nominated is Fact. But then again, who can account for individual tastes? I would like to see my fave five up there, but since my vote is only one of 4,000, I have to lump it.

Labels and artists lobby for Latin Grammy votes. Fact. They most certainly do. As with politics, you need to create awareness in order for people to vote for you. What the Latin Recording Academy does not condone is lobbying prior to the nominations. Sending out e-mails or any massive asking for votes is a big no-no, and members are advised of the fact. Once the nominations are announced, however, labels and nominees actively engage in PR efforts to raise awareness to their material.

The Latin Grammys are too out there. Fact. This has been a steady industry criticism for several years. Except that this year, the nominations swung in the opposite direction. There are few surprises in the current crop of nominees, save for the always delightful best new artist category, which includes such well-promoted acts as Calle 13 and Lena alongside more obscure acts like Pamela and Céu. The biggest surprise, in my mind, is Colombian Ines Gaviria, signed to indie Re-spek, with nominations in the pop and best new artist categories. Someone was obviously listening to her music.

There are too many categories. Fact. The field is starting to get diluted. When 14 entries compete for five finalist slots, as happened this year with a few categories (best rock album among them), those nominees lose importance.

Univision artists dominate the Latin Grammys. Fiction. This is by far the silliest myth surrounding the Latin Grammys. Just look at the list of nominees and performers and count by label. There is no Univision conspiracy.

No one cares about the Latin Grammys. Fiction. Hey, I’m writing about them. And 9 million people watch them.
THE EARLY DAYS: Pérez and Cabra meet at 2 years old when Pérez's mother and Cabra's father marry. After the couple divorced, the brothers—that's what they consider themselves—remain close for the next 25 years. (They are 28 now.) The name Calle 13 comes from Perez's address in San Juan, Puerto Rico; it means "13th Street." It also inspired the duo's stage names. Since it was his residence, Perez became El Residente. Because Cabra came to see his brother every weekend, he is El Visitaante (the visitor). Residente was musical but leaned more toward the visual. Visitante was the real musician and pursued it as a career. All of Calle 13's arrangements and orchestrations are his. Residente studied fine arts in Puerto Rico, then got a master's degree in fine arts in Georgia. But he has written raps and poems all his life, and Calle 13's lyrics are his. In 2003, Residente returned to Puerto Rico and immediately immersed himself in film, art, and music.

NOVEMBER 2004: Residente and Visitante record together for the first time. "The notion was to make a Web page and put our music up for free," Residente says. The pair cut a two-track demo with the songs "La Tripletta" and "La Aguacatona."

FEBRUARY 2005: Fed up with the artistic life, Residente and Visitante start shopping for a label. Visitante suggests indie White Lion, which Residente likes because it originally signed Tego Calderon. He looks up the address in the phone book, walks to the label's offices and drops off the disc. In true indie spirit, White Lion owner Elias de Leon actually listens to all demos every Tuesday. That particular day wasn't a Tuesday, but his cousin and A&R director came up to him and said, "These weird guys brought this demo. You've got to listen to it." In his car, de Leon played "La Tripletta," the least reggaeton-minded track. "I understood there was something different. The lyrics. It was too much," de Leon says. At 2 a.m. the next day, Residente was working at his day job as draftsman for an architectural firm when he got the call: "Where did you come from?" de Leon asked. He gave him an appointment for the next day. Residente rolled up the drafts he was working on and never looked back.

APRIL 2005: De Leon plays a demo for Lorenzo Braun, VP of marketing/A&R for Sony BMG Urban, whom White Lion has a licensing deal. "It smelled good," Braun says. "Evidently, it was something different." But his eureka moment came when he saw the video to "Se Vale To" months later. "When I saw the visual proposal, I saw an artist that could change things."

JUNE 2005: White Lion signs Calle 13 and takes "Se Vale To" to Puerto Rican reggaeton station WVOZ (Mix 107), simply to test the waters. At 5 p.m. on a Friday, PD Jaime Ortiz "El Coyote" plays the track for the first time. "People started calling, saying, 'I like this crazy song,'" Ortiz says. "By Monday, it had exploded, and people who had already recorded it from the radio and released it on the Internet." Meanwhile, Sony BMG Latin America president Kevin Lawrie hears "Se Vale To" during a hip-hop convention in Puerto Rico. "I thought, 'This is something that's fantastic and different,'" Lawrie says. "It doesn't want to be Daddy Yankee and Wisin & Yandel. It's totally in its own space. I thought it could be one of those things that can change the game. And that was how we became interested.""July 2005: Calle 13 releases "Querido FBI," a track critical of the FBI's intervention in Puerto Rico, as an underground single. Fans make a clandestine video to accompany it.

NOVEMBER 2005: De Leon introduces Perez to established reggaeton artist Julio Voltio. They collaborate on the track "Chulin Chulin Chuñy," included on Voltio's album. The track eventually reaches No. 8 in Hot Latin Songs in March 2006. "It was the best move we did with them," de Leon says. "He was able to reach both the masses and the upper crust of Puerto Rico."

Armed with three videos, Braun devises a strategy built on the group's visual and aesthetic appeal. Sony BMG makes a mixed DVD, which it had never done before with DVDs, and distributes it via street teams. "I wanted everybody to see that video and feel the impact I had felt," Braun says.

DECEMBER 2005: The duo pens "Salas Perdidas," which also becomes a local radio hit, despite not being on any album. The act's album, "Calle 13," debuts at No. 6 on Top Latin Albums chart, with sales coming predominantly from Puerto Rico.

JANUARY-MAY 2006: Sony BMG works patiently at breaking Calle 13 statewide, concentrating on Internet and grass-roots strategies. Radio is a tough sell outside Puerto Rico, so every spin becomes precious. In May, Calle 13 sells out the Coliseo de Puerto Rico.

JUNE 2006: "Atreverte-To-To" is added to the Superestrella network on the West Coast, giving Calle 13 pop radio airplay on stations nationwide and broadening its reach. Sony makes a concerted campaign to convince PD Nestor Rocha to program a track that doesn't quite fit Superestrella's top 40 format.

JULY 2006: After much wrangling between Sony BMG and the Univision network, Calle 13 is booked to perform on the highly rated Premios Juventud awards show. Sources say the network was reluctant to bring the duo in, as it wasn't an established name. But following Premios Juventud, Calle 13's sales shoot up again, and the album returns to the top 10, where it remains for five weeks.

In addition, Nelly Furtado invites Calle 13 to record a new version of her song "No Hay Iguis." The track is released as a single, and a video is shot.

AUGUST 2006: Calle 13 records a rap interlude for "La Peleta," a track on Alejandro Sanz's upcoming album.

SEPTEMBER 2006: Calle 13 garners three Latin Grammy Award nominations, including best new artist, and three nods for the MTV Latin America Awards, where it is slated to perform with Furtado. The duo also joins her on the premiere of new channel MTV Tr3s.

TODAY: Calle 13 has already begun promotion throughout Latin America and has garnered heavy rotation in countries like Colombia. The act is now being heavily worked in Mexico and Spain. A new album is slated for next year. Perez says it will be darker, more musically complex and designed to make the listener think. "Really, I was very sure of this," he says about Calle 13. "I was crazy to have somebody listen to us. Understand it, I hadn't had the opportunity, and this was my first one. I knew it was good. The lyrics were good. It sounded like nothing else. There was no excuse not to do it."
They’re Next

Boston Vocal Group Ahmir, Soul Singer/Songwriter

Dru May Be The Future

There's still one constant in the music industry: the thirst for new talent.

That was the impetus behind We Hear the Future, a live artist showcase and competition, sponsored by Sonicbids and held in Atlanta during the recent opening day of Billboard’s seventh annual R&B/Hip-Hop Conference. Two of the eight aspiring acts in the Who’s Next derby tied for first place and the chance to be featured in Billboard magazine: male quartet Ahmir and singer/songwriter Dru.

Sweet harmonies are the hallmark of Boston-based Ahmir. Members Big Mike, Mr. Jones, Sing Sing, and KC came together four years ago as One Love. Opting for a more magnetic moniker, the foursome chose the Arabic word ahmir, which means “prince.”

“We’re princes now,” Mr. Jones proclaims. “Then, hopefully, we’ll graduate to running our own kingdom.”

Ahmir is busy staking out its turf. Opening stints for Kem, Jaheim, and others preceded its first single, “Welcome to My Party.” The song spent 13 weeks on the Hot R&B/Hip-Hop Singles Sales chart (peaking at No. 3) and an equal number of weeks on the Hot R&B/Hip-Hop Songs chart (topping out at No. 82). Potential second single is the emotional ballad “The Wedding Song.” A video snippet of Ahmir showcasing full-effect sleek harmonizing reminiscent of Boyz II Men and the Temptations can be viewed on the group’s website, ahmirmusic.com.

Between day jobs (including gigs at Verizon, Enterprise Rent-A-Car, Straight Ahead Ministries and Bally’s), the members have written, arranged and recorded their first album. As manager Michael Cheung of Chino World Management scouts potential distribution partners and eye performance opportunities outside the New England area, Ahmir is steadily pushing for its big breakthrough.


Lafayette, La., is the home of fellow R&B singer/songwriter Dru, whose music can be heard at sonicbids.com/dru. Located two hours outside of New Orleans, Lafayette does not spring to mind as a musical hotbed. But Dru and his manager Jules Lee of Main Event 337 (Lafayette’s area code) are determined to shatter that perception.

Dru has been singing since the age of 5. His self-assured stage presence and dancing skills are what drew Lee to him after a local talent show three years ago. “He’s one of the best unheard talents around,” Lee says. And that’s what also captured the attention of the audience during the Hear the Future showcase. Dru (born Andrew Broussard) integrates the sounds of James Brown, Michael Jackson and Usher with smooth, soulful vocals.

“My music has a Smokey Robinson/John Legend feel to it,” Dru says. “It’s jazzy but mellow.”

Dru has recorded a demo and is working on new songs for an eventual album. Having worked with local Lafayette producer Roy “Chip” Anthony of Mo’ Hits Productions, Dru is now set to collaborate with Houston’s Track Twins, whose credits include Chris Brown.

But writing, singing and dancing aren’t the only things on Dru’s mind. Having appeared in several local plays, he also wants to act and be a “triple threat like Jamie Foxx.” Dru already has an endorsement deal under his belt. During the Billboard conference, Lee and Dru connected with California-based clothing line Okonali, which is planning to feature Dru’s personnel in its upcoming marketing campaign.

Patience Pays Off

Thanks To Curb, Steve Holy Comes Out On Top Again—Years Later

There’s a well-known adage in Nashville: If you’re signed to Curb Records, you’re signed for life. In today’s Wall Street-driven world of quarterly expectations, publicly owned labels are often forced to make quick decisions about an artist’s viability in the marketplace. Not so at the privately held Curb, where artists sometimes remain signed for years between successes.

In the case of Steve Holy, an ironclad Curb deal is a blessing. He calls label chairman Mike Curb “the most loyal person in Nashville,” and you’ll soon find out why.

After the success of Holy’s “Good Morning, Beautiful,” which spent five weeks atop Billboard’s Country Airplay chart in 2002, both label and artist were frustrated with the lack of a follow-up hit. “I questioned whether it would ever happen for me again,” Holy says now. Between that single and his most recent, Curb released five others to radio with little success. At most Nashville labels, Holy would have been history.

Watching single after single fail, Holy realized he had just the song that would turn the tide. “Brand New Girlfriend” had been a staple in his show and was always a crowd pleaser. “When you get a reaction on an unfamiliar song that’s as strong as the reaction for your five-week No. 1, that’s a pretty good indication that you may have something,” Holy says.

The label didn’t agree. “Just because you get great live response on a song doesn’t necessarily make it a great radio record,” Curb senior VP of promotion Carson James says. “We needed to have success on whatever the next Steve Holy release was, and we weren’t convinced that this was the song we needed.”

But the label was willing to let Holy prove it wrong. “We told Steve, ‘If you feel this strongly about it, then go out and get three or four stations’ to play it,” James says. So Holy and one of the song’s co-writers, Bart Allmand, a former promotion man, began contacting a select group of radio programmers and sending them the single. Holy compares the experience to being in a small sailboat in a large sea.

KCKS Colorado Springs, Colo., and WBEE Rochester, N.Y., were the first stations to bite—they began playing the song in October 2005—and a few others soon followed. As the airplay grew, so did reports of strong listener reaction.

The song eventually charted in January. Because there was confusion over whether the label was supporting Holy’s efforts or not, it was incorrectly identified as having “no label” associated with it. Armed with a story, the efforts expanded. “Steve started to call more people, I started to call some guys,” James recalls. “We really hadn’t handed it to the staff at that point.”

The song continued its upward climb. Finally, with the blessing of Mike Curb, James pulled the trigger and the full promotion staff jumped in with both barrels blazing.

“Whenever we started making a big splash with it, the aircraft carriers came in and bailed me out,” Holy says. “I would have died a slow death on this record without the label.”

Thirty-six weeks after the single debuted on Hot Country Songs, and nearly a year after those first two radio stations played it, “Brand New Girlfriend” reached the top. It was the longest climb to No. 1 on the country chart in Nielsen BDS’s era, which dates back to 1990.

As a result of the single’s success, Holy’s second album, also titled “Brand New Girlfriend,” has sold 126,000 copies in the eight weeks since its release, according to Nielsen SoundScan. His next single, “Come On Rain,” “fits me like a glove,” Holy says. Like his last single, this one is also a crowd favorite.
SKILLET SIZZLES WITH ‘COMATOSE’

Rock Act Scoring On Christian, Active Rock Fronts

Skillet’s new Atlantic/Lava/Ardent/SRE CD, “Comatose,” is anything but a subdued sleeper. The first mainstream single, “Whispers in the Dark,” was the second most-added song at active rock radio the week of Sept. 19. The first Christian single, “Rebirthing,” has already hit No. 1 on the Christian rock chart of Billboard’s sister publication R&R.

When the band entered Chicago Recording with producer Brian Howes (Hinder, Closure) last spring, Atlantic head of A&R Andy Karp challenged the members to make their own “Hysteria,” referencing the landmark 1987 Def Leppard album. Karp says the goal was “a record with five or six singles on it, where the album tracks are better than most people’s singles...I think they hit the mark.”

Skillet lead vocalist John Cooper cites “Hysteria” as one of his favorite albums. “That was the goal,” he says, “to make a record where every song on that record was really awesome. Today’s records are more about singles than entire albums.”

Comprising Cooper on vocals and bass; his wife, Korey, on keyboards; Ben Kasica on guitar; and Lori Peters on drums, Skillet launched 10 years ago in Memphis, but is now based in Kenosha, Wis. The band began its career on Ardent/ForeFront Records, recording three albums—including 2001’s Alien Youth,” which peaked at No. 4 on Billboard’s Top Christian Albums chart and has sold 133,000 copies, according to Nielsen SoundScan.

“Collide,” released in 2003 on Ardent, was picked up by Lava, which began positioning the band for mainstream rock success. It peaked at No. 9 on the Top Christian Albums chart and at No. 5 on Billboard’s Heatseekers chart, scanning 203,000 units. The single, “Savior,” climbed to No. 24 on the Active Rock chart. Lava began pushing the band toward a mainstream audience, but Cooper says the members never wanted to abandon their Christian fans. Thus they continue to be worked to the Christian market through Ardent’s deal with SRE Recordings.

Though it has an active base in the Christian market, the band is looking to expand further into the mainstream. Cooper admits he thought the band lost its chance at mainstream success when Lava, Atlantic and Elektra underwent consolidation. He feared the group would be dropped from the roster, but Karp had other ideas.

Karp sees Skillet carrying forward the legacy of legendary Atlantic rock acts like Led Zeppelin, Genesis and Yes. “All of those acts...took a long time to develop,” Karp says. “Skillet has paid their dues, and I think the time is now.”

“Comatose,” Skillet’s seventh album, supplies hard rock anthem-always with a humble tone. Cooper delves into such topics as teen suicide and self-mutilation, and explores their turbulent relationship with his father.

“When we made ‘Collide,’ ” Cooper says, “there was a shift from writing lyrics about my relationship with God to writing lyrics about relationships that all kinds of people are dealing with, not just what the Christians feel, but all people feel.”

The album’s songs offer the opportunity to take the band to adult top 40 and top 40 radio, and Atlantic plans to work those formats later. Right now the focus is on the band’s core audience. “We really have to start from where they have come, which is as a rock band,” Karp says.

“Rebirthing” is already a chart-topping hit at Christian radio, and “Whispers in the Dark” is spurring talk at active rock stations. “We’re already getting requests for it. It’s a big-sounding song,” says Aaron “Buck” Burnett, PD at KTEG Albuquerque, N.M. “They are a hard-working band, and any station that’s an active rock station or a heavy-learning alternative station, if they give these guys a shot, they’ll produce for them. They’ve got a really bright future.”

I Will Remember Me
Grant Revisits City Of Her First Paid Gig For Live CD/DVD

Few artists’ names are more synonymous with a specific genre of music than Amy Grant. For nearly 30 years, the singer/songwriter has helped shape the contemporary Christian music landscape with such classic songs as “Le Me On,” “El Shaddai” and “Father’s Eyes.” And of course, she was the first major Christian artist to jump the fence into the mainstream pop arena with hits like “Baby Baby” and “Every Heartbeat,” paving the way for other Christian artists to take their music into the culture at large.

Grant’s newest release, “Time Again...Live,” is a delightful trip down memory lane that finds her onstage in Fort Worth, Texas, the city of her first paid performance in 1978, shortly before her 18th birthday. “I’ve actually seen a ticket in years since that somebody has found from that show,” Grant reflects, sitting in the comfortable living room of the Nashville home she shares with her husband, country artist Vince Gill, and their family. “I think it was something really small price-wise, maybe $7 for the ticket. I remember that a lot of people were there, and I was just shocked that that many people would even know to come.”

Much has happened since then. Grant has sold more than 25 million albums and won six Grammy Awards and 21 Dove Awards. She recently was feted with a star on the Walk of Fame in Hollywood, the only contemporary Christian artist to be so honored. (Gospel artists Andrae Crouch and Al Green are the other religious music icons the walk features.)

Recorded and filmed at Bass Symphony Hall, “Time Again...Live” is available on CD and DVD and features such Grant staples as “Thy Word,” “Stay for Awhile,” “Saved by Love” and “I Will Remember You.” To make the setting more like home, Grant actually took the furniture from her living room to use as the set onstage. The DVD includes such fun features as “fan cam,” where a contest winner received a video camera and all-access pass to film segments for the DVD. The project also includes a special audio commentary from Grant.

Right now Grant is in the middle of a barrage of promotion for the new project, then she’ll embark on a symphony tour this fall, performing with local orchestras in select cities. When things slow down, she’s looking forward to investing her time writing new songs.

She says people tend to think of her as “the girl who went from Christian radio to pop and actually had some success. You know what? My daughter is almost going off to college, and she was 6 weeks old when that wave hit. So, I’m really ready to reinvest myself in an intensive way in writing, and I’m wondering what’s that going to look like. I think I just want to be deeper than I am.”

Then she smiles a sweet, rather self-deprecating smile and acknowledges there are a lot of light, breezy tunes in her repertoire. “I look at the film [DVD], and I think, ‘You do light very well,’” she says. “I think I just wanted to feel like I was more angst-ridden, but I look back and I think, ‘I’m a pretty optimistic gal, and I think that is my strong suit.’”


NQC is also partnering with Christian Music Presenters to introduce the inaugural American Gospel Music Festival at Carnegie Hall. Plans call for the event to take place Thanksgiving weekend in 2007.

The 49th annual NQC was held Sept. 11-16 in Louisville, Ky. The weeklong event featured performances by the Crabb Family, the McKameys, Greater Vision, Gold City, the Wisnats, the Issacs and other top names in Southern gospel. In addition to the evening concerts at Freedom Hall, there were various showcases and events, including Crabb Jam, an afternoon show featuring the Crabb Family, the McCraes and CrossWay. On Sept. 14, Daywind Records rented out Six Flags Kentucky Kingdom, opening the theme park to radio, media and other industry folks. During the event, Daywind showcased its roster, featuring performances by the Mike Bowling Group: Karen Harding, Karen Peck & New River, Kenny Bishop, Jeff & Sheri Easter and new trio Austin’s Bridge.
ollie byrd

Any band can score thousands of MySpace fans just by clicking the site’s “Add to Friends” command for a few hours. But Ollie Byrd has the sound to make the conversion complete.

“I was trying to capture something that’s between the Sex Pistols and AC/DC,” Byrd says. “I was looking for that point of origin, where punk and metal met. I discovered that sound came from glam rock act Slade. Go figure.”

Byrd’s first major stab at rock stardom originated with Seattle troupe Yeek Yak Air Force. The group recorded an album with Phil Ek, who has worked with such indie-rock royalty as Built to Spill, Modest Mouse and the Shins.

Byrd took what knowledge he could from the album-making process and then left the band in 2004 for digs in New York. By harnessing the power of MySpace, he built his own circle of devotees, and was picked up by micro-indie Stereotype, which released his self-produced effort “Barrel O’ Fun.”

Since its release this year, the album has sold nearly 5,000 copies through the label’s Web site alone, according to Stereotype co-owner Philip Golden. Considering Stereotype’s limited means of distribution and promotion (essentially none), Golden has been pleasantly overwhelmed by the demand. With no commitment to the label beyond “Barrel O’ Fun,” Stereotype’s Web presence has helped set up Byrd for something larger.

“National distribution for bands that aren’t on tour nationally makes no sense,” Golden says. “If Ollie doesn’t go to Mississippi, there’s no reason to have records in physical stores there. If we had a national hit, radio hit or artists that kill themselves on tour all over the place, then we’d consider doing distribution like that. But if we sent out 5,000 records to stores, we’d get 4,500 back. This way, we just make them when people want them. And they seem to want Ollie’s CD a lot.”

“Barrel O’ Fun” should appeal to fans of everything from Led Zeppelin to Beck to the Arcade Fire. With mucky production and otherworldly vocal chops, Byrd brings an unusual, unschooled and unpolished engineering touch to his songs, in which crunchly guitars and chomping percussion meet his growling vocals.

“I like him because he’s truly original, different and a very creative artist,” says John Richards, host of triple-A KEXP Seattle’s “John in the Morning” show. “I’m not sure what the kind of person who listens to him is, but I would guess it’s someone who doesn’t listen to mainstream, boring, dial-it-in rock.”

Byrd is an idealist. He would most likely like to reach out to his fans perfused from the edge of a “big, expensive” stadium stage.

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Ultra High Frequency

The buzz surrounding Ultra High Frequency is getting loud. Interscope act Brand New recently hand-picked the New York-based rock band to fill the opening slot on several of its U.S. tour dates. To coincide with the June trek, Ultra High Frequency (not to be confused with Portland, Ore.-based UHF) released its second album, “Matter in Time,” which was produced by Barrett Jones (Foo Fighters, Nirvana). While in Norfolk, Va., the band put several albums on consignment at indie retailer Relative Theory Records, which immediately sold out after the Brand New gig.

“We have sold out of their disc twice now,” store manager Joshua Wright says. The band has been featured on nationally syndicated TV show “Fearless Music,” and snippets of the act’s songs have been used on several MTV shows, including “The Real World” and “Next.” All this exposure has led to some interest from major and indie labels, but the band hasn’t found the right fit yet. “I’m not gonna put on a suit and makeup,” lead singer Frank Fusca says. “Fuck that. It’s about the music.”

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Optimus Rhyme

Optimus Rhyme raps about fictional robots and performs at videogame conventions. No wonder the Seattle quartet was tagged a “nerdcore” group. “There is this robotic mythology to it,” says Andy Hartpence, aka Wheelie Cyberman. “We’re all kids who grew up in the technology generation.” They’ve worked in cubicles, too: Hartpence’s rhymes aren’t all fun and games, touching on the daily grind as they reference ’80s toys like the Transformers. Optimus Rhyme’s second full-length album—self-released and available via CD Baby and iTunes—is titled “School the Indie Rockers,” a nod to the rock groups the band often performs with. With increasing airplay on triple-A KEXP Seattle and an online fan base that sprung from the group’s involvement with game convention the Penny Arcade Expo, the members of Optimus Rhyme are nerds on the rise.

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Edited by Todd Martens

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When Duran Duran’s international fame rose to near-hysteric heights in the early ’80s, it was the British band’s harnessing of the then-new music video medium that gave it an edge. Time has advanced, and so has the group. Now the five members have inserted their characters, or avatars, into cyberspace, via the “Second Life” virtual reality game, becoming the first major act to do so. With a new Epic album release expected in early 2007, keyboardist Nick Rhodes says the band is at home in the digital world.

Is “Second Life” part of a wider marketing scheme or just a bit of fun?

When I first saw the “Second Life” site, it was a real epiphany for me. I knew this type of technology was developing and starting to flourish, but I had no idea there was a site out there already—which was the size of Luxembourg in virtual acres. I looked at it from a creative point of view and thought, “We should do a concert in here, and have our own space in here, and move on from having a Web presence and finally come into 3-D.”

How do you plan to pull off a virtual concert?

We’re just figuring it out now... We’re beta testing all kinds of things. I want to make it as authentic as we possibly can, in that we will perform in a room, or a concert space that we build. As it will be live, there will be several hundred other people’s avatars. Certain things we will need to pre-prepare, but we will push the limits of the technologies and see how we can make the thing magical and mystical.

Do you anticipate a new legion of geek Duran Duran fans?

By doing new things, you always attract a different type of audience... When you’re in a band for over 20 years, the last thing I would want to do is the same thing all the time.

Would it be economically viable for a less-established band to follow your lead?

It depends who you are working with and what the technologies are. Granted, what we are trying to do is actually something quite ambitious. But I’m sure there are some garage bands out there that are already in “Second Life.” Some of these kids are so technology-savy now that they can just go in and build their own area. If I was forming a new band right now, I’d make sure that there was someone in the band who acted as a video-grapher, who was onstage doing the filming, the back projections and everything else. The other thing is to have someone within the band who could create Web technology so that you were completely self-sufficient.

Do you think digital is the future?

We underwent the industrial revolution in the music business for the first time in many, many years in the last few years. And there were a whole load of music industry executives who resisted it for as long as they possibly could... There were many of us, including myself and Duran Duran, who seized the opportunity, as we saw this as the beginning of something exciting and new that would undoubtedly revolutionize what we are doing. And it is still only the tip of the iceberg.

What do you make of virtual synths? Do they spell the end of traditional synth hardware?

This is the greatest irony. Here’s me evangelizing about everything in virtual technologies, but the one thing I can’t stand is virtual synthesizers (laughs). So now I am the Luddite.
REVIEW SPOTLIGHTS

Released devoted to the review editors to deserve special attention on the basis of musical merit and/or billboard chart potential.

JIMMY BUFFETT Take the Weather With You
Producers: Michael Ulrich, Mac McAnally, Mailboat/RCA
Release Date: Oct. 10

2004's "License to Chill" was the first No. 1 album of Jimmy Buffett's three-decade career, so it's no surprise that he goes country again for a set that's breezy even by his flip-floppy standards. "Weather" is heavy on covers but boasts a wider palette of them, as Buffett works in Crowded House ("Weather With You," incongruously featuring Gomez), Mars Knapp (who penned and plays on the gorgeous "Whoop Dee Doo"), Merle Haggard ("Silver Wings") and Guy Clark ("Cinco de Mayo in Memphis"). There's a nice sense of self-awareness here: "I've seen me run out of reasons to be here, so I'm just gonna steal from myself," he smirks in the faux-calypso "Party of the Century," which sounds like he's singing for "Hey Kids!"—all big, dumb chords and Jon Spencer-lifted "Yeah!" squalls. Elsewhere, hipsters would hail the title track, a straight-forward strummer for the ladies, if it ever appeared on the Brendan Benson record from which it seems to have sprung. Long story short: You want to root for: Jet, but the band just doesn't give you enough to get behind. —WO

THE HOLD STEADY Boy and Girls in America
Producer: John Aignolo
Release Date: Oct. 5

The Hold Steady scours its signature bar-band sound to explore a more melodic side on its third album. Part of the beauty of the band's first two efforts was their decided gruff, tussled-off feel, so one of the biggest adjustments in listening to "Boys and Girls" is the sound of the Craig Finn-fronted four-piece peely reaching for something bigger: It's evident from the get-go with "Stuck Between Stations," with its "Born to Run" keyboad and flourishes. Finn remains a top-notch lyricist making wry observations like "she was a really cool kisser and she wasn't that strict of a Christian." But his attempt to add more dimension to his whiskey-soaked vocals is striking. And for the most part it works, particularly during the quasi-felietto chorus of "Chips Ahoy" and the sweetly endearing hook of "Chi lout Test." —BG

THE FREY How to Save a Life (4:23)
Producers: Mike Flynn, Aaron Johnson
Writers: Frey, Slade, King
Publishers: various Epics

The Frey's top five breakthrough "Over My Head (Cable Car)" seems like nothing compared with the 100 mph momentum of follow-up "How to Save a Life" the title track from the Denver quartet's debut disc. Featured in HBO imaging and "Grey's Anatomy" (a record label's best friend of late), the song is booming with superlatives: No. 1 track on iTunes, top 10 VH1, top current top at adult top 40, "Life," and more critical buzz than a swarm of bees. It's all about the music here, thanks to singer/pianist Isaac Slade's and guitarist/singer Joe King's exceptionally sensitive, pathos-packing, piano-driven modern pop. A full-length videoclip featuring footage from "Grey's Anatomy" is the icing for this stunning s-ging. —CT

STING Songs From the Labyrinth
Producers: Sting, Edin Karamazov
Release Date: Oct. 10

Given his eclectic predilection, the idea of Sting doing a lute album is not really that far-fetched—and may seem inevitable from the guy who hit big with some "Fields of Gold." On "Songs From the Labyrinth," the former Police frontman teams with Sarajevo lute master Edin Karamazov for faithful but certainly modern-tinged treatments of works by 16th century composer John Dowland, along with one song by his contemporary Robert Johnson (no, not that Robert Johnson). It's a quiet list and one recommended for the open-minded and classical-leaning among us. And some of the selections, including "Come Again" and "In Darkness Let Me Dwell," do have touches of pop familiarity to make them more accessible to Sting's usual listeners. —GG

TRIVIUM The Crusade
Producers: Trivium, Jason Suecof
Release Date: Oct. 16

Trivium's second coming of Metallica, with the legendary band even voicing approval for the quartet. The "Crusade" fulfills that prophecy for reasons right and wrong. Threaded-up tracks like "Unrepentant" are clearly inspired by "Master of Puppets," and "And Justice for All." Meaty riffs and thrash/blastNew Glitch that were like pulling those '80s albums records in digital. Guitarist/vocalist Matt Heafy's singing is also a decent facsimile of James Hetfield's. But the "Crusade" rocks so hard you can't deny it, and it's easy to forget Trivium is still a developing act, because these twentysomethings are frighteningly accomplished musicians. (When did you last hear sweep picking outside of Dream Theater or Yngwie Malmsteen?) The Rising" and "I Tread the Floods" bare more of Trivium's personality, showing that the band continues to thrive for its own style. —CT

ROBERT POLLARD Normal Happiness
Producer: Todd Tobias
Release Date: Oct. 10

Yes, Robert Pollard is prolific. The law of averages says quantity will overtake quality from time to time, and "Normal Happiness" is the fifth album he's released so far this year. But perhaps the most impressive aspect of Pollard's extensive catalog is his consistency. "Normal Happiness" picks up where January's "From a Compound Eye" left off, as the former Guided Up the Grape. While there are certainly some forgettable moments here ("I Don't Know," "Top of My Game"), the refreshing news is that "Normal Happiness" can stand proudly with the Pollard oeuvre, addictive rock spooling over its edges. —TC

MINDY SMITH Long Island Shore
Producers: Mindy Smith, Steve Buckingham, Lex Price
Vanguard
Release Date: Oct. 10

With her alluring vocals and vulnerable lyrics, Mindy Smith has reigned as country-pop's most celebrated newcomer since her streaking cover of "Jolene" on the 2003 Dolly Parton tribute album. Just because I'm a Woman. On her entertaining sophomore outing, the Nashville-based Smith grieves, struggles and yearns with bittersweet beauty and gravity of emotion. She continues her diary of soulful reflection with indebted country-pop-inspired country songs of spiritual longing (the rock-edged supplication "I'm Not the Only One Asking"). —DO

ALBUMS

COUNTRY

WAYNE HANCOCK Tulsa
Producer: Lloyd Maines
Bloodshot
Release Date: Oct. 10

This extraordinary CD is Wayne "the Train" Hancock's tribute to Bob Wills & the Texas Playboys. Hancock wrote all 14 tracks and handles the rhythm guitar and vocal chores. Texas country music master Lloyd Maines produced this gem, abetted by a fine crew of players, including steel guitarist Eddie Rivers and lead guitarists Paul Nelson and Eddie Biegel. Hancock captures the soul of Wills.

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COUNTRY SONGS

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country swing, opening the album with “Tulsa”-Wills’ home base for years. From the mellow swing of “Highway Bound” and “This Lonely Night” to the upbeat vibe of “Gonna Be Flyin’ Tonight” and the cowboy’s lament “Lord Take My Pain,” Hancock and his sidemen deliver the sort of twang-rich country music that typified the Playboys’ righteous, bygone sound. —PVP

WORLD

ANA MOURA

Acourente

Producers: Jorge Fernando, Álvaro Reyes

World Village

Release Date: Oct. 10

Moura’s debut album, “Guarda-me de Na Malha,” is a superb young find to world music fans, and her latest project amounts to a 20-song affirmation of her noteworthy debut. Portuguese fado is a genre that seemingly turns out one gorgeous voice after another in Africa, and Moura is the most recent sensation. Her supple, dusky alto is an enervating meeting of sensuality and dulcet clarity, while her grasp of this time-honored genre belies her relative youth. Make haste to cue up her captivating rendition of “Fado Menor,” as well as “Nada que Devas Saber.” “Dento da Terra” and “Canção” are by Jorge Fernando’s “Amor de Uma Noite.” Accompanied by Fernando, José Manuel Neto and Filipe Larien, Moura delivers a world-class vocal performance, leaving no doubt that she’s an arresting presence in this challenging genre. —PVP

LATIN

VARIOUS ARTISTS

Calamaro Querido!

Producers: various

Sony BMG Norte

Release Date: Oct. 3

An Argentine alt-rocker, Andrés Calamaro is so prolific (he’s put out three albums since 2000’s 105-song “El Salomón”) that he’s getting a major-label tribute at the age of 45. The two-disc set wisely avoids attempts to reproduce Calamaro’s quirkiest, most absurdly satiric recordings and sticks to classics that contemporary outlaws can leave their mark on. Covers by such acts as Juliesta Venegas, Niña Pastori and Lito Flamenco Candiles show how wittily observant songwriting can hold up over time and across countries and genres. Singer/songwriter Kevin Johansen contributes a slowed-down, cello-and-piano version of the tender “Te Quiero Iguai.” Other highlights include a ska-tinged “Ficou” from Los Pericos, Venegas’ seductively delivered “Sin Documentos” and a dramatically string-arranged “Los Aviones”/“Alfonso ya el Mar” from Calamaro’s brother Javier. Lito Nebbia rounds out the tribute with a fitting rendition of “Dulce Consona” that sounds like drunken karaoke. —AB

CHRISTIAN

NEVER THE LESS

Live Like We’re Alive

Producer: James Paul Wisner

Flicker Records

Release Date: Sept. 17

This Chattanooga, Tenn.-based quintet makes its bow with a totally engaging pop/rock set awash in memorable melodies and compelling lyrics. The disc opens with “The Real,” a beautifully textured anthem that finds the band celebrating its faith. The hope born of that unwavering belief is the common thread running through each song, and even on the break-up-themed “Time,” the lyric captures a snapshot of someone wounded, but obviously a survivor. Lead vocalist Josh Pearson delivers each track with passion, propelling one of the best new acts to emerge in the Christian market this year. —DEP

NEW & NOTeworthy

COLD WAR KIDS

Fits & Starts

Producers: Kevin Augunas,

Cold War Kids

Downtown/Atlantic

Release Date: Oct. 10

One of the latest bands to generate big buzz via the blogsphere, Cold War Kids don’t quite justify the hype on their Downtown debut. Culling songs from several self-released EPs, the set is packed with rough-hewn, bluesy garage rock. The problem: Cold War Kids aren’t really that distinctive. Frontman Nathan Willett sounds a lot like the Walkmen’s Hamilton Leithauser, especially when utilizing the highest part of his vocal register, and the music, often replete with out-of-time saloon piano, flips between the stripped-down rock of the White Stripes and Modest Mouse. The band sounds more original on “Hang Me Up To Dry,” which is driven by a dark, urgent bassline and yields an ace melody not matched in many of the other tunes. These Kids may be cool, but their songs don’t yet make the grade. —JM

WEIRD AL YANKOVIC

White & Nerdy (2.0)

Producer: “Weird Al” Yankovic

Yankovic’s acumen for spot-on pop culture parody, last album “Straight Outta Lynwood” (the Cali town where he was raised) deliciously delivers the deadpan satire that has long made him a more social commentator than novelty act. First single “White & Nerdy,” a reinterpretation of Chamillionaire’s No. 1 “Ridin’ (Dirty),” includes a breakneck 87-bpm lyric, in which Al confesses, “I’m nerdy in the extreme and whiter than sour cream/I was in a V club and glue club and even on the cheer team/Only question I ever thought was hard/Was I like Kirk or do I like Picard?” Radio could have a blast, offering a familiar track by an artist ready for exploration by a whole new generation. Regardless, the music sells more than the hype. —CT

THE GAME

Let’s Ride (Strip Club)

Producer: Scott Storch

Epic

R&B

Release Date: Oct. 3

If The Game is trying to prove he can still dominate rap without Dr. Dre’s hard beats or 50 Cent’s song-songy hooks, then he should not have released a single like “Let’s Ride,” which emulates both. This cut from his upcoming sophomore effort “The Doctor’s Advocate” was originally touted as a collaborative effort with Dr. Dre, but 50 Cent and The Game heatedly severed ties after Dre wound up promooing The Game’s superhit 2005 debut “The Documentary.” Here, the all-too-pervasive Scott Storch crafts firm, clean vocals and a track that passably resembles Dr’s signature sound while, in his usual angler-tinged delivery, reasserts his supremacy. “Let’s Ride” is a decent club cut, but not as infectious as previous singles “How We Do” or “Hate It or Love It” (both featuring 50), nor does it detach Game from his earlier mentors. Fortunately, his reggae-infused single stand-out “One Blood” does that. —CH

COUNTRY

RAY SCOTT

I Didn’t Come Here To Talk (3:38)

Producers: Buddy Cannon, Phillip Moore

Publishers: R. Scott, P. Moore

Jethroctunes/Criddle
tunes, BMI

Warner Bros.

R&B

In a crowd of new country hopefuls, Ray Scott stands out with a rich, smoky baritone that commands immediate attention. He puts that glorious voice to good use on this sultry ballad about a man who isn’t interested in wasting time on sweet talk. In lines such as, “I’d rather tell you that I love you without a word from my mouth,” Scott leaves no doubt about what’s on his mind. Penned with co-producer Philip Moore, this North Carolina native’s song reminds me of oldies but goodies with a country twist. It’s one of many great tunes on Scott’s WB debut disc, a meaty collection that signals the arrival of a memorable new talent. —DEP

ROCK

CARTEL

Honestly (3.28)

Producers: Zack Odom, Kenneth Mount

W. Pugh, Carvel Publisher: not listed

Epic

There must be something in the water in Conway, Ga. The southern town is the birthplace of actresses Holly Hunter and Dakota Fanning, and now has sprung another hitmaker, MTV’s love child Carvel into the big leagues. But this quintet has worked its collective hard and gone play ball, with promotional initiatives from Yahoo, AOL, Clear Channel Online and MySpace, along with persistent touring, including a coveted spot on Warped. Sniffing a phenomenon, Epic acquired debut, “0h0ma” from indie Miilla Group, and now first single “Honestly”—three years after the band formed—is growing like a fertilized weed. The pop-punk anthem, about the insecurity that hovers in the time between an argument and making up, is along with a thunderstorm of bass and percussion, jangly guitars and the powerhouse vocals of lead vocalist/guitarist Will Pugh. Repeatedly hearing a song that rises above other vacuous young-dudes-driven emo anthems. “Honestly,” this is the start of something larger than life. —CT

LETHAL GIFTS

EDITED BY JONATHAN COHEN (ALBUMS) AND

CHUCK TAYLOR (SINGLES)


PICK • A new release, regardless of chart potential, highly recommended for music lovers

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

CRITIC’S CHOICE • A new release, regardless of chart potential, highly recommended for music lovers

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.
Ludacris Edges Jackson; Last Issue’s Charts Revised

Any label executive who has been rubbing his palms together in anticipation that radio’s day is almost over better check Ludacris’ win at the top of this issue’s Billboard 200.

The rapper’s 4% margin over Janet Jackson—the latter fortified by a huge marketing campaign and an appearance on The Oprah Winfrey Show—proves that radio still delivers. Both Ludacris’ Release Therapy and Jackson’s "20 Y.O." were sale-priced at about $10 at Target, Best Buy, Circuit City and Kmart. Jackson’s also carried a similar price point at Wal-Mart and had various versions of packaging in the market. While Jackson had "Oprah" in her corner, radio and video channels have sided with Ludacris.

Jackson’s first single, "Call On Me," peaked at No. 36 on the all-format Hot 100 Airplay list and No. 11 on the pan-channel Hot Video clips, while second offering "So Excited" has yet to dent either chart. Neither clip registered any plays at MTV during the week that closed Sept. 22, while "Excited" drew 10 plays on BET.

There’s more steam for Ludacris’ "Money Maker," which bullets at No. 2 on Hot 100 Airplay while holding the same rank on Hot Video clips. "Money" banked 18 MTV plays and 16 more at BET.

Do this week’s results mean that Winfrey has lost her clout? Hardly. You’ll probably see her show affect the charts more often than any other program during the course of a year.

Jackson would have more than likely fallen shy of the 296,000 sales that she rings in her opening week had she not appeared on "Oprah." In fact, first-day numbers cited by chains led most chart watchers to predict "20 Y.O." would fetch the larger week.

As the week progressed, Jackson’s momentum slowed, while radio and video played Ludacris to a start of 309,000 copies. "Release Therapy" becomes his third No. 1 on The Billboard 200, but trails Jackson on Top R&B/Hip-Hop Albums, which is determined by a subset of stores that specialize in those genres (see Between the Bullets, page 67).

The bottom line is that even as new media makes its mark on the music business, radio is still the shortest distance to a hit, and video channels still connect.

POST SCRIPT: It’s a sign of the times that Ludacris and Janet Jackson fall shy of their prior biggest Nielsen SoundScan weeks.

Each of Ludacris’ prior chart-toppers had larger openers, with 430,000 for his "Chicken ‘N’ Beer" in 2003.

Three earlier Jackson albums found louder launchers, the largest being 605,000 for "All for You" in 2001, her last No. 1 on the big chart.

NEW VIEW: As noted here last issue, a meaningful chain’s data could not be factored into the sales charts that Billboard published last week. That chain’s system failure was resolved after press time, and Nielsen SoundScan revised its charts on Sept. 29.

The affected lists were updated during that weekend on Billboard Information Network, billboard.com and billboard biz. The revised chart positions are reflected in this issue’s "last week" ranks; similarly, prior-week volumes posted on this page’s Market Watch have also been updated.

There were at least subtle changes in rank on every sales chart except Top Digital Albums and Top Internet Albums.

Most titles’ sales totals changed including those of last issue’s chart leader Justin Timberlake and runner-up Clay Aiken, each shifting to slightly higher totals (229,000 and 211,000, respectively). Some albums’ numbers lowered when the new charts were processed.

Lupe Fiasco, who trailed Chingy on the printed versions of The Billboard 200 and Top R&B/Hip-Hop Albums, ended up with the larger total of the two, taking the Hot Shot Debut on the latter chart.

The revised charts also found different: No. 1s on Latin Rhythm Albums (N.O.R.E.) and Top Blues Albums (James Hunter) than had been posted in last week’s original run.

This is not the first time that SoundScan and Billboard had to revise the charts after deadline. In 1994 or 1995, there was a week when the charts had been processed with year-old data mistakenly transmitted from one mass merchant. The error did not come to light until the chart pages had gone to press. ...
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### MODERN ROCK

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<td><strong>EVERYDAY SHE PUKES</strong></td>
<td><strong>GIVE IT TO ME</strong></td>
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Data for week of October 14, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 65 |
**SALES DATA COMPILLED BY**

Nielsen SoundScan

**TOP R&B/HIP-HOP ALBUMS**

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<td>PHARELL</td>
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<td><em>A Girl Like Me</em></td>
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<td>MIKE WATTS</td>
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**TOP REGGAE ALBUMS**

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<td><em>Change!</em></td>
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<td>JAPAN</td>
<td><em>Sounding A Mosiac</em></td>
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**JANET GETS EDGE ON R&B CHART**

As she did two decades ago, Janet Jackson lands at No. 1 on Top R&B/HIP-Hop Albums, this time with "20 Y.O.," becoming her fifth chart-topper on this list.

**BEWEEN THE BULLETs**

**Go to www.billboard.biz for complete chart data**
**R&B/HIP-HOP AIRPLAY**

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<td><em>Cpt. Brian</em></td>
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<td><em>40 Love</em></td>
<td><em>Kanye West/Columbia</em></td>
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<td><em>S.E.X.</em></td>
<td><em>Nas</em></td>
<td><em>Def Jam/Republic</em></td>
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<td><em>Sexy Love</em></td>
<td><em>Usher</em></td>
<td><em>Jive/Zomba</em></td>
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<td><em>I Know You See It</em></td>
<td><em>2 Chainz feat. Birdman &amp; Yo Yo South Atlantic</em></td>
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<td><em>Call Me</em></td>
<td><em>Pharrell feat. Nate Dogg</em></td>
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<td><em>Chris Brown</em></td>
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<td><em>Mary J. Blige</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
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<td><em>I Got It</em></td>
<td><em>50 Cent feat. Cam'Ron &amp; Lloyd Banks</em></td>
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<td><em>Sexy Back</em></td>
<td><em>Mary J. Blige feat. Lil' Kim &amp; Foxy Brown</em></td>
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<td><em>Verve</em></td>
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<td><em>You Should Be My Girl</em></td>
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**ADULT R&B**

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<td><em>Jive/Zomba</em></td>
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<td><em>Wyclef Jean feat. Akon</em></td>
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<td><em>Looking For You</em></td>
<td><em>Kanye West feat. Mary J. Blige &amp; Babyface</em></td>
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**RHYTHMIC AIRPLAY**

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<td><em>BMG/Repertoire/Warner Bros.</em></td>
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<td><em>Usher</em></td>
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<td><em>I'll Do It Myself</em></td>
<td><em>Busta Rhymes feat. Mary J. Blige</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
</tr>
</tbody>
</table>

**ARTISTS/hEAT/sTATION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Everybody</em></td>
<td><em>Beyoncé</em></td>
<td><em>Columbia</em></td>
</tr>
<tr>
<td><em>Nothing</em></td>
<td><em>Mary J. Blige</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
</tr>
<tr>
<td><em>Take Me As I Am</em></td>
<td><em>Hans</em></td>
<td><em>Bad Boy/Atlantic</em></td>
</tr>
<tr>
<td><em>Can't Let Go</em></td>
<td><em>Mary J. Blige</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
</tr>
<tr>
<td><em>Put It Up</em></td>
<td><em>Da Brat</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
</tr>
<tr>
<td><em>Sex Back</em></td>
<td><em>Busta Rhymes feat. Pharoahe</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
</tr>
<tr>
<td><em>It's Okay (One Blood)</em></td>
<td><em>D'Angelo</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
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<tr>
<td><em>My Love</em></td>
<td><em>Kanye West feat. Mary J. Blige</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
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<tr>
<td><em>You Need Me (Fell In Love With You)</em></td>
<td><em>LeAnn Rimes</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
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<tr>
<td><em>Lose Control</em></td>
<td><em>Usher</em></td>
<td><em>Jive/Zomba</em></td>
</tr>
<tr>
<td><em>I'll Do It Myself</em></td>
<td><em>Busta Rhymes feat. Mary J. Blige</em></td>
<td><em>BMG/Repertoire/Warner Bros.</em></td>
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**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
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<th># Sales</th>
<th>Artist</th>
<th>Title</th>
<th># Sales</th>
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<tbody>
<tr>
<td>1</td>
<td>I LOVED YOU FIRST</td>
<td>Heartland</td>
<td>15,247,891</td>
<td>Alan Jackson</td>
<td>AGAIN</td>
<td>2,547,061</td>
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<tr>
<td>2</td>
<td>LET HER GO</td>
<td>Eric Church</td>
<td>13,162,892</td>
<td>Tim McGraw</td>
<td>MY KINDA WOMAN</td>
<td>2,134,756</td>
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<tr>
<td>3</td>
<td>BUILDING BRIDGES</td>
<td>Brooks &amp; Dunn</td>
<td>12,083,983</td>
<td>George Strait</td>
<td>DON'T LET ME BE LONELY</td>
<td>1,985,672</td>
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<tr>
<td>4</td>
<td>EVERY VILE A MEMORY</td>
<td>Carley Bucy</td>
<td>11,024,891</td>
<td>Brooks &amp; Dunn</td>
<td>YOUR MAN</td>
<td>1,854,765</td>
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<tr>
<td>5</td>
<td>IN A LIFETIME</td>
<td>Keith Urban</td>
<td>10,123,890</td>
<td>Tim McGraw</td>
<td>THE TAKER</td>
<td>1,723,654</td>
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<tr>
<td>6</td>
<td>BEFORE HE CHEATS</td>
<td>Carrie Underwood</td>
<td>9,875,234</td>
<td>Faith Hill</td>
<td>YOU SET ME FREE</td>
<td>1,692,543</td>
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<tr>
<td>7</td>
<td>YOU SAVE ME</td>
<td>Kenny Chesney</td>
<td>9,746,568</td>
<td>Tim McGraw</td>
<td>RECKLESS</td>
<td>1,661,873</td>
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<td>8</td>
<td>LEAVE THE PIECES</td>
<td>The Wreckers</td>
<td>9,645,789</td>
<td>Alan Jackson</td>
<td>I'M NOT LAUGHING</td>
<td>1,630,982</td>
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<td>9</td>
<td>BRAND NEW GIRLFRIEND</td>
<td>Steve Holy</td>
<td>9,612,345</td>
<td>Faith Hill</td>
<td>LADIES LOVE COUNTRY BOYS</td>
<td>1,620,123</td>
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<td>10</td>
<td>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</td>
<td>Rodney Atkins</td>
<td>9,523,456</td>
<td>Faith Hill</td>
<td>THE PRETZEL</td>
<td>1,599,234</td>
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**HITPREDICTOR**

**ARTIST/TIT (Tact/Del/Score)** Chart Rank

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<tr>
<th>COUNTRY</th>
<th>ARTIST/TIT (Tact/Del/Score)</th>
<th>Chart Rank</th>
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<tbody>
<tr>
<td>JOSH TURNER</td>
<td>WOULD YOU GO WITH ME (96.0)</td>
<td>1</td>
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<tr>
<td>HEARTLAND</td>
<td>I ADORED YOUR VISION (82.0)</td>
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<tr>
<td>BROOKS &amp; DUNN</td>
<td>Baby Was My First Love (62.0)</td>
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<tr>
<td>KEITH URBAN</td>
<td>A LITTLE MORE LOVE (81.0)</td>
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<tr>
<td>KENNY CHESNEY</td>
<td>I'LL TAKE A GUESS (60.0)</td>
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**COUNTRY MUSIC UPDATE**

Visit www.billboardRadioMonitor.com to sign up to register for your free Country Radio Alert.

**BETWEEN THE BULLETS**

WITH Josh Turner taking the lead, MCA Nashville lands back-to-back chart-toppers, replacing itself at #1 for the first time since 1998. Turner’s “Would You Go With Me” gains 2.6 million impressions, interrupting a two-week chart reign by George Strait’s “Give It Away.” The last title a label replaced itself atop the page was in February, when Arista Nashville followed Carrie Underwood’s “Jesus, Take the Wheel” with Brad Paisley’s “When I Get Where I’m Going,” the latter featuring Dolly Parton.
### Top Latin Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Luty Times &amp; Mind</td>
<td>Mas Flow Los Benjamin</td>
<td></td>
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<tr>
<td>Marqui</td>
<td>Trozos De Mi Alma II</td>
<td></td>
</tr>
<tr>
<td>Mana</td>
<td>Amor Es Combate</td>
<td></td>
</tr>
<tr>
<td>Paulina Rubio</td>
<td>Amanecer En La Ciudad</td>
<td></td>
</tr>
<tr>
<td>Ramy &amp; Key</td>
<td>Masterpiece</td>
<td></td>
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<tr>
<td>Wisin &amp; Yandel</td>
<td>El Reino</td>
<td></td>
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<tr>
<td>Don Omar</td>
<td>King Of Kings</td>
<td></td>
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<tr>
<td>Yessy</td>
<td>Pianissimo Un Momento</td>
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<tr>
<td>Joree</td>
<td>O.N.R.</td>
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<tr>
<td>Aventura</td>
<td>Dios Que Nos</td>
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<tr>
<td>Javi Solis</td>
<td>La Historia De Javi Solis</td>
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<tr>
<td>Tego Calderon</td>
<td>The Underdog</td>
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<tr>
<td>BBD</td>
<td>Mi Nuestro</td>
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<tr>
<td>N.O.R.E.</td>
<td>Mi Nuestro El Chico</td>
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</tr>
<tr>
<td>LUPILLO RIVERA</td>
<td>Entre Copas Y Betelitas</td>
<td></td>
</tr>
<tr>
<td>MARCO ANTONIO SOLIS</td>
<td>Sigo Siendo Yo</td>
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<tr>
<td>CALLZ</td>
<td>Calle 13</td>
<td></td>
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<tr>
<td>Monchy &amp; Andy</td>
<td>Eso Sera Eso</td>
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<tr>
<td>Reggaeton Ninos</td>
<td>Niños Vol. 2</td>
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<tr>
<td>Los Tigres Del Norte</td>
<td>La Banda Del Carro Rojo</td>
<td></td>
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<tr>
<td>Various Artists</td>
<td>NOW Latino</td>
<td></td>
</tr>
<tr>
<td>Pepe Aguilar</td>
<td>La Hora Del Divo</td>
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<tr>
<td>Juan Gabriel</td>
<td>A Mi Manera</td>
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### Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
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<th>Week</th>
<th>Chart Position</th>
<th>Description</th>
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<tbody>
<tr>
<td>Mi Una Solar Palabra</td>
<td>Paulina Rubio</td>
<td>30</td>
<td>26</td>
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### Japan Singles

<table>
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<th>Number</th>
<th>Artist</th>
<th>Album</th>
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<tbody>
<tr>
<td>1</td>
<td>MISOGI</td>
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<tr>
<td>2</td>
<td>MIKAZUKI</td>
<td></td>
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<tr>
<td>3</td>
<td>TAIYO NO UTA</td>
<td></td>
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</tr>
<tr>
<td>4</td>
<td>FEW LIGHTS TILL NIGHT</td>
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<tr>
<td>5</td>
<td>SORAFUNE/DOJO DOJO</td>
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<td></td>
</tr>
<tr>
<td>6</td>
<td>HARUHI YONESOKE</td>
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<tr>
<td>7</td>
<td>KIJI</td>
<td>THE BIRTHDAY</td>
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### United Kingdom Singles

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>I DON'T FEEL LIKE DANCING</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WHEN YOU WERE YOUNG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CHECK IT OUT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>MANEATER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>BAND CARNIVAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>BUTTONS</td>
<td>THE PROFESSOR RNL</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>I WANT SOMETHING</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>LOVE KILLS</td>
<td></td>
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### Germany Singles

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SEXYBACK</td>
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</tr>
<tr>
<td>2</td>
<td>LONDON BRIDGE</td>
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<tr>
<td>3</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
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<tr>
<td>4</td>
<td>BRAZIL</td>
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<tr>
<td>5</td>
<td>CRYING</td>
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<tr>
<td>6</td>
<td>BAND BAND</td>
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<td>7</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
<td></td>
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<tr>
<td>8</td>
<td>PROMISCUOUS</td>
<td></td>
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<tr>
<td>9</td>
<td>UNFAITHFUL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ALWAYS IN MY HEART</td>
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### France Singles

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<tbody>
<tr>
<td>1</td>
<td>SLIPPING AWAY</td>
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<td>2</td>
<td>PARIS</td>
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<td>3</td>
<td>FEMME DE COULEUR</td>
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<tr>
<td>4</td>
<td>Coup de Boule</td>
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<tr>
<td>5</td>
<td>CALL ON ME</td>
<td></td>
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<td>6</td>
<td>RIGHT WHERE YOU WANT ME</td>
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<td>7</td>
<td>IMAN</td>
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<td>8</td>
<td>CANZONE</td>
<td>CANZONE DE LA IDEA</td>
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<td>9</td>
<td>DELA</td>
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<tr>
<td>10</td>
<td>KICK BACK RELAX</td>
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### Australia Singles

<table>
<thead>
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<th>Artist</th>
<th>Album</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I WISH I WAS A PUNK ROCKER</td>
<td></td>
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<tr>
<td>2</td>
<td>SEXYBACK</td>
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<td>3</td>
<td>MANEATER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>WINDOWS</td>
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<tr>
<td>5</td>
<td>BUTTONS</td>
<td>THE PROFESSOR RNL</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I DON'T FEEL LIKE DANCING</td>
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<td>7</td>
<td>I WANT SOMETHING</td>
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<tr>
<td>8</td>
<td>LOVE KILLS</td>
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### Canada Singles

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<tbody>
<tr>
<td>1</td>
<td>SEXYBACK</td>
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<tr>
<td>2</td>
<td>LONDON BRIDGE</td>
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<td>3</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
<td></td>
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</tr>
<tr>
<td>4</td>
<td>PROMISCUOUS</td>
<td></td>
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<td>UNFAITHFUL</td>
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<td>SEXYBACK</td>
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<td>LONDON BRIDGE</td>
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<td>CALL ME WHEN YOU'RE SOBER</td>
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### Italy Singles

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<tbody>
<tr>
<td>1</td>
<td>SEI LA PARTI DI ME</td>
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<tr>
<td>2</td>
<td>ERODOX</td>
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<tr>
<td>3</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
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<td>4</td>
<td>MOSQUITO</td>
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<td>CANZONE DE LA IDEA</td>
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<td>DELA</td>
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<td>KICK BACK RELAX</td>
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### Spain Singles

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<th>Artist</th>
<th>Album</th>
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<tbody>
<tr>
<td>1</td>
<td>LET OUT</td>
<td>DON'T CRY</td>
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<tr>
<td>2</td>
<td>THE REINCARNATION OF BENJAMIN BREEG</td>
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<tr>
<td>3</td>
<td>MIAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>RIDIN'</td>
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<td></td>
</tr>
<tr>
<td>5</td>
<td>ELEKTRO</td>
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<tr>
<td>6</td>
<td>Scissor Sisters</td>
<td>Scissors</td>
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<tr>
<td>7</td>
<td>Frames</td>
<td></td>
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<tr>
<td>8</td>
<td>Snow Patrol</td>
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<td>9</td>
<td>Justin Timberlake</td>
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<tr>
<td>10</td>
<td>Scissor Sisters</td>
<td>Scissors</td>
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### Sweden Singles

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<tr>
<td>1</td>
<td>MLALIK</td>
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<td>2</td>
<td>TRUST ME</td>
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<td>3</td>
<td>EVERYTHING WE TOUCH</td>
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<td>4</td>
<td>BO KAPERS ORKERE</td>
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<td>5</td>
<td>LIAM</td>
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<td>Scissor Sisters</td>
<td>Scissors</td>
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<td>PETER JOBACK</td>
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### New Zealand Singles

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<th>Label</th>
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<tr>
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<td>MAA</td>
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<tr>
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<td>SCISSOR SISTERS</td>
<td>Scissors</td>
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<tr>
<td>3</td>
<td>Frames</td>
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<tr>
<td>4</td>
<td>Snow Patrol</td>
<td></td>
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<td>5</td>
<td>Justin Timberlake</td>
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<td>6</td>
<td>Scissor Sisters</td>
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### Ireland Singles

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<tr>
<th>Number</th>
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<tr>
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<td>Frames</td>
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### Argentina Singles

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<td>PETER JOBACK</td>
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<td>Frames</td>
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<tr>
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EUROCHARTS

SINGLE SALES

<table>
<thead>
<tr>
<th>WEEK 1</th>
<th>EUROCHARTS are compiled by Nielsen from the national singles and album sales charts of European countries. Oct 14, 2006</th>
<th>OCT 14, 2006</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MADELEINE PEYROUX</td>
<td>MADELEINE PEYROUX &quot;FROM THE OTHER SIDE OF THE WORLD&quot;</td>
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<tr>
<td>2</td>
<td>I DON'T FEEL LIKE DANCING</td>
<td>MICHAEL BUBLE &quot;YES&quot;</td>
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<tr>
<td>3</td>
<td>SEXYBACK</td>
<td>SEXYBACK &quot;NO SECRETS&quot;</td>
</tr>
<tr>
<td>4</td>
<td>UNFAITHFUL</td>
<td>KATY PERRY &quot;WHEN IT HURTS&quot;</td>
</tr>
<tr>
<td>5</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
<td>DAFFY &quot;SAY SOMETHING&quot;</td>
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<td>LONDON BRIDGE</td>
<td>LONDON BRIDGE &quot;HEY&quot;</td>
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<td>7</td>
<td>PROMISSOUS</td>
<td>PROMISSOUS &quot;REMEMBER&quot;</td>
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<tr>
<td>8</td>
<td>SLIPPING AWAY</td>
<td>CRIER LA VIE &quot;WINTER SKY&quot;</td>
</tr>
<tr>
<td>9</td>
<td>WHEN YOU WERE YOUNG</td>
<td>MICHAEL JACOBS &quot;CUT ME A BREAK&quot;</td>
</tr>
<tr>
<td>10</td>
<td>ROCK THIS PARTY</td>
<td>EVERYBODY DANCE NOW &quot;DANCE&quot;</td>
</tr>
<tr>
<td>11</td>
<td>ME &amp; U</td>
<td>ME &amp; U &quot;OVER&quot;</td>
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<td>CHECK IT OUT</td>
<td>TINKER BELL &quot;ENDLESS LOVE&quot;</td>
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<tr>
<td>13</td>
<td>KATIE MELUA</td>
<td>KATIE MELUA &quot;Red&quot;</td>
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<tr>
<td>14</td>
<td>FRATELLIS</td>
<td>FRATELLIS &quot;FUGITIVE&quot;</td>
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<tr>
<td>15</td>
<td>ZUCCHERO</td>
<td>ZUCCHERO &quot;PELLE INDIO&quot;</td>
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<tr>
<td>16</td>
<td>FREDDIE MERCURY</td>
<td>FREDDIE MERCURY &quot;VIVA LA VIDA&quot;</td>
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<tr>
<td>17</td>
<td>RAZORLIGHT</td>
<td>RAZORLIGHT &quot;FIRE&quot;</td>
</tr>
<tr>
<td>18</td>
<td>DEPECHE MODE</td>
<td>DEPECHE MODE &quot;LIVE IN MILAN&quot;</td>
</tr>
<tr>
<td>19</td>
<td>IRON MAIDEN</td>
<td>IRON MAIDEN &quot;PARADISE LOST&quot;</td>
</tr>
<tr>
<td>20</td>
<td>PINK</td>
<td>PINK &quot;WELCOME TO THE SIN CITY&quot;</td>
</tr>
<tr>
<td>21</td>
<td>ROYALSTOOL</td>
<td>ROYALSTOOL &quot;OVER&quot;</td>
</tr>
<tr>
<td>22</td>
<td>LILLY ALLEN</td>
<td>LILLY ALLEN &quot;RED DON'T LIE&quot;</td>
</tr>
<tr>
<td>23</td>
<td>KALYPSO</td>
<td>KALYPSO &quot;ALWAYS&quot;</td>
</tr>
<tr>
<td>24</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS &quot;NUMBERS&quot;</td>
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ALBUMS

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<td>ANDRE RIEU</td>
<td>ANDRE RIEU &quot;DANS LE MONDE&quot;</td>
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<tr>
<td>3</td>
<td>THE CLAYTON-HAMILTON JAZZ ORCHESTRA</td>
<td>THE CLAYTON-HAMILTON JAZZ ORCHESTRA &quot;THE DUETS&quot;</td>
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<td>KIRK WHALUM</td>
<td>KIRK WHALUM &quot;MOTORBOAT CHAMPION&quot;</td>
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<td>VARIOUS ARTISTS &quot;Belorussky Vol. 1&quot;</td>
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<td>JOURNEY VANGUARD</td>
<td>JOURNEY VANGUARD &quot;禅 &quot;</td>
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<td>VARIOUS ARTISTS &quot;LA DOLCE VITA&quot;</td>
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<td>21</td>
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RADIO AIRPLAY

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<tbody>
<tr>
<td>1</td>
<td>I DON'T FEEL LIKE DANCIN</td>
<td>I DON'T FEEL LIKE DANCIN &quot;SUGAR BABY&quot;</td>
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<tr>
<td>2</td>
<td>SEXYBACK</td>
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<tr>
<td>3</td>
<td>UNFAITHFUL</td>
<td>UNFAITHFUL &quot;SAY SOMETHING&quot;</td>
</tr>
<tr>
<td>4</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
<td>CALL ME WHEN YOU'RE SOBER &quot;DANCE&quot;</td>
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<tr>
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<td>LONDON BRIDGE</td>
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<td>WHEN YOU WERE YOUNG &quot;CUT ME A BREAK&quot;</td>
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<tr>
<td>9</td>
<td>ROCK THIS PARTY</td>
<td>ROCK THIS PARTY &quot;DANCE&quot;</td>
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</tbody>
</table>

Data for week of October 14, 2006. For chart reprint call 646-544-4633.
**ALBUM CHARTS**

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

- Albums with the greatest sales gains this week
- Where included, this award indicates the title with the chart’s largest unit increase.
- Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

**PRICING/CONFIGURATION**

Charts suggested list or equivalent prices, which are projected from wholesale prices. After price indicates album only available on Digital. CD/DVD after price indicates CD/DVD combo only available. Pa Digital available. **CD** combo available. **LP** is available. Pricing and LP availability are not included on all charts.

**SINGLES CHARTS**

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross airplay impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The categories are: Rock, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total airplay.

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

**RECURRENT RULES**

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs chart for more than 30 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 100. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or airplay; judgments that they are not well-received by enough audience indicates to keep the songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 30 weeks and rank below 15. Adult Top 40, Rock and Latine if they have been on the chart for more than 50 weeks and rank below 10.

**SINGLES SALES CHARTS**

The top selling singles compiled from a national sample of retail stores, mass merchants, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B-Hip-Hop, Singles Sales, sales data is compiled from a national subset, panel of core R&B-Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

**CONNECTIONS**

- CD single available.
- Digital Download available.
- DVD single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- CD Maxi-Single available.

**HTPREDICTOR**

Indicates title earned HTPredictor status. In that particular format based on research data provided by Promosound. Songs are beta tested by Promosound using multiple interns and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positive. Songs with a score of 65 or more (75 or more for country) are judged to hit Hot Potential; although that benchmark number can fluctuate based on format. For a complete and updated list of current songs with Hot Potential, commentary, polls, and more, please visit www.hotpredicate.com.

**DANCE CLUB PLAY**

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

**AWARD CEREMONIES**

- Recording Industry Awd. (RIAA) certification for records of any unit sales (Gold). RIAA certification for sales of 500,000 units (Platinum).
- RIAA certification for sales of 100,000 units or more (Silver). RIAA certification for sales of 50,000 units or more (Gold). RIAA certification for sales of 5,000 units or more (Platinum).
- RIAA certification for sales of 50,000 units or more (Silver). RIAA certification for sales of 100,000 units or more (Gold). RIAA certification for sales of 50,000 units or more (Platinum). RIAA certification for sales of 100,000 units or more (Gold).
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**MUSIC VIDEO SALES CHARTS**

- RIAA certification for sales of 50,000 units for video singles.
- RIAA certification for sales of 50,000 units for video singles.
- RIAA certification for sales of 50,000 units for video singles.
- RIAA certification for sales of 50,000 units for video singles.
- RIAA certification for sales of 50,000 units for video singles.

**DVD SALES/VIDEO SALES/RENTALS**

- RIAA certification for sales of 100,000 units or $25 million in sales at suggested retail price.
- RIAA certification for sales of 50,000 units or $1 million in sales at suggested retail price.
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**TOP INTERNET**

- Top Internet Charted by Nielsen SoundScan.
- Digital Download available.
- CD Single available.
- DVD Single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- CD Maxi-Single available.

**TOP DIGITAL**

- Top Digital Charted by Nielsen SoundScan.
- Digital Download available.
- CD Single available.
- DVD Single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- CD Maxi-Single available.

**TOP GOSPEL SONGS**

- Top Gospel Song Charted by Nielsen SoundScan.
- Digital Download available.
- CD Single available.
- DVD Single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- CD Maxi-Single available.

**TOP HITS OF THE WEEK**

- Top Hits of the Week Charted by Nielsen SoundScan.
- Digital Download available.
- CD Single available.
- DVD Single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- CD Maxi-Single available.

**TOP POP CATALOG**

- Top Pop Catalog Charted by Nielsen SoundScan.
- Digital Download available.
- CD Single available.
- DVD Single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- CD Maxi-Single available.
Assistant GM/Booking Manager

University of Central Florida Convocation Center

Global spectrum is seeking an Assistant General Manager/Booking Manager for the University of Central Florida Convocation Center, a 10,000 seat multi-purpose facility scheduled to be open in fall of 2007. The primary responsibility of this position is to book live entertainment at the Convocation Center. This person must possess strong knowledge of the touring industry and the Florida market place. The selected candidate will commence booking of the Convocation Center immediately upon hiring, utilizing his or her various industry contacts with promoters and agents to attract and secure concerts prior to opening and beyond. This position will also oversee the direct supervision of the facility department heads to include marketing, finance and box office. Additional responsibilities include assisting the General Manager in the day-to-day functions of the existing 5,000-seat arena and Convention Center.

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Hank Talbert, 68

Hank Talbert, 68, passed away at home in his sleep of undetermined natural causes Sept. 23 in Palm Springs, Calif. A music industry veteran of more than 40 years, Talbert’s career began in his native Detroit at Music Merchants and Arc Jay Kay distributorships in the mid-1960s. From there, a brief period as an independent promotion representative for Chess Records, Polydor and various labels led to a regional position at Stax Records. In 1970 Talbert moved his family to New York as national promotions director for Stax during its golden era. Later, as the label folded, he was drafted by the songwriting partnership Holland-Douzier-Holland to man the national promotions post at their newly formed Hot Wax label.

He was soon hired away by Art Kass to Buddah Records and was instrumental in the success of Gladys Knight & the Pips, the New Birth, Curtis Mayfield and others.

In the late 1970s Clive Davis sought out Talbert to head the black promotions division as VP of the newly formed Arista label. By this time, Talbert had built a solid reputation throughout the industry with a succession of commercial hit records. This enabled him to use his position and love of music to bring many new artists to wider recognition at radio and retail, notably Gil-Scott Heron and Melvin Van Peebles.

In 1982 Talbert moved on to Hush Productions as VP/director of marketing and promotion. He guided the small company’s entire roster to national prominence, culminating with the unprecedented success of Freddie Jackson and Najee.

Capitol Records took notice and brought Talbert over as VP. He relocated to Los Angeles with offices in the Capitol Tower. While at the helm of the black promotions department, he spearheaded the initial marketing/promotional campaign for M.C. Hammer, prompting the rapper’s rise to international popularity.

Retiring from Capitol in 1990 he relocated to Palm Springs. There he remained active in semi-retirement as a consultant to many artists and companies including Barry White, Hush Productions, Essence magazine’s music division and Norman Connors.

Through the establishment of his own venture, World Artist Entertainment, a partnership with jazz musician Jewell Bostic, Talbert shared his knowledge of the industry with many young artists and companies interested in marketing, promotion and artist development.

He is survived by his second wife, Terri Hurst-Talbert; his three sons, Erik, Aaron and David; his brother, Russell; granddaughter Amaris; nephew Gerald; aunt Suesette; and a host of cousins and other family members.

A number of memorials are in the planning stages. Family can be contacted at one@earthlink.net.

—Erik Talbert
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the award

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Dyk, left, was lauded

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Oct. 1 ceremony

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Ricky Simmonds,

LEFT:

DENISE TRUSCELLO/WIREIMAGE.COM

Billboard's

Margaret

Vontz;

Bass;

festivities began

BELOW:

Jacangelo,

Michael Paoletta

Karl

Tangerine's Candace Carrell; and Billboard's

Margaret

the party going.

RIGHT: Tangerine

TRUSCELLO/WIREIMAGE.COM

Group's David Gutierrez

all

Palms Casino

at

provided the

BELOW

20

overtook the

Billboard's

DANCE MUSIC

www.americanradiohistory.com

DANCE MUSIC SUMMIT:

Billboard's 12th annual Dance Music Summit

event

the Palms Casino & Resort Sept. 19-20 in Las Vegas.

BElOW RIGHT: DJ/producer Kaskade, left,

provided the soulful grooves at a Sept. 19 party

at g 호텔, situated on the first floor of the

Palms Casino & Resort. To Kaskade's right are

all things possible/earn's Jane Hoffman,

Ntire

Groups David Gaetan

Billboard's

Michael Paletta. PHOTO COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM

RIGHT: Tangerine at the Treasure Island Hotel &

Casino offered insomniacs a chance to keep

the party going. Shown, from left, are

Billboard's Margaret O'Shea, Michele

Jacangelo, Michael Paletta and Dave Moser;

Tangerine's Candace Carroll, and Billboard's

Karl Wertiz and Courtney Mark.

PHOTO COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM

BELOW: The summit's Sept. 20 closing-night

event

the Sunbird, From left are Eye on Vegas' Bryan

Bass; Billboard's Michele Jacangelo and Karl

Vonz, all things possible/earn's Jane Hoffman;

Winterrthur's Dave Moser, Michael Paletta and

Margaret O'Shea; Ten's Jason Strauss; and

Billboard's Courtney Mark.

PHOTO COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM

LEFT: Between daytime panel discussions,

Audible.com co-founder Julius members

Ricky Simmons, left, and Steve Jones cozied

up to a Las Vegas showgirl. PHOTO COURTESY OF

DENISE TRUSCELLO/WIREIMAGE.COM
INDIA'S HAIR RETURNS TO ORIGINAL COLOR

India Aire tells Track that a previously unreleased version of her song "I Am Not My Hair" will finally be heard—in a new Lifetime Television movie, "Why I Wore Lipstick to My Mastectomy." In fact, she says this version—a duet between the R&B/soul singer and pop-rocker Pink—is actually the original version of the song. It will be available on iTunes beginning Oct. 23.

"We both had something to say with this song, and we wanted to work together," Aire says. "This duet should have been the original version on my album ["Testimony, Vol. 1. Life & Relationship"], but it fell through the cracks." When Lifetime inquired about using the song for the film, Aire said, "Well, I have this other version that you might like to use."

According to Aire, while the song's original idea was rooted in Pink's decision to do away with her pink locks, the last verse was written after watching Melissa Etheridge's triumphant performance on the Grammy Awards. "Her performance brought tears to my eyes," Aire says. "At that moment in time, her performance was a juxtaposition of pain and beauty. It symbolized the beauty of strength."

The Lifetime movie, premiering Oct. 23, stars Sarah Chalke ("Scrubs") and, in a cameo role, Patti LaBelle.

EXECUTIVE TURNTABLE
EDITED BY MITCHELL PETERS

RECORD COMPANIES: Virgin Records Urban Music in New York promotes Glenn Delgado to GM. He was VP of business affairs.

Sony BMG Entertainment's International Catalog Marketing Group names Lyn Koppe senior VP. She was VP of marketing.

Blackground Records appoints Chuck Field to senior VP. He was VP of crossover promotion at Universal Motown Records.

Rounder Records in Cambridge, Mass., promotes Sherri Sands to executive VP, from VP of sales and marketing, Brad Paul to senior VP of promotions, from VP, and Elissa Barrett to VP of strategic marketing, from director.

PUBLISHING: Rondor Music Publishing in New York ups Ron Moss to executive VP of creative. He was VP of A&R.

TOURING: Live Nation promotes Scott Fedewa to executive VP/executive producer of interactive products. He was senior executive producer.

Creative Artists Agency names Emma Banks and Mike Greek as agents. They were agents at Heltser Skeeter in London.


MEDIA: Interop names Henry Tsu chief information officer. He was director of information technology.

RadioExchange appoints Chris Abbato to director. He was application and training specialist.

RELATED FIELDS: The Berklee College of Music names John P. Kellogg assistant chairman of the music business/management department. He is an entertainment attorney, author, performer and music business educator.

Rogee & Cowan in Los Angeles promotes Jason Padgitt to VP. He was an associate VP.

Send submissions to exec@billboard.com.

GOOD WORKS

HONORING THOSE WHO HELP IN THE FIGHT
The Black AIDS Institute’s sixth annual Heroes in the Struggle awards presentation and fund-raiser takes down Nov. 16 at the Directors Guild of America in Los Angeles. This year’s honorees include Dionne Warwick and Friends (aka Elton John, Stevie Wonder, Gladys Knight, Carol Bayer Sager and Burt Bacharach) for their work on the 1985 chart-topper “That’s What Friends Are For.” Singer Cheryl Lynn will provide the evening’s musical entertainment. For more info, call the Black AIDS Institute office at 213-353-3610.

ROCKING NEW VOTERS
Nonparisian, not-for-profit voter registration organization HeadCount registered more than 5,000 new voters during its recent Midterms Matter Tour. The trek included more than 30 events, including the Bonnaroo Festival, the Phil Lesh/Trey Anastasio tour and several dates with the Dave Matthews Band. Dave Matthews’ Bama Works Foundation donated $15,000 to HeadCount, which helped make the tour possible. Several artists even manned HeadCount booths, assisting fans in the voting registration process; they included former Phish bassist Mike Gordon, Bela Fleck, moe’s Al Schnitzer and Gov’t Mule’s Warren Haynes. For more info log on to headcount.org.
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josh groban

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