JOHNTA AUSTIN
DEBUT ALBUM
OCEAN DRIVE
INCLUDES THE SINGLE "TURN IT UP"
IN STORES AND ONLINE 12.26.06

www.billboard.com
www.billboard.biz
US $6.99  CAN $8.99  UK £5.50
Johna Austin,
WE HAVE BEEN THE BEST OF FRIENDS & MAKING HITS FOR 10 YEARS!!!

HERE’S TO THE NEXT 10 YEARS OF HITS & LAUGHS!
- Bryan-Michael Cox
...“WE LIKE THIS HERE!”
GLOBAL STARS
AMERICANS DON'T KNOW >P.31

MIXSHOW POWER SUMMIT REPORT >P.20

MENUDO'S NEW BEGINNING >P.10

AND BILLBOARD'S 700TH NO. 1 ALBUM IS... >P.12

COUNTRY BURNS UP THE ROAD

KENNY CHESNEY Tour Tops Country's Biggest Box Office Year >P.28

www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50
LET'S DO IT AGAIN!

I Create Music

ASCAP EXPO
THE MUSIC CREATOR CONFERENCE

APRIL 19-21, 2007
Hollywood Renaissance Hotel
Los Angeles, California

TAKE YOUR CAREER TO THE NEXT LEVEL

With exciting new...
PANELS WORKSHOPS KEYNOTES MASTER CLASSES
ONE-ON-ONES PERFORMANCES EXHIBITORS DEMOS
FEEDBACK NETWORKING AND MORE!

For more information and to register:
www.ascap.com/expo

Register early to receive the best rates and added benefits.

THE FIRST AND ONLY NATIONAL CONFERENCE
100% DEDICATED TO SONGWRITING AND COMPOSING.

www.americanradiohistory.com
Conferences

DIGITAL DAYS
The DEMXX Conference & Awards, Nov. 29-30 at the Century Plaza in L.A., honor the visionaries, entrepreneurs and branding experts in entertainment, media & marketing. For more information go to www.billboardevents.com.

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

Special Issue
A YEAR IN REVIEW
Billboard's annual Year in Music & Touring issue is the ultimate resource for every segment of the music industry and includes comprehensive year-end charts. For more information contact Billboard advertising at 646-654-4617.

Blogging
THE JADED INSIDER
A rock star running for president? A top U.K. act waging 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.

UPFRONT
PAY TO GET PLAYED
Bands shelling out cash for live gigs don't always get what they're promised.

ALL AMERICAN REJECTS
Robbie Williams eats a list of global superstars barely known in the U.S.

JOHNTA AUSTIN
Hitmaking songwriter jumps out front on 'Ocean Drive.'

LATIN GRAMMY PREVIEW
New York hosts the awards for the first time Nov. 2.

A SURE BET
Casino bookings pay off for acts.
What Teens Want

By Tina Wells
With Expectations Higher Than Ever, Brand Marketers Must Deliver

BY TINA WELLS

The evolution of the Internet and digital age has irreversibly affected nearly all aspects of teen life, from fashion and style to culture in general. But music may have undergone the most drastic change because of advances in media technology. For the first time, an entire generation has been well versed in the workings of Internet downloading and peer-to-peer (P2P) file sharing.

Music, in the physical format, is completely foreign to some teens and is quickly becoming yesterday's news to most. More and more, market leaders in entertainment and media are learning that today's youth demands convenience and customization when it comes to their music and lifestyle choices.

The first product to truly embrace the current youth music market is Apple's iPod. Slick and sleek in design, the iPod is likely more of a "must-have" teen fashion statement than a music lover's necessity. This is the result of a commendable branding effort by Apple, tying together the innovative possibilities of portable digital music with other areas of teen culture—fashion and style.

While most of today's digitally spoiled teens likely fail to realize the true convenience of having all their music on one portable device, they are secretly captivated by the customization possibilities the iPod offers. But even with the attractiveness of its customization, the mass marketing of the iPod to teens has enabled Apple to embrace another aspect of their culture—the need to fit in. Welcome to "massclusivity." Being able to compare iPods based on color or customized playlists allows teens to exhibit individuality, but with one making every感觉 like they are part of the trend.

Another aspect of teen life undergoing drastic change—one in which music again plays an integral part—is the development of social networking. A hybrid product of a teen's need to socialize and the Internet's instant connectivity, social networking sites are popping up everywhere. Similar to P2P file sharing and the iPod, social networking provides today's youth with convenience and customization.

Never before has Internet access been so widespread. Never before has communication been more instantaneous. And never before have personally controlled Internet pages been more possible than with the advent of sites like MySpace. Social networking sites present a new standard in complete personal customization.

Throughout their daily lives, teens want a few things:

- **Massclusivity.** Teens want to have something that's easily customizable, yet recognized as cool by their friends. Brands like Nike, Levi's and even Delluloga all offer the opportunity to be massclusive.

- **Availability.** Teens love options. Whether it's fashion or music, they want it to get wherever, whenever and however they want. Look at online urban street wear shop karmaloop.com, which sells brands like Triple 5 Soul and Puma. Even though those brands are available at nearly malls, for youth, having the option to buy them online in a cool environment is becoming a more popular choice.

- **Exclusivity.** No, I haven't made a mistake. You know anything about teens, you know they're a fickle bunch and a contradiction unto themselves. While they want to see your product everywhere, there is still a certain cachet to something that's exclusive. When Nike introduces a new sneaker with only 500 pairs available, it creates a buzz that a paid advertisement could never generate. If you're lucky enough to get a pair of the exclusive sneakers, you're viewed as being in the know—and those who are in the know are the ones who create what's cool for "the tribes."

**Brand Identity.** Brands are still important to teens. They still matter. How many teenage boys walk around in no-name sneakers? How many girls use no-name shampoo? Also, don't forget that artists are brands, too. Youth buys into Beyoncé's sexy girl power, Gwen Stefani's rock star style and Justin Timberlake's coolest-guy-in-school vibe.

Finally, you can never learn more about youth than by simply taking time to immerse yourself in their world. Take in a high school football game. Attend a movie on a Friday night. Cruise a suburban mall on the weekends. You never know what great idea might be born.

Tina Wells is CEO of Buzz Marketing Group, a teens and teens marketing and communications agency in New York.

---

Foley's Qualifications

With the Mark Foley scandal in full bloom, politicians and pundits are weighing in with 20-20 hindsight. Last week, Billboard got into the act: "Questioning Foley's Honors," Oct. 14. Without prior knowledge of his now-well-known private life, the Recording Academy recognized Foley for his strong public record as reported in an earlier Billboard piece: "A perfect record in supporting the arts and federal funding for the arts. He was an ongoing opponent of censorship legislation, championed the copyright-term extension and was involved in education and dialogue between the music community and Congress." [Billboard biz. Sept. 29.]

From August until the scandal broke, Billboard reported on the Foley award in three separate stories, never questioning his qualifications. Hind sight is easier than foresight.

Since 2001, our Grammys on the Hill Congressional honorees have included Sen. Orrin Hatch, Patrick Leahy, John McCain, Hillary Clinton, Lamar Alexander and Dianne Feinstein, and Reps. John Conyers, Howard Coble, Bill DeLahunt, Mary Bono and Steny Hoyer. Their qualifications speak for them, selves, as does our selection process.

---

Feedback

Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be no longer than 100 words. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or in part, for publication.
Pay To Get Played

Bands Shelling Out Cash For Live Gigs
Don't Always Get What They're Promised

Musicians and their supporters have long maligned the "pay-to-play" practice of charging bands for stage time, which took root in Los Angeles rock clubs in the 1980s, because it shifts the financial risk of shows from promoters to artists. But pay-to-play persists, especially at the local level where young bands, eager for any exposure, hope the benefits will eventually outweigh the costs.

Pay-to-play exists in various forms, from festivals that charge submission fees to the thousands of dollars asked of second-stage bands at Ozzfest. But local clubs typically require bands to purchase a minimum number of tickets to sell or to compensate the venue for any not sold.

"Charging artists is rare at the national level," says Justin Hirschman, an agent for Artist Group International. "It's fairly common for local promoters to have bands guarantee turnout, but usually they're bands who haven't toured regionally and are looking for gigs in their backyard."

Sometimes the incentives to invest in club slots are too good to be true. On Sept. 20, New Jersey bands received an e-mail from Scott Color DiRillo of Audible Spectrum Records, a third-party booking agency based in Paramus, soliciting bands to pay $500 for an October show at the Knitting Factory in Manhattan. If a band responded, they received an auto reply with an announcement that "New Line Cinema has asked Audible Spectrum Records to screen and submit demos to them so they can pick four bands to play a battle of the bands after-party for the premier of the new Tenacious D movie (The Pick of Destiny, to be released in November)."

"In order to be eligible to be submitted you must have had a show played through our company." The enticement worked—Nicole Tegge of New Jersey's American Halo says her band paid $200 to enter an Audible Spectrum-sponsored contest because "the winner gets a show at the Knitting Factory and gets to play the movie premiere for Tenacious D."

But according to the New York Press, co-sponsor of the Nov. 8 event, no such arrangement existed. "The New York Press staff is selecting all of the bands. Audible Spectrum has no affiliation with it," says associate publisher Nick Thomas, adding that the event is not a premiere but a competition to promote the movie. According to Thomas, Audible Spectrum had e-mailed the New York Press about a possible cross-promotion, but no deal was made. "The New York Press does not support pay-to-play in any way," Thomas says. "We would never have bands pay for a show or hire someone who did."

Audible Spectrum owner, CEO Dan Gargaro, admits his company has no agreement with WFNY or the Tenacious D event, and denies any knowledge of Color DiRillo or his e-mail, promising to "check with our satellite offices and come down hard on whoever sent that out." But Color DiRillo acknowledges the e-mail and says, "All the information we sent out comes from Dan, and we all work with him directly."

Dennis Moriali, bassist for New Jersey's Rose Dreamer, says his band's two shows with Audible Spectrum weren't worth the cost. "The $160 we paid for 20 tickets is two hours in the studio, and you can't get your friends to pay almost $10 for tickets," he says. However, his band will continue to work with other area pay-to-play promoters because he feels they offer the only chance to support a well-known band or get label attention.

"It's really ruining the local scene," Rose Dreamer guitarist Steve Nahorniak says. "When we put on our own shows we have a much better turnout. There's no pressure to sell, just play and get to know each other. That's how shows should be."
Tower Records' Liquidation Reverberates Through The Retail Industry And Beyond

The ongoing liquidation of Tower Records feels like a family funeral, many on the vendor side say.

But while they lament the liquidation of music’s most famous retail brand and mourn the 2,700 Tower employees who will soon be out of work, those vendors also worry about how Tower’s loss will impact developing artists, genre and catalog sales, and, in general, the marketing of music.

“It’s a pretty sad day,” says Melissa Greene-Anderson, VP at indie distributor and label Gotham Distribution/Collectables in Constablehaven, Pa. “We have lost the most unique and successful retailer that we have ever had in the industry.”

Many others agree. “It feels like somebody died in my family,” says Super D co-owner Bruce Ogilvie in Anaheim, Calif. “It’s 89 less locations, which reduces scans and another knife in the retail coffin.”

On Oct. 6, a U.S. federal judge in Wilmington, Del., approved the sale of Tower to a consortium of bidders that plans to liquidate the assets. After a continuous 30-hour auction, that group, led by liquidator Great American, emerged as the high bidder at $133.8 million, versus the $133.8 million tendered by Albany, N.Y.-based Trans World Entertainment.

While the high-volume locations like Sunset Boulevard in Los Angeles (acquired for $12 million by a developer who likely plans to erect an office building) and the Lincoln Center store in New York (where the building’s owner bought back the lease for $3.5 million) are likely lost, some Tower locations might be reincarnate as record stores yet.

A consortium of retail and estate consultants acquired the lease designations rights of the Tower stores for $2 million, and those locations could be shipped to other merchants that include record chains like Trans World and Value Music.

Meanwhile, some observers see the Tower liquidation as a milestone marker on the way to a new day that will be dominated by digital distribution. The liquidation of Tower “triggers the question, are we fulfilling the prophecy that people can’t get it in stores so now the consumers have to get it digitally?” one major label financial executive asks.

But in the short term, industry label and distribution executives are trying to assess how Tower’s loss can be overcome.

“We know how helpful Tower has been to us for the spread of new releases or catalog or developing new artists, but I am not sure our labels understand that, so we are putting together a report for them,” the head of an indie distributor says.

Tower probably had a 4.5% market share for most indie distributors. But for most labels, the Sacramento, Calif., chain probably accounted for 10%-20% of catalog sales, so executives estimate.

Another distribution executive argues that Tower probably stocks about 100,000 titles that no other brick and mortar chains carry and doubts that slack will be picked up by other stores.

Besides catalog, executives agree that Tower’s shuttering will also hurt niche genres and developing-artist releases. In addition to looking toward special-market accounts like Starbucks and iTunes to pick up the slack, distribution executives say they expect to rejigger staffing in an effort to develop new marketing opportunities.

Still, others say the Virgin Megastore chain is expected to benefit, as its deep selection attracts Tower customers in markets where the two competed.

Independent merchants in Tower markets should also see a sales boost. And Tower’s demise could allow Borders Books & Music and Barnes & Noble to deepen their selections again.

Finally, online stores are expected to gain sales from customers looking for hard-to-find titles. Indeed, one such beneficiary might be Bill Sagar and his wolvesgambat.com site, which under the name Norton LLC acquired tower.com, Pulse magazine and the 33rd Street record label for $3.8 million at the auction.

And while many vendors are sorry to see Tower go, not everyone is unhappy that Trans World didn’t get it. “Trans World would screw those stores up, so I’d rather see Tower stores in business,” one independent distribution executive says. “It’s a win for the consumer.”

He is referring to Chapter 11 situations that see independent labels and distributors lose out on product payments due them and are then forced to buy inventory at full price through returns.

“But it is shortsighted to make that the most important piece of information,” Gotham’s Anderson says. “The overall detriment to the industry by the closing of the Tower stores is far worse than the problem that the return situation would have created.”

---

**HOME FRONT**

360 DEGREES OF BILLBOARD

TOURING AWARD FINALISTS

The Rolling Stones, Bon Jovi and Madonna are finalists in multiple award categories for the Billboard Touring Awards, to be presented during a Nov. 9 reception at the Roosevelt Hotel in New York.

The awards reception will cap the third annual Billboard Touring Conference and Awards, set for Nov. 8-9.

Madonna’s Confessions tour, the Stones’ A Bigger Bang tour and Bon Jovi’s Have a Nice Day tour are each finalists for the top tour and top draw awards, which are given to the top-grossing tour and the top ticket-selling tour, respectively.

The awards are determined by actual box-office achievements based on data reported to Billboard Boxscore, as opposed to a popular vote. The period covered by the awards is December 2005 through September of this year.

Madonna’s run at London’s Wembley Arena makes her a finalist in the hotly contested top boxscore category, which goes to the top-grossing single engagement. Also finalists in that category are Luis Miguel at Auditorium Nacional in Mexico City and Billy Joel’s record-setting stand at New York’s Madison Square Garden.

The Garden is once again a finalist in the top arena category, (with TD Banknorth Arena in Boston and Wachovia Center in Philadelphia), having captured the award two years running.

Another notable category is the breakthrough act award, which acknowledges the top-grossing artist among the top 25 tours still in its first decade of national tourning. This year’s finalists are Nickelback, Brad Paisley and Shakira.

Other finalists include:

Top package: Kenny Chesney with Dierks Bentley and Sugarland/Carrie Underwood/Jake Owen, Def Leopard/Journey with Styx, Rascal Flatts with Gary Allan and Jason Aldean.

Top comedy tour: Larry the Cable Guy, Jerry Seinfeld, Ron White.

Top small venue (resident): Coliseum at Caesars Palace, Las Vegas.

Top promoter: AEG Live, HOB Concerts, Live Nation.

To see the full list of awards nominees, go to billboard.com.

YOU HEAR IT FIRST

Starting Oct. 17, Clear Channel’s radio station Web sites will feature performances from Billboard’s R&B/Hip-Hop Awards show in Atlanta from such artists as Lupe Fiasco, Lyfe Jennings, Young Dro, Bobby Valentino and Shareefa with Ludacris. Also available for viewing: backstage footage of Chuck D and Flavor Flav, Ludacris’ interview on how to break into the industry, an intimate “Striped” performance by Jennings and the awards show’s red carpet happenings. To check out Billboard’s hot night in Atlanta, visit clearchannelmusic.com and other Clear Channel station Web sites.

---

A DEATH IN THE FAMILY

A senior VP, beginning Jan. 1, Murray will work primarily in the company’s corporate consulting division, William Morris Consulting. The senator, who has served 12 years in the California legislature, is leaving his post in November because of term limits.

>> STREISAND SETS PHILADELPHIA RECORD

Barbra Streisand’s Oct. 4 tour-opening performance at Wachovia Center in Philadelphia was the highest single-event gross ever in the arena’s 10-year history. She grossed nearly $3.5 million from 16,510 tickets. The tour also rang up concessions per capita spending of nearly $6 per head and a merchandise per cap of $12.41. The tour is produced by Michael Cohl of CPI.

>> SANCTUARY GERMANY TO SHUTTER

The German affiliate of Sanctuary Records will close by the end of the year. Sanctuary Germany managing director Frank Stroebele confirms that the company would be shuttered “due to worldwide restructuring measures” at its parent, London-based Sanctuary Group. More than a dozen employees are expected to lose their jobs at the Berlin affiliate.

>> BOWIE, NOKIA TO OFFER MUSIC SERVICE

Nokia, the world’s biggest mobile-phone maker, has linked with David Bowie and 40 independent local music stores worldwide to launch a new digital music-discovery service. The Music Recommenders service, due to go live in Europe in Q1, is the latest music-related operation from Nokia following its acquisition of the genius this year of Loudeye, the digital-music service provider.
UNO + ONE = TRÉS

YOUR MUSIC. YOUR CULTURE. YOUR HOME.

MTA & RED HOT CHILI PEPPERS PORTRAITS BY TIM OKAMURA

mtvtr3s.com
BOY BRAND
Epic To Sign New Menudo; MTV Plans Reality Show

In its heyday, Menudo caused stampedes, played stadiums around the world and sold millions of records.

In the process, the Puerto Rican boy band became an instantly recognizable mainstream brand—one that Epic Records, MTV and producer Ben Silverman (“Ugly Betty,” “The Office”) are reimagining for the digital age.

In a model Epic Records president Charlie Walk called “the future of our business,” the company has an equity stake in the Menudo brand, which investment group Menudo Entertainment acquired in 2003.

Epic will sign a new bilingual version of the Latin-pop phenom, with its first album slated for release in late 2007. Meanwhile, MTV and Silverman’s company Revelle will co-produce 10 episodes of a reality show documenting the band’s development. The show will debut on MTV in the fall of 2007.

Walk would not enumerate Epic’s stake, but the deal would give Epic a cut of such Menudo byproducts as tours, merchandise, ringtones, a cartoon series or other branded revenue streams that may arise.

A partnership with a clothing retailer and a wireless provider are in the works, Epic senior VP of marketing Lee Stimmel said.

Unlike the bubble-gum pop of Menudos past, the new five-person group will have a Latin-infused R&B sound.

Johnny Wright, who has managed Juan’s Coliseo de Puerto Rico Oct. 21 and will continue in San Diego, Orlando, Chicago and other locations in coming months, Menudo Entertainment principal Jeff Weiner says. MTV Tr3s, the new channel aimed at U.S. Latinos, will give audition news and updates, as well as air a “Road to Menudo” special before the series debuts on MTV.

The network is also looking into possible rebroadcasts of episodes in Spanish and other ways to incorporate MTV Tr3s. “We know the audience goes back and forth between both of these [channels],” MTV president Christina Norman says. Sony BMG/U.S. Latin president Kevin Lawrie hopes the new version will hit “right in that sweet spot with Latin that can be embraced by everybody.”

BOY BRAND

RETAILERS BANK ON VINCE GILL’S NEW QUADRUPLE-DISC SET
Four In One

Usually when an artist releases a multiple-CD collection, it is a boxed set of greatest hits with maybe a few previously unreleased tunes thrown in. In a possibly unprecedented move, Vince Gill’s new MCA project, “These Days,” is a 43-song, four-CD set of new material that will hit the shelves Oct. 17.

“I’ll always write a whole bunch of songs and then try to pick what I like best out of that batch of songs,” Gill says. “I found that some pretty good songs just kind of get put in a desk drawer somewhere and you kind of lose sight of them.”

This Gill decided no song should be left behind, so he went to Universal Music Group Nashville co-chairman Luke Lewis with the idea to release multiple CDs during the course of a year. Instead, Lewis encouraged him to record another CD of acoustic music and said the label would release all four simultaneously.

“Normal rules of the business would dictate that you would split them up and release them one at a time, but why use normal rules when you have something extraordinary like this?” asks Gill Kline, senior VP of sales and marketing for UMGN.

The set will be priced at $29.98, but most chains will offer discounts. “Retail has been unbelievably supportive of this,” Kline says. “They are going to rack it thirty with his normal music. … It’s not going to be in one of those old six-by-12, boxed-set type of configurations that get stuck in the back of the store. This will sit in all the new-release racks. All the endcaps and retail support have gone a hoot and beyond what I expected.”

“I think it is a brilliant idea that will capture fans’ attention, not only because of the value price but more importantly for the diversity in musical styles showcased,” says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. Smith says the chain plans prime positioning for the release and will support it with in-store play.

“These Days,” Gill’s first release in three years, showcases the diversity of his talents. “Each record is quite different,” Gill says. “I don’t think it would work if it were one guy singing 43 songs of the same thing.”

The four discs are subtitled “Something Never Get Old” (country), “Little Brother” (bluegrass/acoustic), “Workin’ On a Big Chill” (which has more of a rock sound) and “The Reason Why” (more of a soul/jazz flavor). Guest artists include Diana Krall, Ronnie Milsap, Trista Yearwood, Phil Driscoll and Crystal Hill, Gill’s daughters Jessica and Amy Grant.

With Gill issuing four CDs simultaneously, some might question whether he’s at the end of his contract with MCA and looking to lucratively fulfill the number of albums left. “No, that’s false. This isn’t an attempt to end my deal with all of my new relationships with us,” says Gill, who has been with MCA 17 years. In fact, he adds, “we’ll make this only one count on the contract end.”

But perhaps the most burning question is: How did country music’s most avid golfer find time to record 43 songs? “I raise every now and then,” he says with a laugh.

Manhattan Beef's Up Executive Team
Label Will Concentrate On Music For Adults And Use Back Porch Imprint For Edgier Rock

Ian Ralphini has established an executive team to lead the recently bolstered Manhattan Records. As part of EMI’s Blue Note Group, Manhattan will now handle marketing and promotion efforts for releases under its own banner, as well as those from those from Napada labels.

Ralphini, senior VP/GM of Manhattan, began the restructuring process this July, when EMI’s Nardino moved from its longtime home in Milwaukee to New York (billboard.biz, July 29). As part of the move, Ralphini says Manhattan will continue to release albums under the various Napada brands, such as Back Porch and Peter Gabriel’s Real World Records.

“We’re going to keep the name Back Porch as the alternative, edgier rock label, and we are going to keep Manhattan as the adult-pop and classical crossover label,” Ralphini says. “The whole [Nardino] Milwaukee operation will eventually close, except for music design. We offered many in the staff the opportunity to come to New York. A lot of them chose not to.”

Nardino/Back Porch A&R vet Mike Bailey opted to stay with the company as A&R director; publicist Jennifer Wetterau also made the move. Others in the ramped-up Manhattan executive team include former Razo & Tie GM Josh Zieman, who will assume the VP of marketing role, and Tara Chiaria, who has held various roles with EMI Jazz & Classics.

Ralphini views Manhattan as an all-encompassing, adult-centered label. His staff will work everything from roots rocker Alejandro Escovedo and Pixies frontman Frank Black, who are both signed to Back Porch, to the new-age PBS sensation Celtic Woman.

“A lot of this won’t have a radio compass,” he says, “so we have to find ways to promote our artists to other sectors.”

www.americanradiohistory.com
The Broadway Musical

Broadway’s Record-Breaking New Musical is Now a Smash Hit Recording!

Featuring 9 New Show-Stopping Songs Written by Oscar® and Grammy® Winner Phil Collins

Hear what the critics are saying:

"The pop score is tuneful, percussive rhythms exciting." — Variety

"Powerful pop-rock numbers." — Chicago Tribune

"Phil Collins' music includes some terrific songs, including 'Two Worlds' and the Oscar-winning 'You'll Be in My Heart.'" — Hollywood Reporter

Visit www.TarzanOnBroadway.com for tickets and more!


© Disney

Disney Records

Oscar® and Grammy® are registered trademarks of the National Academy of Recording Arts and Sciences. Oscar® and Grammy® are registered trademarks of the National Academy of Recording Arts and Sciences. Oscar® © A.M.P.A.S.®

www.americanradiohistory.com
The 700 Club
Evangelista’s Milestone Chart-Topper Only The Latest In A Long And Diverse Line Of No. 1 Albums

In the same spirit that saw Major League Baseball celebrate its millionth run in 1975, imagine members of Billboard 200-lead-
ing Evangelista drenched in confetti. The fanfare would salute not just the first No. 1 album of the band’s career, but also a landmark that a select class of recording artists share—the chart’s 700th No. 1 in its 50-year history.

Trapeze through those 700 titles—from Harry Belafonte through the Beatles, Bob Dylan and Stevie Wonder, on up to modern heavyweights like U2, Jay-Z and Toby Keith—and you’ll find not only a chorus of popular music, but a meaningful view of pop culture.

The honor roll includes icons whose identities can be summoned by a single name—Frank, Elvis, Barbra, Michael, Garth. Timeless bands like the Rolling Stones, the Beach Boys, Eagles and Nirvana, groups as varied as the Supremes, Simon & Garfunkel, N.W.A and Backstreet Boys.

Classical pianist Van Cliburn, folk group the Kingston Trio, jazz icons Louis Armstrong and Stan Getz, Staff Sergeant Barry Sadler and easy-listening favorites Mantovani and Enoch Light are among the surprising names. And you can say “Amen” to No. 1 albums by the Singing Nun and the Mormon Tabernacle Choir as well.

The film careers of early No. 1 artists Frank Sinatra, Bing Crosby and Judy Garland were already long under way before Best Selling Pop Albums became a weekly Billboard fixture in the March 24, 1956, issue, and Elvis Presley’s first movie hit screens that same year. In time, Barbra Streisand, Diana Ross, John Denver, Olivia Newton-John, Tupac Shakur and Beyoncé were among those who moved from the top of the album chart to the big screen.

The opposite route—from films to No. 1 album—has been a road hardly traveled. Of the 341 acts that have scored No. 1 albums, despite the many actors who moonlighted in music, Jennifer Lopez is the only one who moved from movies to the chart’s throne (recent chart-topper Jamie Foxx recorded an album in 1994, before his acting career expanded from TV to films).

A few comedians have topped the chart, with Allan Sherman—of “Hello Muddah, Hello Fadduh!” fame—leading it three times. A handful of chart-toppers, from Nat “King” Cole (No. 1 in 1957) and comic Bob Newhart (first No. 1 in 1960) on through rapper Eve (1999), parlayed their fame into TV or movie careers, but that path runs both ways. Long before shows like “American Idol” and “Making the Band” launched artists who would lead the page, “The Monkees” spawned the made-for-TV band that would place four No. 1 albums. And as far back as 1958, “The Adventures of Ozzie & Harriet” helped take Ricky Nelson to the album chart’s throne. Mitch Miller, Frank Fontaine and Andy Williams were among those who later rode TV series to No. 1 albums.

The first 700 No. 1 include 61 soundtracks from movies or TV shows. Broadway takes a bow, too, with eight No. 1 original cast recordings.

The album list has also been topped by such momentary flashes as Quiet Rites, Mr. Mister, Tiffany, Milli Vanilli and Vanilla Ice, while indis-putable stars like Neil Diamond, David Bowie, Aretha Franklin, Marvin Gaye or the Who have yet to spend a week at No. 1.

Such oddities can be matters of landing at the right or wrong time. If Janet Jackson’s new “20 Y.O.” came out a week earlier or Madonna’s 1992 “Erotica” arrived a week later, each artist would own more No. 1 album. How many artists were denied their best shots at No. 1 during the 24 weeks that soundtracks from “Saturday Night Fever” and Prince’s “Purple Rain” each reigned, or long Nielsen SoundScan tenures by the likes of “The Bodyguard” soundtrack (20 weeks) or Garth Brooks’ “Ropin’ the Wind” (18 weeks)?

Regardless of whether an album tops The Billboard 200 with a million-plus week or the less than 90,000 that put recent Johnny Cash set “American V: A Hundred Highways” at No. 1, each of these 700 albums’ sold enough sales to beat out every other contender, even if by a slim margin.

There remains a certain distinction in that.

Additional reporting by David Greenwald and Evelia Garcia.

FOR MORE COVERAGE, see Over the Counter, page 93. For the complete list of the first 700 No. 1 albums, go to Billboard.com.

www.americanradiohistory.com
A NEW HOTEL. A NEW POINT OF VIEW.

THE LONDON NYC

OPENING NOVEMBER 1 WEST 54TH BETWEEN 6TH & 7TH 866.314.5606 THE_LONDONNYC.COM
HEARING THE CALL
Christian Music Sector Spreads Gospel Down Under

SYDNEY—Christian music is hoping to resurrect its fortunes Down Under with the formation of the Gospel Music Assn. of Australia and New Zealand (GMA ANZ).

Christian music has been a force in Australia since Sister Janet Mead’s rocked-up “The Lord’s Prayer” (Festival) peaked at No. 4 on The Billboard Hot 100 for A&M in 1974.

But inspiration for the GMA ANZ comes from more recent domestic successes for avowed Christian artists Guy Sebastian and Paulini Curuenavuli. The chart performances of Sebastian in particular have sent a clear message to the domestic gospel sector—big hits and strong faith needn’t be mutually exclusive.

In Australia and New Zealand, “these acts [have] lifted an awareness of faith-based values and entertainment,” says GMA ANZ board member Anton Bekker. As a result, he suggests, secular audiences now seem more open to Christian music.

Vocalists Sebastian and Curuenavuli emerged from reality TV show “Australian Idol.” Both have local church backgrounds, and mix R&B, pop and Christian music. They are also both signed to Sony BMG Australia and marketed as pop, rather than Christian music.

In April 2006, the GMA ANZ was inaugurated at the Australian Gospel Music Festival in Queensland, which annually attracts 30,000 fans. Its membership consists of 70 associations and individuals, including artists, labels, publishers and promoters.

A first board meeting took place Aug. 25 in Sydney; the next is in Auckland, New Zealand, Jan. 30, 2007, while a conference to discuss strategy is planned for May 6-9 on Australia’s Gold Coast.

The body is affiliated with the Nashville-based GMA, which Bekker says proposed the idea of an Australia/New Zealand association to him and GMA ANZ chairman Mark Zsechek, media manager of Sydney-based Hillsong Church, in 2004.

Bekker is managing director of Melbourne-based ICU Management. His clients include leading Christian singer/songwriters Roma Waterman and Nathan Tinkler.

Bekker says one of the new body’s priorities is to have a gospel category included in the annual Australian Recording Industry Assn. awards. It also hopes to encourage major music retailers to stock Christian product.

“In America, you can buy Christian music at Wal-Mart,” Canberra-based Hardrash Music Corp. president Kelvin Fahey says. The label’s roster includes hard rock band Outcry, hip-hop artist James Holland and bluesman Sean Hale—who are all upfront about their Christian beliefs.

“In Australia,” Fahey says, “the genre has not been promoted correctly to the main retail chains—they still equate Christian music with traditional ‘Bible music.’ ”

Gavin Ward is executive director of the 200-outlet Leading Edge Group. He says that in response to lobbying by Christian music elements a “couple” of Leading Edge stores experimented with in-store sections devoted to the genre, but “the sales don’t justify keeping them.” Christian records “don’t sell in any significant volumes through our stores,” he adds.

Ward says that Leading Edge regards such artists as Sebastian and Curuenavuli as pop acts, “because that’s how consumers see them—they are responding to the melodies and lyrics of their songs, not as works of worship.”

In the United States, however, several Australian contemporary Christian performers have enjoyed substantial success in recent years.

>>THOM IS TOP DOWN UNDER
Scottish singer/songwriter Sandi Thom’s “I Wish I Was a Punk Rocker (With Flowers in My Hair)” (Sony BMG) topped the Australia Recording Industry Assn.’s weekly singles chart published Oct. 8, the first time that the chart’s new format saw physical and digital sales. The chart covered sales between Sept. 30 and Oct. 6.

ARIA continues to publish its Digital Track Chart; the “old” singles chart has become the Physical Singles Chart. The Scissor Sisters “I Don’t Feel Like Dancin” “(Universal) topped the former on Oct. 8, while Thom’s single headed the latter.

—Christie Elizee

>>U.K. ACTS MINER PLATINUM
U.K. acts dominate the latest batch of IFPI Platinum Europe Awards, winning four of the five awards handed out in September for albums which have surpassed a million shipments across Europe.

Veteran vocalist Rod Stewart and relative newcomer KT Tunstall each secured a double-platinum Europe award for their respective albums “The Story So Far” (Warner Bros.) and “Eye To The Telescope” (Reinless/Virgin). Stewart’s hits compilation opened at No. 7 on the Official U.K. Albums Chart when it was released in November 2001.

Tunstall’s debut album was released in 2004. Single-platinum awards went to three 2006 releases: British pop-rock act the Kooks’ debut “Inside In/Inside Out” (Virgin); Snow Patrol’s fourth album “Yes Open” (Fiction/Universal); and U.S. act Pink’s “I’m Not Dead” (Laface/Arista).

—Lars Brandle

Aussie contemporary Christian artists NEWSBOYS, above, and REBECCA ST. JAMES have had success in the States.

The Nashville-based Newsboys (Inpop Records/EMI CMG) have been scoring hits on Billboard’s Christian charts since 1994; Franklin, Tenn.-based Rebecca St. James won a best rock gospel album Grammy in 2000 for “Pray” (Forefront), while Hillsong Church (Hillsong) claims to have sold 6 million units globally of its 14 albums.

However, reliable statistics on Australia’s own Christian music sector are not available; ARIA does not publish specific figures for the genre. The vast majority of sales are through Christian bookstores nationally, with other sales at live performances.

Melbourne research firm Vodcasts Media, which compiles a weekly Christian music chart, estimates the genre had a 5.6% market share in 2004 (more recent figures are not available), with 90% of sales being international repertoire. The IFPI says the total Australian record market in 2004 was worth $639.5 million Australian ($488.1 million).

Success in the United States remains a priority for many Aussie Christian music acts, with Tasker and female-led rock/pop band Alabaister Box both relocating this year. But Woodlands managing director Wes Jay insists there is still room for growth for Australian acts at home.

“The market for Christian music [here] is still underdeveloped,” he explains. But to crossover, local acts need to “sing about their life experiences rather than clichéd propaganda—which is what the overall (Australian) community would regard a lot of Christian music as,” he says.
Biz Takes Fight To China’s Illegal Music Sites
Outlook Still Mixed In Piracy Battle

Despite claiming recent precedent-setting legal victories, the music industry's fight for Asia’s digital soul is far from over.

Recent developments include China-based music distribution platform R2G winning lawsuits against Web sites offering unauthorized ringtones or downloads, and Taiwan-based peer-to-peer (P2P) service Kuro agreeing to pay the recording industry $9.1 million (U.S.) in damages (Billboard, Biz, Sept. 14).

As part of an out-of-court settlement, Kuro also agreed to stop distributing its file-sharing software program immediately and close its copyright-infringing service by Oct. 15. The damages will be paid to IFPI Taiwan for distribution to nine labels and 11 publishers that had joined the suit against Kuro filed with the Taipei District Court. Kuro plans to relaunch shortly as a legitimate download site.

The settlement "shows the industry is prepared to license services which are prepared to become legitimate," Hong Kong-based IFPI Asia regional director Haysee Leong says. "We are optimistic about Taiwan." Taipei-based Warner Music Taiwan managing director Liu Tien-chien calls Kuro’s plan to go legit significant "in terms of educating consumers about how they hurt the industry by choosing unauthorized music.

The settlement echoed a recent agreement between the industry and Taiwan’s other leading P2P service, Ezpeer. However, Liu cautions against expecting legitimate music sales to pick up as a result.

The IFPI estimates that in the first six months of 2006, the re-tail value of physical sales in Taiwan fell to $1.06 billion Taiwanese ($32.23 million), down 33% from the same period last year (digital sales figures are not available). Liu expects that trend to worsen in the second half of the year. Despite that, IFPI Taiwan secretary-general Robin Lee claims that with the market’s two major illegal sites taking the legal option, the digital music market in Taiwan is "now in transition."

"Consumers are making their choices of where to get music," Lee adds. "I don’t think the trend is reversing, but the body is also negotiating with Yahoo China over its own deep-linking to illegal sites. Leong says the IFPI has filed more than 80 suits in Chinese courts on behalf of its members since 2003 and has won most of them. "However," she says, "as fighting copyright law and the liability of content/service providers (Billboard, July 15). "The New Information Network Regulations [effective July 1] are expected to be an effective tool to combat infringing activities at an [Internet service provider] level," he says, "and we’re already seeing an increase in the takedown rate. [But] Internet piracy continues to worsen as broadband penetration rapidly increases."

Beijing-based R2G won 50,000 yuan ($6,331) compensation in June, when the No. 2 intermediate People’s Court of Beijing found local Web portal China.com was illegally offering users ringtone versions of 18 songs written by Sony BMG Taiwan singer/songwriter Jay Chou. BMG Music Publishing Hong Kong had assigned R2G Chou’s exclusive ringtone rights in mainland China. R2G has subsequently won compensation in three similar court cases against Chinese sites.

However, R2G director of business development Mathew Daniel warns of a fundamental difference between the situation in China and that in other regional markets. He says that many Chinese independents already offer full-length songs free on download services as a marketing tool. On the Baidu site (mu-zone.baidu.com), for example, some 30 Chinese labels are offering free tracks. "In Hong Kong, Taiwan and Singapore, labels are more likely to win intellectual-property battles,” Daniel adds.

---

Enjoy jazz greats in a place famous for its blues.

Experience the harmony of the greatest names in jazz in an island paradise. For information, visit www.caymanislands.ky/jazzfest.

Pageant Beach, Grand Cayman
November 30 - December 2, 2006

Packages from $699 per person (based on double occupancy)
To book, call Cayman Express at 1.800.247.9900.

CAYMAN ISLANDS

Close to home. Far from expected.

Package includes roundtrip airfare from Miami, 4 nights accommodations at Comfort Suites, deluxe continental breakfast daily, hotel tax and service charges, roundtrip airport transfers. Event Tickets ranging $55-$95 per person per day for General Admission seating not included. Jazz Fest Concert 11:30-12:02:08. Prices do not include $83.45 per person U.S. & Cayman Departure taxes. Air service with Cayman Airways. Offer is not be combined with other promotions Airfare prices are subject to change and are based upon availability. Some restrictions apply.
Parity In The U.K.

Music Merchants Streamline Prices, Take On Mass Merchants

Under fire from mass merchants and online services, U.K. music retailers are fighting back in the price wars. In early September, market leader HMV launched a new price war which promised chart CDs from £7.95 ($14.97) and £10 ($20.20) for a major release at least.

HMV also introduced a tiered system for catalog titles, where a variety of prices were largely streamlined into three bands: £3 ($5.93), £6 ($11.97) and £10 ($19.71). HMV claims some 65% of its catalog CDs were reduced in price, but declines to supply details of performance, citing company confidentiality.

London-based HMV marketing director Graham Sim says the aim was "to communicate greater perceived value to customers [and] to deliver a strong and clear message on price that cuts through the huge number of in-store offers and pricing that runs at any one time." Many observers, however, noted a similarity between HMV's new pricing and that pioneered by expanding independent chain Fopp.

Fopp head of marketing Ryan Latham says the retailer aims to offer "most new releases" at £10, dependent on negotiation with suppliers. Latham declines to comment on Fopp's stock/pricing model or on how the chain views the competition, quipping: "I wouldn't want to give them any tips."

HMV's changes came a matter of weeks after Fopp opened a 20,000 square-foot flagship store in central London's Tottenham Court Road, within a 10-minute walk of the city's biggest HMV and Virgin Megastore outlets. Fopp began in Glasgow, Scotland, in 1981. It now has 31 stores and accounts for 1% of U.K. album expenditure in 2005, according to labels body the BPI.

U.K. market leader HMV had 23.5% of all album expenditure in 2005 with 214 stores, according to the BPI. Among the music specialists, Virgin took second place—its 117 stores accounted for 9.7% of album expenditure.

Coming up fast in the United Kingdom is another independent, Music Zone—which, like Fopp, does not attempt to compete with larger HMV or Virgin stores on range, but focuses on pricing. Music Zone started in 1984. It had 59 stores by 2005, but subsequently acquired 41 outlets from defunct retailer MVC in January. Now it has 102 stores and plans for expansion, but has no online operation. The combined Music Zone and MVC share of album spending in 2005 would have been 4.5%, according to BPI figures.

In addition to their bricks-and-mortar operations, Virgin, HMV and Fopp all offer online downloads, but store operations still account for the vast majority of their businesses. The specialist chains are all now competing for sales on chart titles with mass merchants, which have steadily driven prices down.

The BPI says Britain's biggest supermarket chain Tesco took 12.1% of album expenditure in 2005, part of a 26.3% share for the combined mass merchants. Music Zone offers around two-thirds of its catalog stock at £5.97 ($11.71) per album, or two for £10. Chart/new release titles are generally priced at just under £10. "We all know that price works and the record companies are pleased to see an uplift in volume," says Music Zone commercial director Erin Ozagir.

EMI UK sales director Mike McMahon suggests the emerging pricing structures show that U.K. music retailers are more adept at responding to market conditions than many of their international counterparts. "The volume uplift is paying for the cut in price and is bringing consumers back to buying catalog," he says. However, Virgin has no plans to follow HMV and Fopp by rounding off pricing into structured bands. Virgin Megastore U.K. and Ireland marketing director Steve Kincaid says it will, rather, continue to focus on special promotions, while keeping prices "as low as possible." Although he acknowledges that the cost of CDs can lead to consumers being more adventurous in their buying decisions, Kincaid says: "You have to be competitive—but not suicidal."

Meanwhile, the Beatles soundtrack to "Love," the Cirque du Soleil production put together by Sir George Martin and son Giles, should be out around Thanksgiving, and we're thanking them in advance for that.

While Martin Scorsese's new one, "The Departed," continues to garner great reviews, Scorsese is about to start a Rolling Stones documentary and will shoot the upcoming Beacon Theatre shows. He's got his own tough act to follow—the Dylan doc "No Direction Home" being absolutely astounding. He'll need interviews with Mick Jagger, Keith Richards, Charlie Watts, Bill Wyman and, hopefully, Andrew Loog Oldham, that are as honest and insightful as Dylan's is in "Home." And that won't be easy for the boys who invented media manipulation.

See you next week.

---

COOLEST GARAGE SONGS

<table>
<thead>
<tr>
<th>TITLE/LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRANGER IN THE HOUSE</td>
<td>THE PAYBACKS</td>
</tr>
<tr>
<td>NEVER GONNA DIE</td>
<td>THE SHYS</td>
</tr>
<tr>
<td>PINK CADILLAC</td>
<td>JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN</td>
</tr>
<tr>
<td>IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT)</td>
<td>THE WOBBLES</td>
</tr>
<tr>
<td>PUNKROCKER</td>
<td>TEDDYBEARS</td>
</tr>
<tr>
<td>ZENO BEACH</td>
<td>RADIO BIRDMAN</td>
</tr>
<tr>
<td>DOLLS</td>
<td>PRIMAL SCREAM</td>
</tr>
<tr>
<td>HOT GIRLS IN GOOD MOODS</td>
<td>BUTFCH WALKER &amp; THE LET'S GO OUT ONITES</td>
</tr>
<tr>
<td>YOUR LOVE, NOW</td>
<td>T'H LOSIN STREAKS</td>
</tr>
</tbody>
</table>

COOLEST GARAGE ALBUMS

<table>
<thead>
<tr>
<th>TITLE/LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAST MAN STANDING</td>
<td>JERRY LEE LEWIS</td>
</tr>
<tr>
<td>BROKEN BOY SOLDIERS</td>
<td>THE RACONTEURS</td>
</tr>
<tr>
<td>THE RISE AND FALL OF BUTCH WALKER &amp; THE LET'S GO OUT ONITES</td>
<td>BUTCH WALKER &amp; THE LET'S GO OUT ONITES</td>
</tr>
<tr>
<td>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</td>
<td>NEW YORK DOLLS</td>
</tr>
<tr>
<td>ROCKFORD</td>
<td>CHEAP TRICK</td>
</tr>
<tr>
<td>SINNER</td>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
</tr>
<tr>
<td>ZENO BEACH</td>
<td>RADIO BIRDMAN</td>
</tr>
<tr>
<td>WATERLOO TO ANYWHERE</td>
<td>DIRTY PRETTY THINGS</td>
</tr>
<tr>
<td>ASTORIA</td>
<td>THE SHYS</td>
</tr>
</tbody>
</table>

Our Coolest Song in the World this week comes from what is still the rock band capital of America—Detroit. The Pavi lions have been together about five years, and Wendy Case will continue to be the second most intense singer in rock'n'roll until Little Richard retires. Their third album "Love, Not Reason" will be out in a few weeks on Savage Jams and is one of the year's best albums.

In quasi-related Detroit news, an orchestral reworking of the White Stripes' music called "Aluminium" will be out the first week of November, spell check be damned, and choreographer Wayne McGregor has chosen selected pieces for a ballet at the Royal Opera House in London's Covent Garden. White Stripes ballet? Bob Dylan on Broadway? The Who with a new opera? Paul McCartney doing symphonies? Kind of gives a whole new meaning to "high culture."

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

Store Wars

London prices for leading U.K. chart titles as of Oct. 9

<table>
<thead>
<tr>
<th>Title/Label</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE KILLERS, &quot;Sam's Town&quot; (Vertigo/Universal)</td>
<td>Vertigo/Universal</td>
</tr>
<tr>
<td>HMV: £10.95</td>
<td>Virgin Megastore: £9.99</td>
</tr>
<tr>
<td>Fopp: £10</td>
<td>Music Zone: £9.97</td>
</tr>
<tr>
<td>Tesco: £9.77</td>
<td>Sainsbury's: £7.81</td>
</tr>
<tr>
<td>&quot;Lily Allen, &quot;Alright, Still&quot; (Regal/EMI)</td>
<td>(Regal/EMI)</td>
</tr>
<tr>
<td>HMV: £7.95</td>
<td>Virgin Megastore: £7.99</td>
</tr>
<tr>
<td>Fopp: £8</td>
<td>Music Zone: £7.65</td>
</tr>
<tr>
<td>Tesco: £4.96</td>
<td>Sainsbury's: £5.59</td>
</tr>
<tr>
<td>&quot;Scissor Sisters, &quot;Ta-Dah&quot; (Polydor/Universal)</td>
<td>(Polydor/Universal)</td>
</tr>
<tr>
<td>HMV: £10.95</td>
<td>Virgin Megastore: £9.99</td>
</tr>
<tr>
<td>Fopp: £10</td>
<td>Music Zone: £9.67</td>
</tr>
<tr>
<td>Tesco: £9.97</td>
<td>Sainsbury's: £7.81</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>AWARDS</td>
<td>TONY MERRICK</td>
</tr>
<tr>
<td>HMV</td>
<td>10</td>
</tr>
<tr>
<td>Virgin Megastore</td>
<td>9.99</td>
</tr>
<tr>
<td>Fopp</td>
<td>8</td>
</tr>
<tr>
<td>Music Zone</td>
<td>7.65</td>
</tr>
<tr>
<td>Tesco</td>
<td>4.96</td>
</tr>
<tr>
<td>Sainsbury's</td>
<td>5.59</td>
</tr>
<tr>
<td>Scissor Sisters, &quot;Ta-Dah&quot;</td>
<td>Polydor/Universal</td>
</tr>
<tr>
<td>HMV</td>
<td>10.95</td>
</tr>
<tr>
<td>Virgin Megastore</td>
<td>9.99</td>
</tr>
<tr>
<td>Fopp</td>
<td>10</td>
</tr>
<tr>
<td>Music Zone</td>
<td>9.67</td>
</tr>
<tr>
<td>Tesco</td>
<td>9.97</td>
</tr>
<tr>
<td>Sainsbury's</td>
<td>7.81</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
Sound Of The Underground

Indie Outlet Insound.com Launches Long-Awaited Download Store

In a move that seems a long time coming, popular indie-focused Web retailer Insound.com will roll out a digital download store this month. The New York-based seller has been working since early 2005 on the store, which will offer only full albums.

More important, Insound will strictly stand by the MP3 format, refusing to carry file coded with any sort of digital rights management. While that limits the store from carrying any major-label content, it ensures Insound product is iTunes- and Zune-compatible.

"If it's not easily portable, and if it can't play on pretty much every device, we won't sell it," Insound president Matt Wishnow says. "We trust our customers. If you're a music fan who wants to buy a record, it shouldn't be tethered to a certain device."

And whether he's overly optimistic or prophetic, Wishnow is confident major labels will be onboard before too long—he says there are "two major labels" that he's "pretty far along in discussions with."

"Two of the majors have indicated to us that they'd be interested and willing to do a deal for MP3s in the near future," Wishnow says. "The other two have not given us that indication. But I think once one comes out, the others will follow quickly. I definitely believe within six months that we will have two majors onboard."

Here's hoping, but for now Insound will aim to become a one-stop shop for all indie needs. Insound will launch with a "few thousand" digital albums, making it the only major retailer to sell indie CDs, vinyl and MP3s. Some of the initial labels onboard include Arts & Crafts, Constellation, Vice, French Kiss and Polyvinyl. And Wishnow says his 12-person staff is busy negotiating agreements with Touch & Go and Beggars Group U.S.

If Insound is able to quickly fill out its catalog, it could become a formidable competitor to indie-focused eMusic, which sells albums as downloads and on a subscription basis. Yet Insound will never get into the singles business, Wishnow says.

"It would have been a bad business model for us to go into singles," he says. "We're not selling a physical device, and we're not selling subscriptions. We're not iTunes, where we can risk losing money on music to make it up on hardware, and we're not an eMusic, which has a different model. We're an album-oriented business."

The album emphasis is the focus of Insound's "save the album" ad campaign (www.americanradiohistory.com), in which popular indie and ex-indie artists (Deven Dahan, the Mountain Goats' John Darnielle and the Decemberists' Colin Meloy) will discuss their favorite albums. Of particular enjoyment is Darnielle's discussion of the soundtrack to "The Gospel at Colonus," which digresses into a conversation about the changes that overtook his local Music Plus retailer.

Wishnow says most album downloads will sell for $9.99, similar to the standard iTunes price. When a purchase is made, a distinct URL will be generated, allowing users to download an album up to three times before the link expires. To discourage a sharing of purchases, all downloads will be tied to a user's login info, which displays a purchaser's credit card number.

Wishnow decided to start selling downloads despite not having deals in place with every major indie. He's hoping to have many more labels in place by the end of the year.

"We're not coming out and saying, 'We're going to have X million songs,' " Wishnow says. "We're not comparing our digital store to anything else that's out there. It's a highly curated store, and we're going to focus on the artists and labels that are the most popular Insound customers."
Can’t We All Just Get Along?

If the music industry truly wants to loosen Apple’s iron grip on digital music sales, it should start allowing music to be sold without digital rights management protection.

That’s the theory posited by several music services these days in response to the whipping they’re taking from the dominant iTunes Music Store. The issue, of course, is interoperability. The iPod remains the most popular digital music player on the market, and only music purchased from iTunes or ripped from the user’s CD collection will work on the device. The exceptions are unprotected MP3-encoded files. As such, many Apple competitors would like to sell music in MP3 format so they can compete with iTunes and still be compatible with the popular iPod device.

Perhaps the most successful example of this is eMusic. Despite a music catalog limited to independent label fare, the service facilitates more music downloads than any other save iTunes. The reason? eMusic’s entire catalog is available to consumers as unprotected MP3s. But the major record labels by and large insist their music must have some sort of DRM protection before they’ll license it for digital distribution. Increasingly, the wisdom of this stance is coming under scrutiny.

Traditionally, the lowest anti-DRM voice has been the radical “copy-left” movement, a group of advocates who focus primarily on consumer rights. But executives in the broader digital music ecosystem—such as Yahoo Music GM David Goldberg and eMusic CEO David Packman—are taking labels to task with a more business-oriented argument.

DRM, they say, simply forces consumers to buy hardware with proprietary technology that enriches software companies rather than artists or labels. The conversation has heated up now that Microsoft is preparing to enter the race with another closed system as part of its Zune strategy. Once Zune is launched, there will be two large, deep-pocketed digital services offering music that is not only incompatible with each other, but also with the many other digital music devices and services already in existence.

“That doesn’t sound like a very exciting future to me,” Packman said during a recent panel appearance at the Digital Music Forum West conference in Los Angeles. “There’s no way you can say with a straight face that’s something consumers want. This has to get solved for the industry to grow.”

What’s more, opponents insist that DRM, in fact, does nothing to protect music. Virtually every form of DRM has been hacked, including Apple’s FairPlay and Microsoft’s WMA encryption of tethered subscription files. Not all digital music consumers are aware of these workarounds, but tend to discover them the minute they find they can’t play their music on their device of choice.

“The notion that a task I buy in DRM is protected and one without DRM isn’t is a fallacy,” Goldberg says. “It’s all nonsense. Music is never going to be protected and anybody who tells you that is not being honest. Yes, you can put speed bumps, but the people who really want to steal music are going to steal it. So you’re just making it hard for people who want to do the right thing to get the music they legitimately purchased on the devices and services that they want.”

This difficulty, Goldberg continues, only serves to dissuade consumers from buying music legally and instead keeps unauthorized peer-to-peer services in business. He calls the protected à la carte download model a “failure,” noting that legal digital downloa dfiles have remained flat all year.

“We were doing 10 million single downloads last week and we were doing 10 million single downloads in January,” he says. “There’s been no growth this year at all. The market has stalled.”

On a month-to-month basis for this year, average monthly downloads are flat, just as they were last year, averaging only 10 million a week. Of late, average weekly downloads have slightly slipped, from 11.5 million in January to 10.7 million at the end of September. That’s after an all-time high of almost 20 million downloads the week after Christmas.

Historically, average downloads spike after the holidays, once consumers unwrap their new MP3 players and connect digital music services. Once raised, the download bar then remains relatively level throughout the year until the next holiday season.

“Take a look at year-over-year figures. According to the most recent SoundScan figures, digital album sales through Oct. 1 have grown 115% over the same period last year, while downloaded individual tracks have grown 72%.

Yet these gains have not yet closed the gap with still-declining physical sales, which are down 8.3% from last year. DRM opponents say à la carte sales could do more to close that gap if restrictions were removed; however, it is impossible to quantify whether this is in fact the case.

Yahoo Music is attempting to prove this theory by making Jesse McCartney’s new album available in both protected and unprotected formats at the same price via a deal with Hollywood Records. Meanwhile, labels hope Microsoft’s Zune or another entity will eventually mount a successful enough challenge to Apple that it will force Steve Jobs to open the iPod to competing services.

“The question is whether we get this fast enough or if people will lose patience and we are forced to an open MP3 platform,” said Amanda Marks, executive VP of Universal Music Group’s eMusic division at the Digital Music Forum event.

WOOFFER AND TWITTER

Hilary Duff is the latest artist to appear in the popular Sims videogame franchise. The artist and actress will appear, with her Chihuahua Lola no less, as a character in “The Sims 2: Pets.” This is Duff’s videogame debut, in which she helped design some of the tricks dogs perform. They each act as a non-player character in the game that others can interact with as part of the environment.

ROCKET 2 U

Johnny Rockets has partnered with independent music provider eMusic in an expansion of its online branded music service. Under the partnership, Johnny Rockets will program customized, branded playlists for eMusic, as well as offer free eMusic downloads and give away Johnny Rockets-branded iPods. eMusic will distribute 30,000 cards offering free downloads, available only via the exclusive Johnny Rockets online music portal.
The Truth About Tower

Initially, I intended to use this space to put Tower’s liquidation in perspective, but I will save that for a later column.

Still, after talking to many in the industry, I feel the need to address what really happened during the auction and in the courtroom. Because not only is there a lot of misinformation circulating, someone is helping it along by spinning the truth like a top. I won’t let that happen on my watch.

From what I hear, two questions need answers: Why did Trans World Entertainment lose the bidding? And why did the judge let Tower be liquidated when there was a chance to save jobs?

Here’s what happened. On Thursday morning, Oct. 5, Trans World was the only suitor willing to acquire all the assets, so the auction process began with bidding for individual assets. When completed, the bidders collectively topped Trans World’s initial qualifying bid of $105 million.

At 3 a.m. Friday morning, Trans World and the consortium began bidding against one another under the rule that each offer top the other by a certain amount, which eventually was established at $500,000.

There were 24 rounds of bidding before the liquidator, Great American, and the other suitors emerged as the winner with a bid of $134.3 million, versus Trans World’s $133.8 million. How could Trans World let Tower go due to a measly $500,000, some ask?

Simply put, Trans World, which was surprised by Great American’s aggressive bidding, had bumped up against the maximum it was willing to pay. What’s more, to go on would have meant upping its bid $1 million each time, which would have bitten into the the cushion Trans World executives built into their calculations to keep the deal profitable. That worried them because they might have encountered trouble digesting the vastly different Tower culture and inventory mix.

Furthermore, some suggest that Trans World made a mistake by not bidding to become the stalking horse bid, which comes with a $700,000 cushion. In retrospect, that appears to be correct. But at the time initial bids were due April 25, Tower was still privately hinting that a number of private equity firms were interested in the chain, and I guess Albany didn’t want to reveal its hand too early.

Anyway, back in court Tower’s lawyer presented the group led by Great American as the winning bidder. Michael Bloom, a partner with Philadelphia-based Morgan, Lewis & Bockius LLP, the law firm that represents the secured trade creditors committee, questioned if the Great American bid was the best. Bloom pointed out that one of Trans World’s partners, Hilco Merchant Resources, LLC, topped the bid by $500,000—after the auction closed—thus matching Great American’s bid.

Given that creditors would now get the same payout, Bloom challenged that a liquidation wouldn’t be the best bid since Tower’s 2,700 employees would lose their jobs, its customers would lose their favorite place to shop, and its vendors, the largest creditor group, would lose out on future sales.

Sadly, Bloom was the only one who stood up for Tower’s employees. When the judge asked if there were any other objections to the winning bid, there was silence in the courtroom. Yes, Tower’s lawyers and acting CEO Joe D’Amico sat quietly, despite the fact that earlier that day the chain’s board had voted to back Trans World if the bidding was close because it would save some Tower jobs, according to an informed source.

If either Tower’s lawyer or the unsecured creditor’s committee’s lawyer had backed Trans World’s bid, bankruptcy Judge Brendan Shannon might have been swayed in that direction. Instead, one of the lawyers attacked the Trans World offer as a liquidating bid in disguise, and the judge chose to follow correct procedure and approved the sale to Great American.

While Trans World didn’t commit to a final store count, it said it would close 33 stores and keep 56 open. Usually, it later rejects about 10% of the stores because they don’t meet performance expectations, so that means that a Trans World deal would have probably left 50 Tower stores standing.

Although some vendors may feel that a Trans World victory would have been the equivalent of a liquidation (see story, page 8), any attempt to portray it as such to Tower employees is total BS. If Trans World prevailed, it would have meant jobs for many in the stores and the field staff and even for a few people at the West Sacramento, Calif., headquarters if they were willing to relocate.

Number of Tower employees who will lose jobs as a result of liquidation

2,700
Mixed Media

Mixshow Power Summit is largely an excuse for labels to showcase all their talent and take mixers into playing their new artists. And though heavy-hitting labels Interscope and Def Jam didn’t participate, there were plenty of new and established artists rapping around.

THURSDAY, OCT. 5
Universal/Motown VP of rap promotion Troy Marshall started the party with music by Red Cafe, Lil Eazy E and All & Big Gipp, Interscope’s evening listening session, to be hosted by head of rap promotion Kevin Black, was canceled.

Meanwhile, J Records hosted an event with R&B singer Tyrese’s alter ego, Black Ty. Though it wasn’t the R&B songs Real Talk wanted to hear, it wasn’t horrible. And later, Jermaine Dupri and So So Def/Virgin Records hosted a Tropical White Party at a beach-front mansion. Unfortunately, they didn’t really showcase any artists except Young Capone, who got a lukewarm reception.

FRIDAY, OCT. 6
The Pack’s “Vans” and the Clipse’s second single, “Wamp Wamp,” jumped off the Jive Records pool party with Norjon Hedman and senior director of A&R Dave Lightly looking on. Real Talk hears that Hedman recently left Jive’s promotion department and will soon pop back up at Virgin as a regional promotional executive. Meanwhile, the Pack has begun to work with the Vans shoe company to create a promotional shoe to use for radio station giveaways.

In flip-flops and socks, Dre of the hit production duo Cool & Dre performed his next single, “Be Somebody,” featuring Keyshia Cole. The Clipse performed its singles, too, just before Petey Pablo played a bunch of tracks, including his career hit “Freak-a-Leak.” Pablo just broke away from his previous Suge Knight management and hopes to release his next Jive album in 2007.

Atlantic had the most exciting showcase by far, thanks to the sheer number of artists it featured. Hosted by DJ Drama, it started with D.G. Yola’s Southern hit “Ain’t Gon Get Up,” then Saigon of HBO’s “Entourage” fame played “Pain in My Life.”

“If you don’t like it, fuck it,” Saigon told the crowded room of rapturous DJs. Newcomer Piles, whose deal is a joint venture with Atlantic and Slip-N-Slide Records, gave respect to his “movement” before playing his hit track “Got Em Hatin.” (Real Talk is pretty tired of “movement,” which is quickly becoming the most overused word in hip-hop terminology.) Then a rushed DJ Drama played several joints from his upcoming 2007 “Gangsta Grillz,” but neglected to shout out any song titles.

Bay Area rapper and Atlantic’s newest signee, Mistah FAB, tried to play his upcoming single, but the CD didn’t work. Instead he freestyled for almost 10 minutes straight, proving that Bay Area artists can rhyme. Then Cham brought it home with “Ghetto Story” and his next single, “Boom Boom Boom,” featuring Rihanna.

SATURDAY, OCT. 7
Asylum held the most creative showcase Saturday, with a full-sized boxing ring as a stage. Gemini, the first artist on Lupe Fiasco’s 1st & 15th label, started off the performances by rhyming and singing. The Apollolites’ Music Group introduced its first artist, Willie Da Kid, whose album “Crowned Prince” is slated for second-quarter 2007. And Cadillac Don and J. Money performed their Atlanta radio hit “Peanut Butter and Jelly.”

Real Talk Rates The Showcases

NORJON

Jim Jones reminded DJs that there is no retirement plan for rappers. “I just want to thank Warner for giving me my first 401(k) plan,” Jones, director of A&R at Warner Music Group, said while accepting Warner Bros.’ label of the year award at the Ninth Annual Power Summit Awards dinner.

That’s my favorite quote from the summit, held Oct. 4 in Palm Cana, Dominican Republic. But I can’t forget “If you can’t be Morris Day, then be the best Jerome,” from Sirius radio and mixtape DJ Clinton Sparks, saying that burgeoning DJs shouldn’t outshine their mentors.

Overall, the conference pulled in mostly East Coast, Southern and a few Midwest mixshow DJs—not too many West Coast representatives, though KMEI’s Scottie Fox and KPWR’s Felli Feli ambled around.

The host resort, Paradisus Real, had several restaurants, but most folks clustered at the sushi restaurant and the late night buffet, since, let’s be real, hip-hop happens at night.

“Don’t Be Afraid of New Stuff,” was the first panel and was supposed to cover breaking and entering into the music business. However, it ended up being the usual battle among different promo people begging “play my record.” One mixer, meanwhile, requested, “Give the smaller markets some exclusives, you can break exclusive Jay-Z records outside of New York.”

Sparks was a great moderator for the panel entitled “Beyond Just Being A DJ,” with W/HM/Orlando’s DJ Nasty, KBXX/Houston’s DJ GT, WEDR/Miami’s DJ Irie, KWPR/Los Angeles’ mixshow coordinator Felli Feli, BET’S Madd Linn, WQHT/New York and MTV’s Cipsa Sounds, and WHAT/Atlanta and Sirius Satellite Radio’s DJ Drama and Don Cannon. “As a DJ, you are a walking brand, and you need to constantly expand that brand,” Irie said. The larger your DJ network, the more chance you have of spinning for corporate events (like Irie’s Miami Heat gig) or hosting TV shows (like Madd Linn as BET’s Rap City host).

The shrinking number of mixer positions seemed to be the largest fear during the conference since, as Madd Linn said so bluntly, “In companies like Clear Channel, you’re expendable. I know a station where they only have two actual personalities on the entire schedule, and you never know when you’re gone.”

“It’s also really good to be a utility player,” Felli added. “I’ve learned a lot from my boss Jimmy Steal about programming because you can’t DJ forever.”

*Starts With A DJ Ends*
Mixshow Power Summit Winners

EAST COAST DJ OF THE YEAR: Quicksilver, rhythmic/top 40 WPWC
Washington, D.C.
DIRTY SOUTH DJ OF THE YEAR: DJ Finesse, urban W4MI Jackson, Miss.
SOUTHWEST DJ OF THE YEAR: DJ GT, rhythmic/top 40 KBXX Houston
MIDWEST DJ OF THE YEAR: Big Al, urban KBQL Omaha, Neb.
WEST COAST DJ OF THE YEAR: DJ E-Mello, rhythmic/top 40 KUBE
Seattle
FEMALE MIXSHOW DJ OF THE YEAR: DJ Tease, rhythmic/top 40 KDON Salinas, Calif.

With A Brand" panel, hosted by Dome Entertainment's Michelle S., was the most constructive conversation, with MySpace's Roselyn Cobarrubias, Dubplate Drama's Luke Hyams, MTV2 and WQHT/ New York A&P Ebro Darden, Pepsi's Bozoma St. John, Dave Brown Entertainment's Director of Music Tashion Macon and Capitol 1524's Mark Shin. MySpace features a series of breakout DJs on its homepage. Meanwhile, Timberland actively works hand-in-hand with DJs to promote their products in the urban music community, and is always looking for mixers to endorse their work. However, DJs need to make sure that they quantify their popularity through booked gigs, MySpace friends and comments. Also, when utilizing the content providers like MySpace and YouTube, product doesn't need to be flawless, the audience just needs to have access. "We do focus groups at our station that research listeners between the ages of 15 and 20, and they don't really care about the quality of videos or the music," Darden added. "We don't tell listeners what they want to hear, they tell us what they want to hear."
Ambulance Ltd. Frontman Gives DKNY Site A New York Groove

Several days ago, a friend suggested I log on to the newly launched DKNY Jeans Web site. My friend was confident that I would be pleased by what I would see—and hear. He was right. Hip fashions and cool street scenes from New York are complemented by lush, groovy music created by Ambulance Ltd. frontman Marcus Congleton.

According to Congleton, who owns his publishing (Impervious Music), there was no hesitation on his part to write and produce three original tracks for the fashion brand. “Music for specific things, not for Ambulance Ltd., interests me,” he says. In fact, recent conversations with Peter Shane, senior director of creative at Spirit Music Group, which administers Congleton’s publishing, have focused on film and TV work, Congleton says. “With DKNY, I’m getting my feet wet in this area.”

For this project, Congleton was given free creative reign, with one stipulation from the folks at DKNY. The music had to express the urban energy of the brand and the city it represents. Congleton wholeheartedly acknowledges that he is “not the poster boy for New York attitude,” but he was confident that he could create “pretty and interesting music to capture that sensibility.” Mission accomplished.

While Congleton’s getting his feet wet, DKNY Jeans is getting exclusive content, which it has licensed from Spirit and Ambulance Ltd.’s label, TVT Records, for three years. “Both sides win,” Shane says. “The music strengthens DKNY’s lifestyle brand, while DKNY opens Marcus up to a new audience.”

DKNY Jeans marketing director Michelle Ryan concurs. “This site educates consumers on what our brand has to offer, while creating a community,” she says. “It also educates consumers about cool, new sounds from Ambulance Ltd.”

Ryan and her DKNY colleagues view the noncommerce site as 100% lifestyle branding. “The music, imaging and essence of the site need to be as hip and edgy as the brand,” Ryan explains. “We want to keep people on the site as long as possible.”

Those logging on to dknysite.com experience Ambulance Ltd.’s music from the get-go. The three featured tracks are available as free MP3 downloads, and a couple of Ambulance Ltd. videos can be streamed. The site also features an interview with Congleton, a profile of the band and a link to its Web site.

For her part, Christina Zafiris, senior director of new media and strategic marketing at TVT, is overseeing the marketing and promotional tie-ins between the band’s and DKNY’s respective Web sites. “We’re letting Ambulance Ltd. fans know that they can hear new music from the act at the DKNY jeans site,” Zafiris says. “It’s important for an act like Ambulance Ltd. to stay in touch with fans, especially when it is between albums.”

This is not lost on Ambulance Ltd. manager Veronica Gretton, who says the DKNY offer came forward at the right time—just as the act had finished touring and just as its first album had run its course. “The DKNY project ended up opening Marcus’ creative floodgates,” Gretton says.

After completing the tour, she recalls that Congleton had five new songs under his belt. Fast forward to the completion of his work with DKNY, and he had 23 new songs. “The DKNY project got him back into songwriting,” Gretton notes.

Congleton’s newfound creativity coincided with a move, in June, from New York to Los Angeles. The new songs are forming the foundation for the next Ambulance Ltd. album. Yet, John Calle producing. Congleton says the album is “more like a solo project” since “the guys from the last album are not on this one.” He also says it will not be as guitar heavy or dreamy as past Ambulance Ltd. projects.
The 3rd Annual

DEMMX

Conference & Awards

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

Top 5 Reasons to Attend

1. Experts reveal the latest trends in digital entertainment and media: branded & embedded entertainment, videogames and mobile

2. Get the inside track on new product launches

3. Profit from the insights of successful marketers who have found the magic formula for ROI

4. Find out how user-generated content, open source programming and on-demand downloads are becoming the new paradigm

5. Network socially and commercially with other creative executives who are making the digital space a goldmine

Learn from over 29 industry experts, including...

Malia A. Nadichultz, Senior Vice President, Digital Consumer, The New York Times Company

Jim Barlett, Author: "Virgin Unchained" and "New Age of Networked Media" and Chief Creative Officer, DNA Inc.

Howard Taub, Vice President & Associate Director, HP Labs, Hewlett Packard Co.

Vince Brody, Head of Entertainment, Games & Youth Marketing, Yahoo!

Gina Burch, President, TRAUC/HotDay, Los Angeles

Patricia Kan, Vice President & General Manager, Media & Entertainment, ADI

Mitch Feinman, Senior Vice President, Fox Mobile Entertainment

David Ornstein, President & CEO, National Music Publishers' Association

CONTACT US

Sponsorship: Cesarle Martinez: 646.654.4648 cmartinez@vnubusinessmedia.com

Registration: 646.654.5170 conferences@vnubusinessmedia.com

Speakers: Rebae Williams: 646.654.4683 rwilliams@vnubusinessmedia.com

General Information: Jaime Kobin: 646.654.5169 jkobin@vnubusinessmedia.com

Register today! www.demmx.com or 646.654.5170

Sponsored by

Association Partners

Hosted by

www.americanradiohistory.com
Copyright Reform Bill Derailed

Broadcaster Objections, Music Group Delays Crimp Legislation

A copyright reform bill that would have streamlined digital music licensing has fallen by the wayside. Despite more than two years of meetings, negotiations and all-night drafting sessions on Capitol Hill by music publisher and digital media groups, objections by the National Assn. of Broadcasters (NAB) and delays in the music groups united derailed the proposed legislation, insiders say.

The Copyright Modernization Act of 2006 (CMA) bundled three bills: the Section 115 Re- form Act of 2006 (SIRA); an orphan works bill covering licensing of work by owners who cannot be located; and an anti-theft (piracy) bill. Congressional sources tell Legal Matters that combining the various copyright bills into one package gave them a better chance of passing in the House and the Senate.

SIRA was unanimously passed by the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property last June. This was a landmark bill hammered out between the National Music Publishers' Assn. (NMPA), led by president/CEO David Israelite, and the Digital Media Assn. (DiMA), led by executive director Jonathan Potter. It set up a new blanket-licensing system for digital uses of compositions that are subject to the compulsory license provision of the Copyright Act (section 115); those previously recorded and released in the United States.

Although the NAB had been negotiating changes with the publisher's group recently, NAB president/CEO David Rehr reportedly stopped communicating with the NMPA, according to several sources. Rehr sent a letter on Sept. 26 to Judiciary Committee chairman James Sensenbrenner, R-Wis., one day before the CMA was scheduled for a markup, stating in bold typeface that the group opposed the legislation.

During a markup, committee members offer amendments to a bill.

In its letter, the NAB complained that portions of the CMA could be interpreted to require broadcasters to secure additional licenses for offering music for HD radio devices, among other objections. The following day, the Judiciary Committee did not mark up the bill.

The concern over HD radio ties into the fight over licenses for sound recordings. The broadcasters argue that providing music to devices that record digital broadcasts, disaggregate songs and store several hours of music should not require licenses for downloads in addition to licenses for broadcasting. Copyright holders disagree: the major labels sued XM Satellite Radio over this issue.

Scheduling the bill for markup three days before members of Congress planned to leave for campaigning seems to have played into the NAB's hands. "Every member has broadcasters in his district," a source says. Subcommittee chairman Lamar Smith, R-Texas, who has worked closely with the NMPA and DiMA, was not going to force the members to make hard choices on the bill just before heading home for elections, sources say.

But other timing issues also played a part. In August, an anonymous letter circulated among the songwriter, recording artist and publisher communities criticizing SIRA. It claimed, in part, that SIRA would deprive the recipients of fundamental rights under copyright law. The writer also complained that SIRA did not change a variety of current practices, like a label's right to license compositions in pre-1995 recordings to digital services.

The NMPA tried to clear up some misunderstandings about the bill as presented in the letter, noting that negotiations...
THE RISE OF REGIONAL MEXICAN

LOS TIGRES DEL NORTE

PROGRAMMING HIGHLIGHTS

BRIDGING THE DIGITAL DIVIDE: How to best capitalize on internet, mobile and digital technology.

IMMIGRATION: The ins and outs for one of the most pressing issues for regional Mexican acts.

THE SAME OLD SONG: How to get your new music noticed by Regional Mexican PDs.

THE ART OF THE REGIONAL MEXICAN TOUR: From promotion, to branding to booking- the fine points of Latin music’s most lucrative touring market.


SHOWCASE - JUST THE BEST!
The top acts in the Mexican circuit, presented by Promotores Unidos.

THE BILLBOARD Q&A
Entrevista con la Historia: The hippest, top-selling norteno act on record tells it like it is in an exclusive interview.

NOV 13-14, 2006 • BEVERLY HILTON • LOS ANGELES

THE ONLY music summit dedicated completely to the top selling genre in Latin Music — Regional Mexican. The summit will focus on radio, touring, digital and publishing trends in this genre. It will provide a meeting and networking space for artists and labels, radio executives, promoters, retailers, marketers and advertisers. This is a must-attend event for anyone who wants to reach this incredibly powerful audience and gain a better understanding of this lucrative genre. CON ORGULLO!

$175
Pre-Registration

Register Today!
For more info including sponsorship opportunities and how to register visit: www.BillboardEvents.com

www.americanradiohistory.com
In Oct. 19, Mexico City will host the fifth annual Premios MTV Latinoamérica. The awards, formerly known as the MTV Video Music Awards Latin America, honor the artists and videos shown on MTV Latin America, the MTV network that serves the Latin American region via three separate feeds.

Not to be confused with MTV Puerto Rico, or the newly launched MTV TR3s (which is seen in the United States), MTV Latin America is a venerable 13-year-old network, and has grown to become probably the single most recognizable medium associated with youth culture in Latin America.

But rather than resting on the laurels of the MTV brand, MTV Latin America managing director Pierluigi Gazzolo’s strategy centers on the development of new programming, aggressive digital expansion and the growth of MTV Networks Latin America’s other channels, specifically VH1 and Nickelodeon Latin America. Days before the Premios awards, Billboard spoke with Gazzolo about MTV, Latin American style.

Last year’s awards, which moved from Miami to Mexico for the first time, were slated to take place in the Mexican Riviera but were canceled after Hurricane Katrina hit. This time, they’re going to Mexico City. Aren’t they tempting the fates in a way?

We will not make a decision based on a hurricane, although we do think of natural disasters for the safety of everyone—and the cost of the show. The reason to take it out of Miami is to be more relevant and to show our consumers that we’re there. Mexico City is a great destination. It’s about relevance to the Latin American audience. This is a continental show, not a national show. We are a region-wide network. Our name is MTV Latin America, not MTV U.S. It’s about giving a home to the show where the music is born. That doesn’t mean we won’t bring it back to Miami.

You believe in the importance of showcasing acts from the region. How vibrant is the scene?

There was a time when there was a dry spell of new artists. Look back to 1996 when the Molotovs and the Aterciopelados came out. Now, we’re back again at the beginning of the evolution and we’re seeing new artists, and it’s very exciting. Some, which are not known yet, but we are making them known: electro-pop acts like Miranda and Belanova, pop-punk acts like Panda and Allinon, a new generation of rock like Motel. And artists like Belinda who are young pop acts out of Mexico. Latin America is returning with a new generation of artists.

Does this mean you’re programming more Latin American acts on the network?

We’ve always had a balance between international and local acts. When I say international, I mean mostly acts from the U.K. or U.S. Sometimes the balance depends on popularity or activity. At the beginning, it was 50-50. Then it went 60-40, with 60% international. Now, I think we’re returning to a 50-50 split.

Why isn’t there a larger percentage of local acts?

Remember MTV Latin America is the MTV of Latin America. MTV U.S. doesn’t exist. We have to maintain the window to the world of music and international youth. But in the awards show we’re adding new categories that support new acts. We’re having song of the year, best independent artist and most promising artist, which will emphasize an artist that is much newer—one that is on the verge of breaking. It’s our way of giving a seal of approval to artists who are beginning to get results.

What was the impetus behind the launch of social networking site Lazona.com?

That’s one of the phenomena I speak of in supporting new artists. It started as an extension to support the digital world. Our viewers are major digital users and our presence there was needed. Latin America was just at the beginning of the digital stage, and instead of entering by buying properties, we launched from scratch. From the day we launched, we had some 10 bands. Now, we have 30,000 bands posted and we’ve had 1 million page views.

Did you discover anything about your viewers that surprised you?

We found that a substantial amount of people surfed the Net more than watched the MTV channel. That underscores our need to extend ourselves horizontally. It’s the same thing we did with our broadband site, MTV Revolution. It’s important to expand horizontally, not only with TV channels but with all the platforms we can use to reach our audience.

What about ringtones?

We have deals with several mobile providers. We have countdowns on our site, and thematic ringtones. Even in Latin America, we see a wireless generation. There are 100 million cell phone subscribers in the region.

You also supervise Nickelodeon Latin America. Are you breeding the Nick viewers to watch MTV?

That sounds horrible! But, definitely, we have a one-stop destination for the advertisers. You can now buy for 14- to 49-year-olds. That’s the whole point of having different targets that complement each other.

What was your primary goal when you took over leadership of MTV Networks Latin America?

To expand. And we did. We went from a two-channel network to a four-channel network. We added VH1, which, of course, uses a lot of iconic programming from the U.S., but it is programmed for a 25- to 49-year-old audience in Latin America. We added Nick at Night and digital. The goal was to expand traditionally and digitally. And also, to be more local. Not that we weren’t local before. But we’ve focused on doing much more [original] productions from the region.

Is MTV Latin America more music-driven than MTV in the United States?

Much more. The majority of our long-format programming is music-based. We have a group of digital channels that are all videos: VH1 Mega Hits, MTV Hits, MTV jams and VH1 Soul. They are the same that you see in the United States. We’re also looking at launching a digital channel with just Latin music.

Your programming includes much of MTV’s and VH1’s original productions and series from the United States. Do they all work for the Latin American audience?

Some reality shows are too American. But as far as the format itself of the show, they have all worked. It’s incredible how similar [today’s] youth is.

MTV in the United States just launched its Latin channel, MTV Tr3s. How does that affect you?

There are two things I find beautiful about our relationship. One is creating value: They can do projects for us, and us for them. And obviously, on the business side, there’s a financial value in sharing content. The Ricky Martin “Unplugged,” for example, we co-produced. But there are other products we don’t share. The U.S. audience is different, and we can’t think that we can take Mexico and put it in the U.S. You have to talk to this audience that is third-generation in their language. Still, it is a beautiful thing.

CAREER HIGHLIGHTS

1994: Joins MTV Networks Latin America as regional director of affiliate sales.
2004: As senior VP of distribution, he secured unprecedented distribution to launch VH1 Latin America, reaching 11.5 million households.
2005: Appointed managing director, launching MTV Revolution, the first Web site for broadband users in Mexico, and social networking site Lazona.com expanded programming of Nickelodeon Latin America, adding new series and launching “Skim,” its first locally produced series.

MTV Latin America Managing Director

Pierluigi Gazzolo

MTV Latin America’s managing director discusses social networking site Lazona, a new wave of artists below the border, MTV Tr3s and how American reality TV translates.
STAY CONNECTED

PROGRAMMING HIGHLIGHTS
Music & Games
The Mobile Frontier
SHOOT Presents: Music for Commercials
The Director/Composer Line
Music Supervisor Session & Roundtable
The Power of the Indies
Anatomy of a Film

ROUNDTABLE SESSIONS
Protecting your rights
Music libraries
Licensing songs for videogames
Music for advertising
Succeeding at soundtracks
Opportunities for emerging artists
Monitoring royalty collection
Landing an agent
Music for indie production
Pitching music for film
Getting started in supervision
Diversity and film composing

ANNOUNCING . . . EXCLUSIVE Q&As

MELISSA ETHERIDGE
Etheridge discusses hitting the high point in her long-running and successful career with claiming the title song for the Al Gore documentary, “An Inconvenient Truth.”

TERENCE BLANCHARD
Blanchard discusses his collaboration with Spike Lee on “Inside Man”, “Malcolm X,” “25th Hour” and “Clockers” and his scores for “Waist Deep,” “Their Eyes Were Watching God,” “Barbershop” and “Eve’s Bayou.” He will also reveal how he balances scoring with his career as jazz music’s leading trumpeters.

NOVEMBER 14-15 • BEVERLY HILTON, CA

FILM & TV MUSIC CONFERENCE. Now in its 5th year, The Hollywood Reporter and Billboard join forces to deliver a cutting-edge, two-day seminar on the role of music in film and television. This must-attend event provides a dynamic forum for the exchange of ideas among film/TV and music professionals.

This is the premier opportunity to network with influential music leaders including record labels, publishing professionals, award-winning composers, top-name music supervisors, for a dynamic event that connects you to key industry leaders, plus VIPs from advertising, gaming and commercial fields.

Register Today! www.BillboardEvents.com

For more info including sponsorship opportunities and how to register visit: www.appmusic.com
COUNTRY TOURING BREAKS RECORDS, BUT

To lift the title of a hit Ketry Chesney song, for country music touring, this is the good stuff. These are the best of times for country road work, with superstars breaking records, newly established headliners gaining momentum and plenty of acts still in the pipeline. No act in country is selling more tickets than Chesney himself. For the fourth consecutive year, he will move more than 1 million tickets, a feat not even Garth Brooks has matched.

That milestone is “something that obviously I didn’t even know how to dream about when I was dreaming of doing this for a living,” Chesney tells Billboard. “I’m thrilled that people are loving our music like that, not just hearing it on the radio, but actually living their lives with it. They want to come see it live.”

Chesney is not alone. By the time 2006 touring comes to a close, four country artists will have played to more than 1 million fans this year, likely a first. Chesney, Rascal Flatts and the Soul2Soul II tour featuring Tim McGraw and Faith Hill will all put more than 1 million butts in seats. Soul2Soul II also set a country gross record by taking in close to $90 million at the box office.

Country stars of a generation ago couldn’t conceive of such numbers. “All the big money is being made today after all older artists had to work for $500, a couple thousand a night, and we finally got up to around $20,000 or $30,000,” George Jones marvels. “I make more today than I did back when I had all my hits, because I still get my traditional fans and they still come to see me. So I doubled my price, because radio’s not playing the older artists.”

Today country box office records are falling like tears in beers, and veterans like Toby Keith, George Strait, Alan Jackson and Brooks & Dunn are also experiencing strong sales. Other acts, particularly Brad Paisley and Keith Urban, are poised to move up to superstar touring status.

Chesney says what all of these acts have in common is a focus on
delivering entertaining shows. “The more fans feel like they can count on you for a great show, the more they’ll keep coming back,” he observes. “That’s been our focus for years. No matter if we were playing the county fair or the radio show back in the mid-1990s, we wanted those people to leave and tell someone how much fun they had. It’s like fans trust us.”

But with next year also fully loaded with headliners and new artists rising quickly, does the country music fan base have the financial wherewithal to keep turning this trust into ticket sales? Or, as some believe, is a saturation point at hand?

To analyze where country is going it helps to see how this most consistent area of the touring business arrived at its current boom time. McGraw manager Scott Siman says “a convergence of factors” contributed to country’s road wins, led by a larger group of superstars than past eras.

“The big artists are making great music and doing interesting things outside their music careers, [such as] film, television, fashion,” Siman says. “And the number of acts with a great ‘live’ reputation has grown.”

Also, the successful touring development model of solo dates mixed with key supporting slots, then headlining when the foundation is solid, has worked extremely well. Clint Higham, Chesney’s manager, says a couple of acts, notably Urban and Rascal Flatts, started to gain momentum while out with Chesney.

“You can always tell when they’re doing the numbers on T-shirts and when they’re appealing to a young demographic,” Higham says, adding that Chesney was in the same place a few years back. “We owe Tim McGraw and George Strait a great deal of gratitude, because those tours were a major platform for us to go do our own thing.”

According to Rod Essig of Creative Artists Agency’s Nashville office, “We’ve taken the time to grow headliners. There are no overnight successes. All of these acts have built really strong bases, and they’ve all grown on those bases. And we’ve also had some crossover success.”

Live Nation country music president Brian O’Connell says country success in all areas begins with songwriters and artists. “But there have been a lot of people in our industry that have paid particular attention to building acts, not just firing them out there on the first single and seeing how far they can swim,” O’Connell adds.
That production values on the top country music tours are second to no genre is another important factor, Siman believes. "With $2511 we had the biggest, baddest production in the history of the format, and acts are committed to delivering great shows," he says. "Fans know this."

Indeed, Chesney spends far more money on support than he has to, based on his own level of stardom and a relatively conservative ticket price in the $60 range.

"I do feel like you have to give fans a great show from top to bottom," he says. "We've had the luxury of having some really great opening acts. Everybody brought a unique energy and something more than a hit record to the show, and that's what I look for."

Country is not as fragmented as other genres, O'Connell says. "In rock you have seven or eight different sub-categories, in country you have period," he says. "People keep trying to divide it up into classic country, traditional country, pop country, but it still boils down to country."

And today's country fans transcend traditional country demographics, O'Connell adds. "People like to talk about it's a 'red state' thing or a 'blue state' thing. The one thing about country I can tell you right now is that every state in country music is red, white and blue and always will be. No political lines are drawn."

But with no fewer than a dozen legitimate arena headliners on the road in 2007, probably half of them sellout superstars, there may be other lines drawn by fans. Essig wonders if the country fan base can support a much larger superstars. "When you get about 12 country headliners touring, somebody needs to wait in the wings, slow down or go away for a year," Essig says. "I think we can afford to have a country artist in a major city every three to four weeks, which gives you 12 headliners, basically. But any more than that saturates it."

Soul2Soul will return in 2007, as will Chesney, Rascal Flatts, Strait, Paisley, Keith, Brooks & Dunn and others still being finalized in a group that could seriously tax the buying power of the base. In such a scenario, protection clauses that offer geographic and time space between country shows can make a difference (see story, below).

So is country music reaching a commercial peak? "I think when pop is not good, country is great," Beckham says. "And as pop becomes cool and fun again, with acts like Justin Timberlake, the Fray, Panic! at the Disco, as that trend goes back toward pop, will country suffer? Probably. But I also think the crossover success that Flatts has had and that Keith Urban is having is also keeping that pop crowd still really interested in country."

Beckham also points out that younger fans listen to all kinds of music. "I think they think Rascal Flatts is cool and they think Snoop Dogg is cool, they think Kenny Chesney is cool and they think Shakira is cool, back and forth," he says.

Siman says country can sustain "if we keep doing what we're doing; make compelling music, market our acts beyond the format, keep the production values high. Will we eventually take a little bit of a dip? I think so. We've got to long term as opposed to short term, and record companies have to do the same thing."

Most everyone Billboard spoke with agrees country could have its biggest year ever in 2007. "There's a lot of really big tours going out next year, and somebody, I'm sure, will suffer along the way," Beckham says. "But it's a healthy time in our business."

The return on investment is gratifying for Chesney. "We've got the epiphany of a touring band—we've not taken a year off since 1993," he says. "To be where we are now, my band and crew who have lived this dream and experienced it all with me, the feeling we've have now and over the last four or five years is unbelievable compared to how it was the first four or five years."

Chesney says they made little or even lost money in those early years. "I didn't care. I had a band and a bus, rolling down the highway," he concludes. "We're still doing the same thing. We've just got a lot more stuff around us."

THE ROAD AND THE RADIO

COUNTRY TOURING COPES WITHOUT TERRITORIAL AIRWAVES IN LOS ANGELES AND NEW YORK

Country music is selling out coast to coast, even in what were once considered nontraditional country markets. But the two biggest markets in the United States have no country radio stations for promoters to hang their hats on.

"The reason there are no stations in New York City and Los Angeles is because corporate radio economics don't always correspond to what the people want," says Scott Siman, manager for Tim McGraw. "You can choose to look at it as a negative, or you can view it as an opportunity to grow in the future."

The country touring business feels the absence, but is working around the pothole. "People are clamoring for country music," says Rod Essig of Creative Artists Agency Nashville, agency for Tim McGraw and Faith Hill, who together sold out New York and Los Angeles on their current Soul2Soul II tour. "I don't know if they're missing the boat so much in New York, but in Los Angeles we're hearing huge complaints about not having country radio."

McGraw and Hill sold out two nights in New York and three in Los Angeles. "But the sales figures for L.A. are extraordinary compared to New York, per capita," Essig says. "L.A. is a lot more rural than New York. California is still a very agricultural state, and Los Angeles has much, much more of a base for country music."

When it comes to promising shows not on the level of Soul2Soul, the lack of radio in Los Angeles is "hurting us right now," Essig says. "With [Los Angeles venues like] the Greek Theatre or the Universal Amphitheater, we're hearing from the promoters, 'Where are we going to promote this?' What I think will happen is we'll take a lot of our stuff down to the Pond in Anaheim and we'll use KFROG [country KFRR, in San Bernardino]."

Brian O'Connell, president of Live Nation's country division, says he would love to have big, powerful country radio in New York and Los Angeles. "But my saying is, 'Nobody ever bought a ticket to see a promoter, a radio station or a building.' They buy tickets to see artists. Look at what we've done in New York this year. We had the CMA Awards there, Tim and Faith sold out, Kenny [Chesney] sold out and Rascal Flatts is gonna sell out Madison Square Flippin' Garden."

Still, O'Connell agrees that the lack of a country format in the markets handicaps promotion. "You don't have your big running back to go to," he says. "You've got to be creative, go to print or television. It costs money, especially in New York, but the true talent and the big-time artists will rise to the top, and people know who they are."

XM Satellite Radio has taken over production of the Los Angeles market's annual fan appreciation show, but O'Connell and Essig predict there will be a new terrestrial country radio station in Los Angeles within 60 to 90 days.

"What I hear is they're getting ready to flip something," Siman adds. "Country has done so well in that market, and there are so many people, somebody will flip it."
Sir Elton John calls him "the No. 1 star in the world." In the United Kingdom, he is the single most recognizable musician working today, winner of a record 18 BRIT Awards and maker of six consecutive No. 1 studio albums. Worldwide, EMI Music says he has sold more than 51 million albums, singles and DVDs, with his last album opening at No. 1 in 18 different territories. His current world tour will see him play to 2.6 million fans, from Buenos Aires to Brisbane and Cape Town to Copenhagen.

But not every worldwide star gets to be a star in the United States (see story, next page). Ask Americans what they think of Robbie Williams and they'll probably tell you he hasn't made a decent movie since "Mrs. Doubtfire."

Williams' solo career started brightly in the United States, with his ballad "Angels" peaking on The Billboard Hot 100 at No. 53 in 2000. But since then, his seemingly doomed attempts to convert America have become as essential a part of his U.K. tabloid persona as his struggles with alcohol and drugs and his dalliances with celebrities from Rachel Hunter to Nicole Kidman.

Williams last made a concerted assault upon America in 2003 with album "Escapology" (Chrysalis). But despite debuting at No. 43 on The Billboard 200, the album soon slipped from view, and Williams subsequently canceled plans to further tour the States. His career album sales to date stateside total...
slightly less than 1 million, according to Nielsen SoundScan, with U.S. debut “The Ego Has Landed” (Capitol), a compilation of his first two U.K. records, accounting for more than half that figure. Neither his last album, “Intensive Care” (2005), nor his new, electronica-inspired “Rudebox,” out Oct. 23 in the United Kingdom, has had a physical U.S. release.

Williams lives in Los Angeles for much of the year but seems to have given up on making America his spiritual home, declaring in one recent U.K. radio interview: “The only way an album of mine is going to be in the States is if I leave it in Tower Records.”

EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth says demand from Williams’ hardcore American fan base “is satisfied by imports and digitally” and attributes Williams’ lack of progress there to the artist deliberately choosing to concentrate on other territories.

“When the American music business sees the sort of numbers he can do on record and live then they’ll start to realize that perhaps focusing their resources in the way that he has done was a clever thing to do,” Wadsworth says. “He does between 5 and 6 million copies on every album without the United States. So, does he need the States? From a strictly business point of view, I would say the answer is ‘no.’”

Others remain convinced that Williams still has a shot at U.S. success. James Blunt’s manager, 21st Artists’ Todd Interland, says “You’re Beautiful” hit No. 1 in the United States thanks to Blunt’s work ethic.

“I think Robbie’s probably just giving it a brief rest because deep down every artist wants to conquer America,” Interland says. “But Robbie would need to work differently to make it there. It’s so competitive in America, you can’t rest on your laurels and say, ‘I’m a big star in the rest of the world. You’ve really got to do the work.’

The domestic buzz on “Rudebox” is low-key for a Williams release, thanks to its much-touted “experimental” direction and the relative failure of its title track lead single, which peaked at No. 4 on the Official U.K. Charts Co. survey and spent only four weeks in the top 20. Lead singles from Williams albums generally peak at No. 1 or No. 2. But the retail sector remains enthusiastic over what is still likely to be one of 2006’s biggest-selling albums.

Gary Rolfe, head of music for U.K. market-leading retailer HMV, says: “The simple fact of the matter is that Robbie has a huge and dedicated fan base that is receptive to everything he tries. He now consistently delivers 2 million-plus sales for each major release. I don’t see why it should be any different for this album.” And internationally, Williams remains hot property. He will perform two songs at the MTV Video Music Awards Latin America Oct. 19 in Mexico City—and his huge popularity in South America may yet provide him with a backdoor route to the States.

Jose Tillan, senior VP of music programming and talent strategy for MTV Networks Latin America and MTV Tr3s, is mystified that huge success in Argentina, Brazil, Mexico, Chile and Colombia has failed to translate to the United States. “The songs are great, he’s a good-looking guy... you’d think it was a no-brainer for the American market,” Tillan says. “If we got another ‘Angels,’ we’d definitely try to do something with it on MTV Tr3s.”

In the meantime, Williams will just have to console himself with being music’s biggest artist outside America.

Additional reporting by Tom Ferguson in London.

JOHNNY HALLYDAY

Nationality: French

Label: Warner Music France

Genre: Mainstream rock

Total records shipped worldwide: 80 million

Management: Self-managed

Booking: Jean-François Michel, Camus et Camus Productions, Paris

The man who popularized rock’、“roll in France has released 75 albums since 1960. Now 63, he’s still touring—Warner Music says he has sold 27.4 million career tickets. Yet his only significant attempt to approach the U.S. market came via a 1996 concert in Las Vegas, where he played to a mainly French audience. “Reaching an audience in the U.S. is hard for any French artist,” says Jean-François Michel, director of the French Music Export Office. “It takes a lot of time and money, with no guaranteed success. Johnny works so well in his own market that he might not want to consider such an effort in uncomfortable psychological conditions, since he would be regarded an outsider there.”

—Aymeric Pichevin

2. Yumi Matsutoya

Nationality: Japanese

Label: Toshiba-EMI

Genre: J-pop

Total records shipped worldwide: 4.2 million

Management: Kirarasha, Tokyo; contact Masataka Matsutoya

Booking: Kirarasha, Tokyo; contact Masataka Matsutoya

“Yuming”—as Matsutoya is affectionately referred to by her loyal fans—has released more than 40 albums since her 1973 debut, while several other J-pop artists have scored hits with her compositions. She seldom does commercial endorsements or makes TV appearances, yet her most recent nationwide tour saw total ticket sales of 190,000. Consequently, she has little incentive to try her luck overseas. “Japan has 127 million people, and so if an artist is successful, they don’t need to try to succeed in other markets,” says Takeshi Imaizumi, sales manager at Tower Distribution of Tower Records Japan.

—Steve McClure
Ramazzotti has been one of Italy’s most consistently successful artists for the past 24 years. He also sells well in the G/SA territories (Germany, Switzerland and Austria), Scandinavia, Eastern Europe and Latin America, and regularly records Spanish versions of his albums. He sold 900,000 tickets for his summer 2006 European tour. In the United States, Ramazzotti is known to the Latin market, but has yet to expand beyond it. “It would require a lot of time and effort,” manager Roberto Galante says. “There have been offers for him to live in the States for six months, but he isn’t keen. Also, his English isn’t really up to doing promo like TV chat shows so we’ve let that one go, at least for the time being.” —Mark Worden

Eros Ramazzotti

Nationality: Italian  Label: Sony BMG
Genre: Melodic pop  Total records shipped worldwide: 40 million
Management: Roberto Galante, Radiorama, Milan
Booking: Maurizio Salvadori, Trident/Clear Channel, Milan

The Irish band has scored 13 U.K. No. 1 singles and seven multiple platinum albums in its eight-year career and continues to grow globally; “You Raise Me Up” was a 2005 hit in Australia and last month the group toured the Philippines, South Korea, Singapore, Hong Kong and Taiwan. Despite duets with Diana Ross and Mariah Carey, the act has enjoyed only moderate U.S. success; its 1999 song “Flying Without Wings” hit No. 2 on The Billboard Hot 100 for Ruben Studdard. Sony BMG’s London-based VP of international Dave Shack says: “It’s very difficult for a U.S. label to spend a ridiculous amount of money in America, if it is not backed up with a committed diary. The band was good enough and the songs were good enough, but we couldn’t commit the time.” —Andre Paine

Westlife

Nationality: Irish  Label: RCA
Genre: Pop  Total records shipped worldwide: 35 million
Management: Louis Walsh, Louis Walsh Management, Dublin
Booking: John Giddings, Solo Music Agency, London

Laura Pausini

Nationality: Italian  Label: Atlantic Records
Genre: Melodic pop  Total records shipped worldwide: 20 million
Management: Gabriele Parisi, Gente Management, Milan  Booking: Roberto De Luca, Milano Concerti, Milan

Pausini found fame at 18 when she won the “Youngsters” section of the country’s flagship San Remo festival in 1993. She has since built up a following in Spains, France, Switzerland and Latin America, helped by her ability to record in new languages (Spanish, Portuguese and, coming soon, French). She has made big inroads into the U.S. Latin market, winning a Grammy for best Latin pop album and a Latin Grammy for best female pop album for 2005’s “Escucha.” An English-language album, “From the Inside,” was released there in 2002. Warner Music Italy president/CEO Massimo Giuliano says: “It was an undoubted success in artistic terms, but it didn’t really emphasize her Latin nature. I don’t think she was entirely comfortable singing songs that were not part of her world.” —Mark Worden

Herbert Grönemeyer

Nationality: German  Label: Grönland/EMI  Genre: Pop
Total records shipped worldwide: 16 million
Management: Self-managed
Booking: Marek Lieberberg, MLK, Frankfurt

Grönemeyer has been a star in the G/SA territories since 1978, with 80 gold and 37 platinum sales awards in Germany alone. His popularity is still growing—in 2002, he enjoyed his first German singles chart-topper with the title track to his 3.1 million-selling “Mensch” album, and the corresponding tour shifted 1.5 million tickets. Although now a London resident, his English-language ambitions seem limited—something Helmut Fest, chairman of EMI Music Switzerland and Austria, attributes to difficulties in translating Grönemeyer’s dense lyrics. “Bach, Beethoven, Haydn and many others did not come from Cleveland, Newcastle or even Los Angeles,” he says, “so I wish international media would give great talent like Herbert a little more attention and exposure.” —Wolfgang Spahr

Placebo

Nationality: Multi-ethnic, U.K.-based  Label: Virgin Records (U.K.), Astralwerks (U.S.)
Genre: Rock
Total records shipped worldwide: 8.5 million
Management: Dave McLan and Alex Weston, Riverman Management, London
Booking: Rod McSween, International Talent Booking, London (global); Rob Prinz, United Talent Agency, Los Angeles (U.S.)

Kazumasa Oda

Nationality: Japanese  Label: Little Tokyo/BMG Japan
Genre: Rock  Total records shipped worldwide: 6.3 million as a solo artist; 6 million as a member of Off-Course
Management: Far East Club, Tokyo
Booking: Far East Club, Tokyo

Oda is the oldest artist ever to have a Japanese No. 1 album with 2005’s “Sokana.” His career began in 1969, when he formed the band Off-Course, which became one of Japan’s biggest rock acts. In 1986 he went solo, and every album since has gone platinum. While he’s sold 200,000 albums in Asia outside of Japan, he’s never attempted to break into the United States. “I think [artists like Oda] have never tried to get into the U.S. market because they have never written or sung original songs in English,” says Takeshi Imazumi, sales manager at Tower Distribution of Tower Records Japan. “There’s much more emphasis on melody in their songs, compared to American songs, where the rhythm and the beat are more important.” —Steve McClure

Sugababes

Nationality: English  Label: Universal Island
Genre: Pop  Total records shipped worldwide: 5 million
Booking: Paul Franklin, Helter Skelter, London

Despite three different lineups, Sugababes have become the United Kingdom’s biggest girl group with three triple-platinum albums. Last year’s “Tailor in More Ways” went to No. 1 in Austria and New Zealand. No. 2 in Germany and No. 3 in Australia, Norway and Switzerland. But their only notable American success was “Hole in the Head,” a 2003 Billboard dance chart No. 1. Gary Rolfe, head of music for market-leading U.K. retailer HMV, says: “In the U.K., we would view them as credible, but they are up against serious R&B acts in the U.S. Plus the occasional change of lineup may have resulted in them focusing primarily on the U.K. and Europe.” —Andre Paine

Powderfinger

Nationality: Australian  Label: Universal Music Australia
Genre: Rock
Total records shipped worldwide: 1.7 million
Management: Paul Piticco, Secret Service Artist Management, Brisbane
Booking: Jessica Ducrow, Village Sounds, Byron Bay (Australia); Don Muller, Creative Artists Agency, Los Angeles (U.S.); Paul Bolton, Helter Skelter, London (rest of the world)

Powderfinger’s last three albums have topped the Australian Recording Industry Assn. chart, with huge sales for a country of Australia’s population. “Internationalist” sold five-times platinum; “Odyssey Number Five” eight-times platinum and “Vulture Street” six-times platinum, with each platinum disc representing 70,000 units. The band’s mix of intelligent rock and strong live performances led to sellout national tours in 2003 and 2005 and a live following in Europe, but six tours of the United States have left little impression. “Maybe they sound too Australian,” says Graham London of Canberra retailer Abela Music. —Christie Eliezer

OCTOBER 21, 2006 | www биллбоулд.биз | 33
Jazze Pha & The Sho'Nuff Family Congratulate

Johnta Austin

On His Limitless Success and Wish Him The Best Of Luck With His New Album!

Jazze Pha and Sho'Nuff Records present... cherish unappreciated

Album includes "Do It To It" (feat. Sean Paul of the Young Bloodz), "Chevy", "That Boy", and the title track "Unappreciated"

IN STORES NOW!
SPECIAL FEATURE

JOHN'TA
AUSTIN

HITMAKING SONGWRITER JUMPS OUT FRONT ON 'OCEAN DRIVE'

PHOTOGRAPHS BY DOUGLAS SONDERS
Johnta,

Congratulations from
Mary J. Blige
and Matriarch Records!
Looking up to Johnta

BY JIM BESSMAN

He's only 26, but a lot of music industry veterans are looking up to Johnta Austin. And with good reason: The young Atlanta songwriter has achieved a phenomenal track record on the Billboard charts. In the past 18 months, Austin has co-written no fewer than seven top 20 hits on The Billboard Hot 100, including Mariah Carey's megahit "We Belong Together" that spent 14 weeks at No. 1 beginning in June 2005.

Austin and his collaborators have scored further with "Shake It Off" and "Don't Forget About Us," co-written with Carey; "Like You" for Bow Wow featuring Ciara; "Be Without You" for Mary J. Blige; "Yo (Excuse Me Miss)" for Chris Brown; "Call On Me" for Janet Jackson; and "A Public Affair" for Jessica Simpson.

And that's just since mid-2005. Austin cracked the Hot 100 for the first time in 1999 when he co-wrote "Sweet Lady" for Tyrese and the song peaked at No. 12.

Now the songwriter is stepping into the spotlight himself. Austin's own single, "Turn It Up," is rising up the Hot R&B/Hip-Hop Songs chart, paving the way for the Dec. 26 release of his debut album, "Ocean Drive," on So So Def/ Virgin, the imprint of So So Def founder and president of Virgin Records' urban music division Jermaine Dupri.

"My experience with Johnta [pronounced "John-Tay"] is very interesting, because I never really liked him in the beginning," jokes Dupri, who co-produced "Ocean Drive" and has collaborated with Austin on many songwriting projects.

"I never wanted him to come to the studio and work with me, so it's kind of funny that we're friends and I signed him to my label," Dupri says. "I never really thought I could get on a page with a writer and the writer would be able to write to my vision and bring it out the way I thought," he continues. "But he was kind of persistent in his earlier days in trying to get in the studio with me. So I gave him a shot and threw ideas at him. And he came back with stuff that was similar to what I would write, and we just hit it off from there. It's really strange how people become partners and friends."

"Strange" might not be the word to describe how Austin became a continued on p40
Austin

8 straight years of hits is pretty impressive. I can't say that I am surprised...

Thank you for letting me be a part.

-Chris
An educational program

JOHNTA AUSTIN, left, and QUINCY DUNN, center, congratulate JERMAINE DUPLIS on his induction last month into the Georgia Music Hall of Fame.

from >>p38

songwriter and artist. But the events leading to “Ocean Drive” are hardly typical. Indeed, Austin originally wanted to be a doctor. (His mother and stepfather were both police officers.)

“I developed the desire for music on my own,” says Austin, who picked up Motown and gospel influences from his grandfather and godmother, and sang in his Atlanta church choir. An aspiring actor, he scored a couple of TV commercials after his mother saw a notice in the paper.

“I was 3 at the time, and it was just something to do,” Austin says. When he was 12, he showed up at an open audition cattle call for a children’s series on TBS and, incredibly, got the gig co-hosting the weekly Saturday-morning educational program “Feed Your Mind.”

“I got to go all over the place,” Austin says. “I saw the Sphinx and the pyramids in Egypt, crocodiles and the Barrier Reef in Australia, the rain forest in Costa Rica. There was a museum with 12,000 bugs I never knew existed.”

But Austin also interviewed celebrities like Michael Jackson and Michael Jordan, and most auspiciously, Arsenio Hall. Hall in turn asked Austin to appear on his talk show, where Austin revealed his desire to sing.

So he sang with Hall’s show band (‘I sang Shai’s ‘If I Ever Fall In Love,’ ” he recalls), and the performance led to his signing with RCA Records in 1994. But then the 13-year-old’s voice changed, and he was dropped by RCA, replaced on the roster by the young Coca-Cola commercial star Tyrese.

“If he hadn’t lost the deal, would he be the great writer he is now? Who knows?” asks producer/songwriter Troy Taylor, whom Austin cites as a “huge mentor.” “The great thing is that it resulted in him becoming a writer.”

Taylor remembers a phone call from RCA A&R VP Kenny Oratz.

“He said, ‘I have a young kid I really want you to work with,’ and I listened to Johnta and the little kid was singing with the assurance of a grown man. He knew exactly who he was. He was just lacking control. Kenny wanted me to work with him on that, and we became inseparable. He was a version of me when I was his age. It was such a pleasure to work with him.”

As Austin says, Taylor “took me under his wing after I got dropped by RCA and said we’d make this right.”

Within six months after the RCA deal ended, Austin, with Taylor’s help, had co-written “Sweet Lady” for Tyrese’s debut album. As Austin graduated from Atlanta’s School of Performing Arts high school in 1999, the song was a top 10 hit. That same year he hooked up with the city’s Noon-time Management. (He’s now managed by Roz Harrell at Urban Sky Management.)

But Noon-time then “was a young company developing producers, and we needed young songwriters,” says Christopher Hicks, Warner/Chappell music VP of urban A&R and founder of Noon-time. “Johnta was young and hungry and burgeoning with talent, and you could just look at him and know he had it.”

After his success co-writing “Sweet Lady,” Austin’s credit appeared regularly on the Hot 100 or the Hot R&B/Hip-Hop Songs charts with “Get Gone” for Ideal; “I Don’t Wanna,” “Miss You” and “Come Over” for Aaliyah; “If I Could Go!” for Angie Martinez, and others.

Like Taylor, Hicks also recognized Austin’s keen mind.

“It might sound weird, but he had a photographic memory,” Hicks says. “He’d see something one time, and it became part of his permanent memory that he would draw on to write songs for different artists.”

One of those artists was Toni Braxton.

“She was really established, and everybody wanted to work with her,” Hicks says. “But she didn’t want to work with new writers, so I pushed the issue and pushed the issue, and she relented and he co-wrote ‘Just Be a...”

continued on >>p42

FANTASIA
TYRESE
MONICA
WHITNEY HOUSTON

Johnta:
we’re proud to congratulate you on such a stellar list of accomplishments and contributions in music.

From your friends at The RCA Music Group
THANK YOU FOR ALL YOUR #1 HITS AND CONGRATULATIONS ON YOUR DEBUT SMASH ALBUM "OCEAN DRIVE"

BEAT FACTORY

BRYAN-MICHAEL COX
CHRIS HICKS
JÁHA JOHNSON

& THE WHOLE BEAT FACTORY FAMILY...

LETOYA BELLA Q. AMEY DIRTY ROSE

Dirty Rose

www.americanradiohistory.com
Congratulations for Working with JOHNTA AUSTIN.

Your phenomenal talent has helped change the game!

Congratulations on a great year & success with your new album

Mark Pitts & The Zomba Family

Johnta Austin

Your phenomenal talent has helped change the game!

Congratulations on a great year & success with your new album

Mark Pitts & The Zomba Family
The only thing we value more than your songs is your friendship.

Congratulations

JOHNTA
Johna Austin has more than 20 hits on The Billboard Hot 100 to his credit and has yet to release his debut album. Austin, of course, has achieved success as a songwriter with a touch that has turned tracks into hits for the likes of Mary J. Blige, Janet Jackson and Jessica Simpson. Only 26, he nonetheless comes across as an "old soul," reflecting his songwriting maturity.

Extremely affable and thoughtful, Austin laughs readily and heartily as he reflects on his career, one that began with a recording deal in the mid-'90s with RCA that went nowhere. It took a detour into songwriting to lead Austin to the top of his craft. And now he has come full circle. Austin will release his debut album, "Ocean Drive," Dec. 26 on So So Def/ Virgin Records.

So where does the name "Johna" come from?
My mom picked it out of a French book. And my dad's name was John, and they didn't want another John. And they wanted something with some spunk to it.

Did they influence you at all in terms of your music interest?
They were both police officers and didn't push me into it. I wanted to be a doctor, not go into law enforcement. But I started doing commercials and developed a desire for music on my own. My grandfather and godmother used to play old music for me. She was into the Motown sound and blues, so I listened to the Temptations and Marvin Gaye and loved Z.Z. Hill and B.B. King. He was a preacher and gave me the gospel side, so it was the best of both worlds.

How did your first recording deal with RCA come about?
Because of my TV show in Atlanta [Saturday-morning kids' program " Feed Your Mind"], I got to interview people like Michael Jackson and Arsenio Hall. Arsenio's condition was that I come on his show as well. He asked if I wanted to do anything else, and I said, "Sing!" So he had me sing for him.

Joe Williams saw it. He was at Zomba [Music Publishing] at the time and made the introduction to Kenny Ortiz at RCA and Roseboro RCA executives [Joe Galante, Skip Miller and Steve Stoute]. Rob Walker was an intern there, and he now manages the Neptunes.

RCA never released an album with you. Instead, it signed Tyrese - who ironically had a hit with "Sweet Lady," which you wrote. But you wound up with Chrysalis Music Group for publishing?
Valerie Patton had just got there, and she only had Outkast on the urban side. I was 15 and said I wanted a publishing deal. I had sung a bunch of songs I'd written in a notebook into a tape recorder a cappella on a CD and took it to different publishers, and everybody laughed me out of their offices. But I took it to Valerie, and that was all it took for her to believe in me.

How did you meet Jermaine Dupri?
After "Sweet Lady" came about, I got hooked up with Noontime Music. I met Jermaine through Bryan-Michael Cox, who was also signed to Noontime, which was the catalyst for all the Atlanta connections. Jermaine has been my only consistent collaborator.

What is your songwriting process like?
It starts and ends with a story, and if there's not a story to tell, the song isn't worth writing. I don't want a bunch of words on paper. The first verse must line up with the second and tell a consistent story. If we can get that, we then focus on melody and go from there.

When we wrote "We Belong Together" for continued on >>p46
Over 100 cuts and counting...

Congratulations Johntá!

Valerie, Kenny, Jeremy, Chris and your entire Chrysalis family!

Ocean Drive in stores December 26th, 2006.
Dear John, Austin,

Congratulations on your outstanding achievements over the years. You are not only a great songwriter and artist who I have had the pleasure of sharing many hits with, but you are a wonderful example of a human being and a great friend. We go way back man.

I wish you continued success and longevity in every endeavor of your life.

Congratulations,
Teddy Bishop
Producer/Songwriter

Marvin L. McIntyre & MARVELOUS Artist Development Staff

CONGRATULATES
Mr. Johna Austin on all your success.
You are a true STAR!
We are proud to be a part of your development!

from p44

Marsha Carey, the second verse was not the original second verse. Jermaine came in and said, “Johna, we need one of those great second verses I know you can write—and this is not it.” Then I wrote the “Bobby Womack” line: “If you’re in the middle of a breakup or having a rough time, you turn on the radio and try to go to sleep, but when you’re down everything reminds you of something.” And that’s how it came about.

So how might you characterize your songwriting style?

Again, I always try to tell a story. I shy away from the gimmicks. I want to paint a picture with words. I want you to close your eyes and see the whole movie with this one song. And I’m a huge fan of hip-hop. I love Jay-Z. You just have to embrace it. When R&B had a dry spell a few years back, we were trying to distance ourselves from hip-hop rather than embrace it as a great art form. But for me, it’s always fun to incorporate something I’m a fan of. It’s no trick. I just do it from the heart, and if it makes sense, it makes sense.

What kind of challenges have you faced so far in your career?

You would think that after having big records like “Sweet Lady” and “Just Be a Man About It” that it would get easier. But there’s the business side of it—everyone wants a name. A person could have the biggest name in the world, yet no hits in two years, and they’d still get picked over you for a single even though you have the better song. So it’s still difficult to break in and get projects as a writer.

Luckily, Jermaine saw something in me that other executives didn’t see. It’s crazy because I hear some of the songs that a lot of big names are putting out, and I see that I do a lot of similar things, but it’s more difficult for me because my name is not what theirs is. But I definitely don’t deny that a lot of my success is tied in with Jermaine and his name, which is well-earned.

What sort of experiences have you had in dealing with various people in the music business?

There are a few executives who know what they’re doing, and I’m not afraid to say that I use that word “executives” very loosely. Jermaine, L.A. Reid, Clive Davis—they are a dying breed, executives who care about artist development, who understand when something is there but needs to be worked a little bit.

In today’s standards, if L.A. Reid thought like today’s executives and thought that if the first Usher album wasn’t working, they’d get rid of him (Usher), Marvin Gaye put out three albums before Berry Gordy found things that worked for him. Think what the world would be like if we were robbed of Marvin because of a music business executive.

We have what I call, no pun intended, the “Billboard executives.” They flip open the magazine and read No. 1 through [No.] 3 and say, “Find who did this!”

It doesn’t matter if it’s a good song, that’s who’s on the charts. “Find 20 songs from that person!” So working with executives can become trying. There are a few good ones, but a lot of them don’t know what they’re doing.

What about the artists?

Artists for the most part are great. The irony of it is that the bigger the artist is, it seems like the easier they are to work with. Brand-new artists get a little bit of hype on them and think that the world owes them something when there’s a buzz on, and they haven’t sold one record.

But my biggest beef with artists is that it seems like a lot of artists don’t distribute credit. Being a writer is a thankless profession, especially in the urban world. I guess that the thing for an artist now is to appear that you do everything on your own, but I was raised in the South and am a country boy at heart, and if someone helped me on something, like the great producers I have, I’m not ashamed to say so.

No artist stands on his own by himself. Everyone wants to be R. Kelly, but those artists are few and far between, who can really do it all by himself. But I’m not one of those artists. I need people like 50% of musicians and writers. But only 2% give the credit that they should.

What about other people in the business that you deal with?

I deal with my attorney when I have to and otherwise try to leave business with the business people—but when it comes to being an artist, get everyone else out of the room and leave points and shares out of the discussion. If we don’t have a good song by the end of the day it means nothing.

What are your thoughts on the current state of songwriting?

I don’t think much about the state of songwriting. As far as the legal stuff, I deal with it whenever it comes up, but I would never take something from someone without crediting them, so that’s not a big deal.

But as far as the state of songwriting in terms of the writing itself, I think it’s getting better for urban music. But not where it was when Babyface was writing, that kind of quality. But that’s just the nature of the business where they want more gimmicks than actual songs, which is funny to me.

I laugh at the Billboard executives, because if true Billboard executives recognize what’s on the charts the longest amount of time, the “We Belong Together’s,” the “Be Without You’s,” those are the long-lasting records, not the hot-for-the-moment records that last four or five weeks. But a lot of the industry is really into the gimmicks right now.

So why did you decide to release your own album now?

I never lost the desire. The timing was right, and when someone like Jermaine Dupri, whose track record speaks for itself, offers you a situation like that, I had to take it.

—Jim Bessman
JOHNTA
SINGER • LYRICIST • STORYTELLER

CONGRATULATIONS
ON ALL YOUR SUCCESS
AND MANY MORE GREAT YEARS TO COME.

THANK YOU
FOR ALLOWING US TO BE A PART OF THE ORCHESTRA IN YOUR MUSICAL CREATIVITY.

ROBERT BRACY, PRESIDENT AND ALL YOUR FRIENDS AT PINNACLE BUSINESS MANAGEMENT, INC. REPRESENTING ONLY THE BEST IN THE BUSINESS NEW YORK
When songwriter Johnta Austin chose "Ocean Drive" as the title of his upcoming debut album on So So Def/Virgin Records, he knew exactly what he was after. "What it represents to me is a sexy, provocative, very, very bold place," Austin says, expressly playing on Miami's world famous Ocean Drive as a metaphor. "It's like anything goes on Ocean Drive, and we wanted anything to go on this album—relationships, happy times, sad times, lovemaking and sex—there's a difference. We wanted to talk about all that and not be ashamed." The "we" refers to Austin and Jermaine Dupri, founder of So So Def and president of Virgin Records' urban music division. Dupri chose Austin as his imprint's first R&B signing and joined him in writing and producing the album.

"Ocean Drive" arrives Dec. 26. The album's first single, "Turn It Up," is climbing the Hot R&B/Hip-Hop Songs chart. "I just wanted to make a sexy record that kind of embodies the sexiness of all the old soloists like Marvin Gaye, Stevie Wonder, Lionel Richie; songwriters that turned into producers like Babyface and all those guys whose first early albums were incredible," Dupri says.

"That's what I wanted to do with Johnta, and that's why we named it 'Ocean Drive,' because Ocean Drive is just sexy, the placement of Ocean Drive and the mind-set you're in when you're there is so sexy." Austin also cites Gaye as an influence.

"I read something that he wrote about the 'Let's Get It On' album: 'I really don't see anything wrong about people having sex if that's what they want to do.' And I felt that's what we're going to do with this album," Austin says. "I don't see anything wrong with it either, and that's what we put in the music."

But Austin also names other influences, most notably Luther Vandross, whose classic version of "Superstar" is evoked on "Turn It Up."

"Mr. Vandross to me was the best as far as crooners go," says Austin, who proclaims that "Luther is the best" in a music-praising, love-inducing lyric that also pays tribute to many other classic and contemporary R&B singers.

Dupri singles out another track, "This Evening," for its sexiness. "It features Chris Botti on horn, and that song is definitely sexy," Dupri says. "It's one of the records that really encapsulates 'Ocean Drive'—the sound of the horn, the sound of Jonnita, the sound of the record, period. Put it on and just lay outside and listen to the world move and play at the same time."

"Ocean Drive," incidentally, does include three songs originally written for other artists: "Joy," "Dope Fiend" and "Lil More Love," which was the song that convinced Dupri to sign Austin in the first place.

"They fit what we wanted to do on 'Ocean Drive,'" Austin adds. "Austn says that when he writes songs for himself, he and Dupri try to focus on "what we call the 'Ocean Drive' mentality."

When writing for other acts, he says, "I've been fortunate to be in the position to write for well-known artists and add to what they do, which isn't too hard work with someone like Mariah Carey, who's so established that I'm just bringing my perception to what she does."

"But for myself," Austin says, "I try to think outside the box and color the lines. I'm not afraid to try things."

—Jim Besman
INTERNATIONAL TALENT & TOURING GUIDE:
The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandise, and virtually any service or supplier you'll need when going on tour. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. $139

INTERNATIONAL BUYER’S GUIDE:
Jam-packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company, and seller of products and services for the entertainment industry worldwide. A powerful tool. $179

MUSICIAN’S GUIDE TO TOURING & PROMOTION:
Today’s working musician’s guide to clubs, tape disc services, A&R, music services, industry web sites, and more, with over 6,700 listings. $15.95 (Shipping included) $18.95 overseas

INTERNATIONAL AUDARENA GUIDE:
Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER’S GUIDE listing those who supply and service the arena industry. $99

RECORD RETAILING DIRECTORY:
The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6x9 inch format makes it easy to carry and easy to use. $215

Order online: www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582
"Great music is that which penetrates the ear with facility and leaves the memory with difficulty."

- Sir Thomas Beecham

THANK YOU FOR YOUR great music

ALEJANDRO SANZ - Song of the Year • ARIEL ROT - Best Rock Solo Vocal Album
BARAO VÉRMELO - Best Brazilian Rock Album • BELEN ARJONA - Best Rock Solo Vocal Album
DANIEL - Best Romantic Music Album • GILBERTO GIL - Best Brazilian Song
LENA - Song of the Year & Best New Artist • MARÍA RITA - Best MPB (Música Popular Brasileira) Album, Best Brazilian Song & Producer of the Year • MOTEL - Best Rock Album by a Duo or Group with Vocal & Best Rock Song • O RAPPA - Best Brazilian Rock Album & Best Long Form Music Video
PESADO - Best Norteño Album
New York Hosts The Awards For The First Time And Gets Ready For The Latin Stars To Heat Things Up Nov. 2.
ASCAP...
WHERE LATIN MUSIC SHINES BRIGHT

Congratulations To All of Our 7th Latin GRAMMY Award Nominees!

**Multiple Nominees**
- RICARDO ARJONA (4)
- CALLE 13 (3)
- GUSTAVO CERATI (3)
- CHAYANNE (3)
- ALEJANDRA GUZMÁN (3)
- CACHORRO LOPEZ (3)
- VICTOR MANUELLE (3)
- JOAN SEBASTIAN (3)
- CABAS (2)
- ANA GABRIEL (2)
- LEON GIECO (2)
- LENA (2)
- RICARDO MONTANER (2)
- GILBERTO SANTA ROSA (2)
- SEBASTIAN SCHON (2)
- COTI SOROKIN (2)
- BEBO VALDES (2)

**Lifetime Award Honorees**
- CESAR CAMARGO MARIANO, LEON GIECO
- GRACIELA, PALOMA SAN BASILIO
- JOHNNY VENTURA

**Trustees Award Honorees**
- RAFAEL ESCALONA & ALEJANDRO QUINTERO

We Create Music

WWW.ASCAPLATINO.COM
The Latin Grammy Awards’ road to New York has been a lengthy one, going back at least three years, spanning two TV networks and fierce competition from at least three other cities.

Now, as the award show finally reaches New York for its seventh edition, city officials are promising to give it a “New York-sized welcome” that will bring together the city’s five boroughs in a series of themed events around Latin music.

“Once we’re selected as host city, we oversee all the promotional elements and assist in the production and logistics to make sure everything we promise is delivered,” says Maureen Reidy, New York’s chief marketing officer and president/CEO of NYC Big Events. >>>
LATIN FLAVOR

The first Latin Grammy Awards staged in New York on Nov. 2 will be preceded by a week’s worth of events branded as New York City Celebrates in Latin Style. Here’s a guide.

FRIDAY, OCT. 27
Education Day will feature programs in schools and colleges in all five boroughs, including master classes, chats and panels with recording artists, executives and other industry professionals.

SATURDAY, OCT. 28
Music and Culture Day will feature Latin acts in musical venues throughout the city. At least a dozen museums will also celebrate Latin art.

SUNDAY, OCT. 29
Sports Day will involve New York area teams, including the Jets and the Giants, promoting the Latin Grammys. Latin acts are expected to perform the national anthem and at halftime shows.

MONDAY, OCT. 30
Fashion Day will involve retailers who will produce special promotions in honor of the Latin Grammys. The evening will bring a salute to Latin fashion designers.

TUESDAY, OCT. 31
Culinary Day will involve several hundred restaurants, with Latin-themed menus and promotions.

WEDNESDAY, NOV. 1
International Day will involve Latin and Caribbean consulates, hosting receptions to honor the Latin Grammys.

THURSDAY, NOV. 2
On Latin Grammy Day, Latin artists will ring the opening bell at the New York Stock Exchange. —Leila Cobo

In addition, she says, "We’re using the Latin Grammys as the impetus to make a celebration of everything Latino."

This, of course, includes music, but also cuisine, fashion, art and education.

New York will be immersed in events tied to the Latin Grammys for the next several weeks, up until the broadcast of the show Nov. 2 from Madison Square Garden.

This marks the first time tickets for the show were sold to the public, and the event sold out more than a month in advance. The week leading up to Grammy night has been branded as New York City Celebrates in Latin Style.

Because the number of tickets available for the show were limited, Reidy says, "our hope is to create opportunities out of the show. Sort of take the party out of the Garden and into the streets and really create special memories New Yorkers will remember for a long time."

Reidy estimates there will be more than 100 major events and promotions surrounding the Latin Grammys, generating $30 million in economic impact, with no taxpayer subsidies.

"I’ve never seen anything like the support and excitement I see surrounding the Latin Grammys," says Reidy, who has presided over NYC Big Events for four and a half years.

New York Mayor Michael Bloomberg created the agency after Sept. 11, 2001, to attract world-class events to New York.

Reidy has been vying for the Latin Grammys for the past three years, but the possibility of hosting the awards in New York became a strong reality last year.

Latin Recording Academy president Gabriel Abaroa has always stated that the awards from the outset were conceived as a show that could and should travel to various locations.

New York was appealing for a number of reasons, including its historical significance as a cradle of Latin music and its ability to raise the profile and visibility of the Latin Grammys locally and internationally. Beyond that, Abaroa says he was impressed by what NYC Big Events had to offer, particularly in hosting and generating events around the Latin Grammys.

Now, he says, the event has to deliver.

"Not just because we wanted to play in the capital of the world, but because we have to deliver to the capital of the world in what is perhaps the most famous venue in the world, and we have this great responsibility of pleasing people in and out of the venue," Abaroa says. "That is the challenge."

NYC Big Events and the city’s marketing officials have worked together with Univision and the Academy to secure corporate partnerships for the Latin Grammys and the events surrounding them.

While longtime sponsors Heineken and Clinique are still on board, the new activities surrounding the Latin Grammys provide additional opportunities to other sponsors, including Washington Mutual, Verizon, Pepsi, McDonald’s, Macy’s, Wal-Mart and Delta Airlines, as well as for venues and the artists themselves, who have an opportunity for unique exposure.

The result, Abaroa says, is more events than ever before, thanks to the coordinated efforts of all parties involved. On-air sponsors and advertising falls under Univision’s jurisdiction.

Likewise, because the Latin Grammys air on Univision, they can take advantage of the Univision synergy. Univision Radio and Univision.com are media sponsors.

"We are working in total coordination," Abaroa says. "We have been able to preserve the integrity of the Grammy process and of what is really Latin, and at the same time, we’ve given it a marketing approach."

Also in the equation is Events Marketing, the firm in charge of booking and producing the now-traditional Latin Grammy Street Parties, presented by Chevrolet, Verizon Wireless and Washington Mutual. The series kicked off Oct. 1 in Queens’ Flushing Meadows Park and attracted more than 20,000 people, according to police reports.

Street Parties are also slated to take place in Chicago, Miami, Los Angeles and Dallas on each Sunday leading up to the Nov. 2 telecast.

PAMELA and INES GAVIRIA, above, are among the nominees for best new artist.
MEJOR ÁLBUM BANDA
MEJOR CANCIÓN REGIONAL MEXICANA
“Más Allá Del Sol”

MEJOR ÁLBUM GRUPO

BALBOA RECORDS

Felicitá a sus artistas exclusivos por todos sus logros profesionales durante su extensa carrera artística, así como por las recientes nominaciones obtenidas para la entrega del

LATIN GRAMMY 2006

LIFETIME ACHIEVEMENT AWARD
Alberto Vázquez
Ricky Martin has used his stardom for humanitarian goals.

Latin Recording Academy Honors Ricky Martin For His Work To Protect The Globe’s Most Vulnerable
BY AVALA BEN-YEHUDA

Even as he prepares to release a new album, Latin superstar Ricky Martin is marshaling his stardom to help the world’s poor and exploited children.

Martin’s commitment earned him the Latin Recording Academy’s 2006 person of the year award. The Academy will honor Martin at a tribute concert and dinner Nov. 1 at New York’s Sheraton Hotel & Towers.

The event takes place the same day that the newly launched MTV Tr3s, targeting young U.S. Latinos, premieres Martin’s “Unplugged” special.

The concert and dinner will raise funds for the Ricky Martin Foundation, which combats sexual trafficking of children, provides creative outlets for disadvantaged youth and helps victims of natural disasters, among other causes.

“We are very grateful to the Academy for giving this recognition to Ricky,” says Angel Salto, executive director of the Ricky Martin Foundation. “The power that music has over large audiences to promote behavior change is incredible. We wish more artists would join this crusade.”

In receiving the person of the year award, Martin joins an elite group. Previously, this award has gone to highly influential figures in Latin music, including Emilio Estefan, Vicente Fernandez, Gilberto Gil, Julio Iglesias, Jose Jose and Carlos Santana.

Martin has sold millions of albums worldwide and was the first solo Latin male artist of the Nielsen SoundScan era to reach No. 1 on The Billboard Hot 100. His “Unplugged” album on Sony BMG hits stores Nov. 7.

Academy president Gabriel Abaroa says his organization’s persons of the year “must be true icons who have used their abilities and gifts for the benefit of others.”

Citing the combination of Martin’s global celebrity and his fight against child prostitution, Abaroa says Martin’s unanimous selection by the Academy board of trustees “made all the sense in the world.”

The Ricky Martin Foundation is based in San Juan, Puerto Rico, and its centerpiece is the program called People for Children, which educates governments and the public about sexual slavery and forced labor, and advocates for children’s education, health and social justice.

Key to the foundation’s work are partnerships with nongovernmental organizations, local authorities and the private sector.

This year, Martin taped public service announcement spots that aired on TV in Latin America. The five-country “Call and Live” campaign with the International Organization for Migration also promoted hot lines for victims to get help.

Martin’s foundation also partnered with Microsoft in Latin America and the Caribbean for an online safety campaign for children, Naveg Protegido.

Testifying before the U.S. Congress’ House International Relations Committee in September, the singer said his fight against child prostitution began when he helped three homeless girls in Calcutta, India, get into a shelter in 2002.

He called on the United States to ratify the United Nations’ Convention on the Rights of the Child and provide more anti-trafficking aid to foreign governments and organizations.

Martin, who is also a UNICEF Goodwill Ambassador, told a 2004 United Nations press conference, “I started working when I was 9 years old, but it was my choice. These children do not have a choice. They’re forced into slavery.”

In the wake of Hurricane Katrina, the Ricky Martin Foundation provided clothing, educational toys and diapers to refugees in Houston, and made donations to two middle schools there to support counseling and after-school programs.

Other foundation projects include a partnership with Habitat for Humanity to build 224 homes in Thailand for tsunami victims, and a summer camp for poor children in Puerto Rico.

Martin’s charitable initiatives have earned him many awards, including Billboard’s 2004 Spirit of Hope award. Abaroa says honoring Martin as person of the year is “a way of showing the world that he’s not alone— that the music community is behind him.”
Madison Square Garden is proud to host the 7th Annual Latin Grammy Awards.

Felicitaciones. El escenario más grande del mundo es suyo.
CONGRATULATIONS TO THE

RICARDO ARJONA

Ana Gabriel

Daddy Yankee

LA OREJA DE VAN GOGH

CARDEÑAS MAL

AN EVENT MAR

VISIT WWW.CMNEVENTS.COM FOR MORE
CMN FAMILY NOMINEES

CHAYANNE
FONSECA
JOAN SEBASTIAN

MARKETING NETWORK

MARKETING AGENCY
INFORMATION CONTACT 312-492-6424

www.americanradiohistory.com
Latin Grammys’ New York Debut Prompts Memories Of Musical Roots

I never found out exactly who taught my father how to dance, but all his moves were born out of the big band era of New York in the 1940s, a mix of ballroom dancing and downtown Manhattan clubbing.

People used to say my father was the best dancer in Cali, Colombia. But he learned how to dance in New York.

In Cali, a city notorious for salsa bands and salsa dancers, my father would hit the crowded dancefloors during the Christmas party season, and, invariably, a circle of dancers would form around him, watching him dance like a man with the lightest of feet.

"Doctor! I heard band members shout more than once from the stage, "Baila como negro!"—You dance like a black man!"

My father danced with elegance and flair, keenly aware that dancing was a couple’s sport and that making his partner look good was tantamount.

He could dance anything, but preferred big band, Cuban and Puerto Rican salsa, the evolution of the mambo, rumba and cha cha he discovered in New York as a young man.

Cuban music was his passion, but the Big Apple was where it all came together: the sounds, the beats, the audacity, the look.

His vast music collection reflected this, spanning recordings from the 1930s up until the 1990s, everything from Xavier Cugat’s 78s to Ruben Blades’ LPs to CDs by Eddie Palmieri, Tito Puente and Celia Cruz.

My father was a shy, bookish boy when, at 16, he boarded a boat bound for college in New York. I am fairly certain that he never seriously danced before he left Cali—back then a small, provincial city—and I am certain he had never heard the music he discovered up North.

By the time he started medical school in 1943, he was already a top-notch dancer and a ladies man, according to his fellow med student and roommate, Dr. Guillermo Aragón, who is still alive and well in Denver. The two shared a tiny apartment in Brooklyn, where nonstop dancing and spilled drinks had irreparably stained the linoleum floor to an uneven shade of gray.

On the living room wall was a mural by my uncle—a student at Pratt Institute—who on a particularly interesting night had convinced one of the guests to strip down to her underwear and perch reclining on the couch.

Aragón and my father were foreign students with little money. But they loved the high life, and they loved to dance. When they were particularly flush, they would take their dates to the Pennsylvania to dance to Miller or to the Waldorf Astoria, to Cugat. But their favorite haunt was the fabled Havana Madrid at Broadway and 51st Street, host to virtually every big Latin band of the day, from the Lecuona Cuban Boys and Dámaso Pérez Prado to Machito and Noro Morales.

My father had a string of "nice, American girlfriends" who he taught to dance "admirably well," Aragón recalls. At the Havana Madrid, money was hardly ever an issue. They would often sit at the bar, and, Aragón says, "People would see him dance, and they would get so excited that they would buy him drinks."

The biggest payoff was winning a dance contest where the first prize was an all-expenses-paid weekend in Havana.

Dad’s relationship with Latin music via New York inevitably influenced our musical tastes and inclinations. He taught us how to dance the music and how to appreciate the nuances and artistry found in the most popular of rhythms. When my brother and I embarked on classical musical careers, it was understood that New York was the obvious destination.

While I was there, my father’s regular visits were always preceded by a phone call: "Get us tickets to hear some good music."

My father’s very last trip before he died was to New York. This time, he spent most of his hours at Memorial Sloan-Kettering Cancer Center, but we still managed to go to Tower Records for his regular music-buying spree. On his last birthday, he got up early and played CD after CD throughout the day, listening to snippets of all that music, accumulated for all those years.

Dad would have never understood that the Latin Grammy Awards could take place anywhere but in New York. Where was the evolution and history in Miami or Los Angeles? The long-term, global cultural impact?

But a Latin Grammys in New York, birthplace of the original Latin music explosion, made perfect sense. I would be getting the phone call just about now: "Muséquita, get me some tickets to that show. I want to hear some good music."...
La voz de la Excelencia... Nuestro orgullo

FELICITA
A sus compositores nominados al Grammy Latino 2006

FONSECA

Grabación del Año
"Te Mando Flores"

Mejor Album Tropical Contemporáneo
"Corazón"

Mejor Canción Tropical
"Te Mando Flores"

Compositor Juan Fernando Fonseca

ARTURO RODRIGUEZ
GUARDIANES DEL AMOR

Mejor Album Grupero del Año
"Decórame El Corazón"

LA MAFIA
Mejor Album Tejano del Año
"Nuevamente"

Este año el talento creativo de también participa en las grabaciones de otros artistas nominados al Grammy Latino

CLAUDIA BRANT - Album Del Año "Cautivo" - Chayanne
JOSÉ LUIS PAGÁN - Mejor Album Vocal Pop Femenino "El Sexto Sentido/Re+Loaded" - Thalía

CLAUDIA BRANT - Mejor Album Vocal Pop Masculino "Cautivo" - Chayanne

CLAUDIA BRANT/MARTHIN CHAN - Mejor Album Vocal Pop Masculino "Paso A Paso" - Luis Fonsi

ECHO - Mejor Album de Música Urbana "King Of Kings" - Don Omar

CLAUDIA BRANT - Mejor Album de Salsa "Decision Unánime" – Víctor Manuelle

ÉRIKA ENDER - Mejor Album de Salsa "Directo Al Corazón" - Gilberto Santa Rosa

ÉRIKA ENDER - Mejor Album Grupero "No Es Brujería" - Ana Bárbara

La organización de derechos de autor más innovadora y de mayor crecimiento en Estados Unidos y Puerto Rico

LOS ANGELES • NASHVILLE • NEW YORK • ATLANTA • LONDON
www.sesaclatina.com • 310.393.9671
Among the nominees for the seventh annual Latin Grammy Awards, the contenders for best new artist are eagerly watched. They represent the future of Latin music. The winner will be announced during the Latin Grammys Nov. 2 in New York. Here's a look at this year's nominees. >>>
EMI MUSIC SCORES 38 NOMINATIONS FOR THE 2006 LATIN GRAMMY® AWARDS

CONGRATULATIONS TO ALL OUR NOMINEES!

Record of The Year / Best Tropical Song / Best Contemporary Album
FONSECA

Album of The Year / Best Singer - Songwriter Album
LEON GIECO

Song of The Year / Best Male Pop Album
RICARDO MONTANER

Best Female Pop Vocal Album
THALIA

Best Pop Album by a Duo or Group With Vocal
RBD

Best Recording Package
LA PESTILENCIA

Best Rock Song
C-TELES

Best Brazilian Contemporary Album
MARISA MONTE

Best Samba - Papode Album / Best Brazilian Song
MARISA MONTE

Best Tropical Song / Best Contemporary Tropical Album
CARAS

Best Tropical Regional Mexican Album
DJ KANE

Best Romantic Music Album
TANIA MARA

Best Ranchero Album / Best Regional Mexican Song
ANA GABRIEL

Best MPB Album
CHARLIE BROWN JR.

Best Samba / Papode Album
MARISA MONTE

Best Regional Mexican Song
INTOCABLE

Best Flamenco Album
ESTRELLA MORENTE

Best Latin Jazz Album
GONZALO RUBALCABA

Best Brazilian Contemporary Pop Album / Producer Of The Year
MARGARETH MENDES

Best Brazilian Rock Album
CHARLIE BROWN JR.

Best Samba / Papode Album
MARTINHO DA VILA

Best Flamenco Album
ESTRELLA MORENTE

Best Latin Jazz Album
GONZALO RUBALCABA

Best Brazilian Contemporary Pop Album / Producer Of The Year
MARGARETH MENDES

Best Brazilian Rock Album
CHARLIE BROWN JR.

Best Samba / Papode Album
MARTINHO DA VILA

Best Flamenco Album
ESTRELLA MORENTE

Best Latin Jazz Album
GONZALO RUBALCABA

Best Brazilian Contemporary Pop Album / Producer Of The Year
MARGARETH MENDES

Best Brazilian Rock Album
CHARLIE BROWN JR.

Best Samba / Papode Album
MARTINHO DA VILA

Best Flamenco Album
ESTRELLA MORENTE

Best Brazilian Rock Album
OS PARALAMAS DO SUCESSO

Music from EMI

ALL THESE ARTISTS AND MANY MORE...

AVAILABLE ON CD, DVD AND ALL DIGITAL FORMATS.

CALLE 13
With clever wordplay and hip-hop beats, Puerto Rican reggaetón group Calle 13 has garnered attention as an innovator in the genre. The duo of rapper Residente (René Pérez Joglar) and producer/arranger Visitante (Eduardo José Cabra Martínez) tap influences that range from formal conservatory training to street music, animation and Dadáism. Residente's rapid-fire freestyles over electronic, funk and salsa grooves drive party singles like "¡Atrevete Te, Tel, " "Se Vale To To, " and "Sueve," which have landed on tropical and Latin rhythm radio. Calle 13's self-titled 2005 album on White Lion/Sony BMG Norte has sold more than 125,000 copies in the United States and Puerto Rico; it reached No. 6 on Billboard's Top Latin Albums chart. All of the tracks were written by Residente and many were produced by Visitante.

In addition to its nod as best new artist, Calle 13 is nominated in the best urban music album category, and the video for "¡Atrevete Te, Tel!" is up for best short form music video.

INÉS GAVIRIA
The daughter of a Colombian diplomat, singer/songwriter Inés Gaviria lived all over the world before settling in Miami to pursue a music career. She sang backup vocals for the likes of Cristian Castro, Diego Torres and Ricardo Montaner, and wrote songs for tropical pop star Olga Tañón and others.

Gaviria's "A Mi Manera," which also garnered a Latin Grammy nomination for best female pop vocal album, went gold in Colombia (25,000 units) and was released in May 2005 in the United States on indie label Respek Records.

Gaviria's delivery on the pop-rock album alternates from husky confidence to crooning gentleness. The sassy uptempo "Que Pasó" has been presented to radio in Miami, with ballad "De Repente" to follow. The album was produced by her brother, José Gaviria, and Andrés Muñera.

Gaviria, who opened for Ricardo Arjona in July in Colombia, is currently touring that country and plans to hit U.S. showcases in the wake of her Latin Grammy nomination.

LENA
Born in Havana, Lena is a classically trained pianist and the daughter of singer Malena Burke and granddaughter of bolero/jazz great Elena Burke. Lena made her foray into pop as a backup singer for Chayanne, Jennifer Lopez and Alejandro Sanz. It was Sanz who steered her to Warner Music Latina, which released her self-titled album in May 2005.

In addition to best new artist, Lena received a nomination for song of the year for "Tu Corazón," her duet with Sanz. The pop song, loaded with tropical piano riffs, reached No. 22 on the Latin Pop Airplay chart in 2005.

Other singles from the album were the sultry "Puedo Jurarlo" and the piano-driven power ballad "Que Sería de Mi." Lena opened for pop act Sin Bandera in Mexico and Puerto Rico this year; she is currently writing songs for her next album, set for release early next year.

PAMELA
Silky voiced Pamela Rodriguez-Arnaiz was born in Peru, spent part of her childhood in Canada and studied music in Texas before finding recording success in her home country. "Peru Blue" fuses traditional guitars and percussion with folk and jazz. The singer, who wrote seven songs and plays piano on the album, takes inspiration from Joni Mitchell and Cassandra Wilson as well as Peruvian composers Chabuca Granda and Javier Lazo.

Pamela incorporates elements of Peruvian Creole and waltz into her songs. Mellow vocals are the focus of the laid-back production, whose musicians and producers have worked with Santana, Susana Baca and Buena Vista Social Club's Juan de Marco Gonzalez.

Pamela also co-produced the album with Julio Caipo and Greg Landau. "Peru Blue" was released in October 2005 on the Tempsa label. The artist plans to work in the U.S. market out of Miami as she seeks a major distributor and radio airplay.

CÉU
Brazilian funk singer CÉU traverses the rich musical terrain of her country while updating it with hip-hop and electronic touches. The singer's clear, high tone provides structure to complex layers of horns, dubby reverb and electronic bleps that take tracks like "Veiu da Noite" in unpredictable directions.

CÉU is trained on Brazilian guitar and lived for a time in New York. The mixture of influences shows on her album, from her "Samba na Solução" to the record scratching on "Ave Cruz."

"Malemolença," a smoky, effect tinged guitar groove, is on the soundtrack to the Brazilian TV version of the film "City of God."

CÉU's self-titled album was produced by Beto Villares and Antonio Pinto, the latter of whom composed the score for the movie. Originally released in 2005 on São Paulo's Urban Jungle label, "CÉU" will come out in the first quarter of 2007 on Six Degrees Records.

LATIN LEADERS
The chart recaps in this Latin music special are due to start with the Dec. 3, 2005, issue—the beginning of the chart year—through the Oct. 7, 2006, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan while recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Recaps compiled by Anthony Colombo and Ricardo Companioni.

Hot Latin Songs Artists

1. WISIN & YANDEL
(3) Mas Flow/Machete
(2) Gold Star/Machete
(1) Roc-La Familia/Machete/Def Jam/RUMG
(1) Machete/Laturn/Universal Republic
(1) Universal Latino
(1) El Cartel/VI/Machete

2. DADDY YANKEE
(3) El Cartel/Interscope
(2) Mas Flow/Machete
(2) Gold Star/Machete
(1) White Lion/Sony BMG Norte
(1) El Cartel/VI/Machete
(1) La Calle/Univision

3. AVENTURA
(3) Premium Latin
(1) Machete

4. RAKIM & KEN-Y
(3) Pina/Universal Latino
(1) Chanchito/Chosen Few/Emerald/Urban Box Office
(1) Sony BMG Norte

5. SHAKIRA
(4) Epic/Sony BMG Norte

6. DON OMAR
(3) Vi/Machete
(1) Premium Latin
(1) Atrakt/VI/Machete
(1) Gold Star/Machete

7. TITO EL BAMBINO
(2) EMI Televisa
(1) Platinum/Sony BMG Norte

8. IVY QUEEN
(3) La Calle/Univision

9. CONJUNTO PRIMAVERA
(4) Fonovisa

10. INTOCABLE
(3) EMI Televisa
(1) Sony BMG Norte
5 NOMINATIONS
SHAKIRA

PEPE AGUILAR
RADON AYALF Y SUS BRAVOS DEL NORTE
BANCO EL RECOO DE CELZ LIZARRAGA
ANA BARBARA
BELANOVA
GRACIELA BELTRAN
THE BLACK EYED PEAS
CAFÉ DE LOS MAESTROS
CAFE TRACIBA
MICHEL CAMLO
CICLON
EDGAR CORTFZAR
ERNESTO CORTAZAR
PFQO TO DÍVERA
JAVIER OAZZ
OJ KANE
JOHN M. FALCONE
INES GAVIRIA
HUMBERTO BATAIKA
JAVIER GARZA
GILBERTO 3IL
JIMMY GONZALEZ Y GRUPO MAZZ
MAJRIDO GUERRERO
LOS NEROSCOPOS DE GUARANCO
INDA
MELINA LECH Y LOS TRIO

LIMI-T 21
LITTLE JOE Y LA FAMILIA
CFCHRORO LOPEZ
FREDDIE MARTINEZ, SR.
LESTER MENDEZ
MOTEL
LLIS F. DCHA
DON OMAR
BERNARDO OSSA
ECOIE PALMIERI
CHICHIPERALTA
FREDDY PINERO, JR.
POLDER
CARLOS PONCE
PESADO
R.B. QUINTANILLA III Y LOS KUMBIA KINGS
LUPILLO RIVERA
KIE SANTANDER
GUSTAVO SANTAROLLLA
JAVINO SANTOS NETO
LALO SCHIRFM
SERVANDO Y FLORENTINO
JOEL SOVEILLAN
THAILA
LOS TIGRES DEL NORTE
RENE L. TOLEDO
BEBO VALDES
JASON VILLARROMAN
WISIN Y YANDEL
MARCOS WIT

4 NOMINATIONS
JULIETA VENEGAS (SGRE)

3 NOMINATIONS
CFLE 13
GUSTAVO CELIS

SPECIAL CONGRATULATIONS
RICKY MARTIN
LATIN RECORDING ACADEMY PERSON OF THE YEAR

LIFETIME ACHIEVEMENT AWARDS

RICHIE RAY & BOBBY CRUZ
CESAR CAMARGO MARIANO
When an award is presented for “lifetime achievement,” it brings to mind the image of a venerable retiree accepting the honor. • Not so with the Lifetime Achievement Awards recipients chosen this year by the Latin Recording Academy. Each award recipient is still actively performing and recording.

The same holds true of the two winners of the Trustees Award—one is an active performer, the other an active executive.

The awards will be presented at a Nov. 1 ceremony in New York, the night before the seventh annual Latin Grammy Awards are broadcast live from New York’s Madison Square Garden.

In choosing the recipients of the awards, the Latin Recording Academy faces the difficult task of recognizing individuals who cover the width and breadth of Latin music, spanning three continents and multiple genres.

On this occasion, the third year in which the Academy has presented these awards, one objective was “to recognize personalities who in one way or another have links with New York City and its people,” Academy president Gabriel Abaroa says.

It is no accident that among this year’s honorees are artists from such countries as Colombia, the Dominican Republic and Puerto Rico, all communities well-represented in New York’s population.

The Lifetime Achievement Award is presented to performers for creative contributions of outstanding artistic significance.

CÉSAR CAMARGO MARIANO

César Camargo Mariano is a pianist/songwriter/producer who has been integral to the music of virtually every top name in Brazilian music, including such legends as Gilberto Gil, Ivan Lins, Jorge Ben Jor, Chico Buarque and his wife, the late Elisa Regina, for whom he produced 13 albums.

But beyond merely writing and arranging for others, he is a gifted pianist and composer who has written numerous musical scores and soundtracks for TV, film and theater.

Camargo Mariano, whose daughter is singer Maria Rita, remains one of Brazil’s most prolific and active musicians.

LÉON GIECO

The continuing appeal of iconic singer/songwriter León Gieco is clear from his Latin Grammy nominations this year, including nods for album of the year for the gorgeous “Por Favor, Perdón y Gracias.”

Considered a pillar of the Latin singer/songwriter tradition and Argentine rock, Gieco was outspoken musically and lyrically, and his songs provoked censorship during Argentina’s dictatorship in the ‘70s.

Politics remain central to Gieco’s work, as does his inimitable musical curiosity. In the ‘80s, Gieco undertook a three-year tour of every province in Argentina, for a total of 450 performances for nearly half a million people.

He took the rhythms compiled in his travels and put them in a three-album project, “De Ushuaia a La Quiaca,” considered a seminal work in Latin music.

GRACIELA

Graciela Grillo Perez has one of the most prestigious musical pedigrees on record. Her brother was fabled percussionist Machito. Her brother-in-law was bandleader Mario Bauza.

But Graciela’s potent, nuanced voice—equally adept at boleros and fiery dance numbers—is what brought her fame, first as part of the all-female Cuban group Anacaona and later, after she emigrated to New York, as the lead singer of the Machito Orchestra.

At 91, Graciela continues to record and perform, most recently garnering a Grammy nomination for “Inolvidable,” an album she recorded with Cándido Camero.

RICHIE RAY & BOBBY CRUZ

Singer Bobby Cruz, a native of Puerto Rico, and bandleader/pianist Richie Ray, a New Yorker, were well-known individually before Cruz joined Ray’s band in New York in 1964. The result was one of the most enduring and influential partnerships in the history of salsa.

Recording for the Fania label, the pair put out what would become some of the most beloved standards in salsa, including “Amparo Arrebato,” “Sono Bental” and “El Diferente.”

In 1974, at the height of their popularity, Ray became a born-again Christian and split with Cruz, only to be joined again by his partner in both music and religion.

Today, in an example of enduring popularity, Ray and Cruz continue to tour and record, playing hard-hitting salsa with Christian lyrics.

PALOMA SAN BASILIO

One of the most exquisite contemporary Latin vocalists, Paloma San Basilio is known as much for her command of the stage—both as a singer and actress—as for her classic elegance.

Like few before her, San Basilio has been able to successfully straddle careers as a pop hitmaker and a musical theater star.

Such Broadway musicals as “Evita” and “Vi-
CONGRATULATES THE 2006 LATIN GRAMMY NOMINEES

SPANISH BROADCASTING SYSTEM

SPANISH BROADCASTING SYSTEM
SBS TOWER • 2601 SOUTH BAYSHORE DRIVE, PH II, COCONUT GROVE, FLORIDA 33133 • NASDAQ SYMBOL - SBSA
WWW.SPANISHBROADCASTING.COM • FCR SALES AND SYNDICATION INFORMATION PLEASE CONTACT MARKO RADLOVIC (305)441-6901
JOHNNY VENTURA

Merengue star Johnny Ventura became one of the first in the genre to achieve fame outside his native Dominican Republic. With his orchestra, the Combo Show, Ventura revolutionized merengue by incorporating rock’n’roll into the traditional rhythms.

While he came to fame during the '60s, Ventura continued to record well into the '90s, and his hits include the now classic "Patacón Pisao," "El Elevador" and "El Tabaco."

Ventura also ventured successfully into politics, becoming vice mayor of Santo Domingo from 1982 to 1986 and mayor from 1998 to 2002.

ALBERTO VÁZQUEZ

Singer and actor Alberto Vázquez has a voice that spans a full range of Latin music genres, from rancheras and corridos to adventuresome rock’n’roll.

Vázquez, who remains active after 50 years in the business, has recorded literally hundreds of songs, including hits like "Asuente," "Pe- gador" and "Rogaciano." He has also acted in TV and more than 23 films and is considered one of Mexico’s most beloved stars.

The Trustees Award is presented to individuals who have made significant contributions to recorded music other than performance.

ALEJANDRO QUINTERO

The only impresario in this list is a Mexican man who changed the history of regional Mexican music in the United States.

Alejandro Quintero, a marketer, got diverted into music when he became director of the editorial division for the Televisa group of companies. Publications under his control included TV y Novelas and Ritmo, both largely driven by musical content.

Quintero went on to head Televisa’s Grupo Radiodiplomía, which included hundreds of radio stations, a publishing company and a small record label called Fonovisa.

Under Quintero’s command, Fonovisa became a breeding ground for pop and regional Mexican acts. The label was the first home for artists like Marco Antonio Solís, Thalía, Paulina Rubio, Enrique Iglesias and Alejandra Guzmán. Today Fonovisa is the leading regional Mexican label in the market.

THE PRODUCERS

Giving Credit To Those Behind The Studio Board  BY LEILA COBO

Here’s a look at the Latin Grammy nominees for producer of the year.

CESAR CAMARGO MARIANO

Best-known as one of Brazil’s pre-eminent pianists, composers and arrangers, Cesar Camargo Mariano is also receiving a lifetime achievement award from the Latin Recording Academy this year having the producer’s nod on top of that is a happy coincidence.

Camargo Mariano’s production output for the year was slim: He is entered only for Gari Costa’s "Hoje," an album that hasn’t been released in the United States. But "Hoje," released by indie Trama Records.

MOOGIE CANAZIO

The eclectic Moogie Canazio has been nominated in the best engineered album on three different occasions, for his work with João Gilberto, Caetano Veloso and Maria Bethania.

Canazio is also capable of making one killer pop album, as he has demonstrated with Sandy & Junior. This is the first time Canazio lands in the producer of the year category, and his eclecticism is apparent in his body of work.

LENINE

In the United States, Lenine is just beginning to get noticed as a solo artist, thanks to a recently released, self-titled album on Six Degrees. But in Brazil, he is well-known and, in fact, has already received three previous Latin Grammy nominations.

As a producer, he collaborated with the late Tom Capone, and was tapped by Maria Rita to produce her sophomore album after Capone died last year. Lenine’s first producer nomination is for that release, "Segundo." It is a sparse, elegant album that captures the essence of a live recording and allows the vocals to shine.

CACHORRO LÓPEZ

To say Cachorro López has had a good year is an understatement. López has had a very good half a decade, thanks to a personal vision of Latin pop that has significantly raised the bar for the genre.

López, an Argentine bass player who initially played in rock bands, has produced some of the most exciting albums of the last several years, populating a sonic blend that he customizes according to the needs of each act.

This year, his first entry as producer, he is nominated for Julieta Venegas’ "Sal y Limón," an alternative/pop disc. The album follows Venegas’ breakthrough album, "Si," which Cachorro also produced. Also on his list of credits is Belanova’s blend of pop and electronics, "Dulce Beat," and tracks on Christian Castro’s more traditional "Días Felices."

Top Latin Album Imprints

1. SONY BMG NORTÉ (55)
2. EMI TELEVISIÓN (75)
3. DISA (65)
4. Fonovisa (65)
5. EL CARTEL (2)

Top Latin Album Labels

1. SONY BMG NORTÉ (64)
2. UNIVISION MUSIC GROUP (76)
3. EMI TELEVISIÓN (76)
4. MACHETE (19)
5. DISA (53)

Top Latin Albums

1. BARRIO FINO EN DIRECTO Daddy Yankee-El Cartel/Interscope
2. PAL MUNDO Wisin & Yandel-Machete
3. DA HITMAN PRESENTS REGGAETÓN LATINO Don Omar/V/Machete/UMRG
4. KING OF KINGS Don Omar/V/Machete
5. NUESTRO AMOR RBD-EMI Televisa
6. NOW LATINO Various Artists-The EMI Group/Universal/Zomba/Sony BMG Norte/EMI BMG Strategic Marketing Group
7. FIJACION ORAL VOL. 1 Shaka- epic/Sony Music
8. REBELDE RBD-EMI Televisa
9. MI SANGRE Jusques-Surco/Universal Latino
10. AMAR ES COMBATIR Mana-Warner Latina

DADDY YANKEE

Gustavo Santalla

Nominating Gustavo Santalla as producer of the year has almost become a cliché. The Argentine has been up for the honor in five of the seven years that the Latin Grammys have existed, and already took the award home in 2005.

This time around, Santalla brings hefty baggage in the form of his Academy Award win for the score to "Brokeback Mountain."

His Latin Grammy nomination recognizes the variety of his recent projects.
PAULINA RUBIO
LIVE PERFORMANCE
ON
vivo
DON'T MISS THE PREMIERE OF PAULINA'S PERFORMANCE ON UNIVERSAL STUDIO'S CITYWALK

ONLY ON
mun2
Latino Youth Television.
HOLAmun2.com
SGAE celebrates the nominations to the 7th edition of the Latin Grammy® awards with its Creators

Adriana Partimpim _adriana partimpim - o show _Best Latin Children’s Album
Are el Rot _ahora piden tu cabeza _Best Rock Solo Vocal Album
Barão Vermelho _mtv ao vivo _Best Brazilian Rock Album
Bebo Valdés _bebo _Best Instrumental Album
Belén Arjona _infinito _Best Rock Solo Vocal Album
Cachorro Lopez _días felices | diego | dulce beat | sal y limón _Best Flute Solo Vocal Album
Col auta _Producer of The Year
Diego El Cigala _Picasso en mis ojos _Best Flamenco Album
Estralla Morente _mujeres _Best Flamenco Album
Fernando Trueba _blanco y negro en vivo _Best Long Form Music Video
Ivan Lins _acariciando _Best Singer-Songwriter Album
Javier Limón _limón _Best Flamenco Album
Jesús Adrian Romero _el aire de tu casa _Best Christian Album
João Bosco _obrigado, gentel _Best MPB Album
Joaquín Sabina _alivio de luto _Best Singer-Songwriter Album
Julia Venegas _sal y limón _Record Of The Year, Me voy: Album of The Year
Best: Alternative Music Album; Best Short Form Music Video
La 5ª Estación _acústico _Best Pop Album By a Duo Or Group With Vocal
La oreja de Van Gogh _guapa _Best Pop Album By a Duo Or Group With Vocal
Lenine _segundo _Producer Of The Year
Luis Salinas _luis salinas y amigos en españa _Best Instrumental Album
Michel Camilo _rhapsody in blue _Best Classical Album
Enrique Morente _sueña la alhambra _Best Flamenco Album
Nando Reis _simm en ñão _Best Brazilian Rock Album
Niña Pastori _joyas prestadas _Best Female Pop Vocal Album
Pablo Milanés _am/pm _lneas paralelas; como un campo de maíz _Best Traditional Tropical Album;
Tropical Album: Best Singer-Songwriter Album
Pastora _la vida moderna _Best Alternative Music Album
Rosario _cortigo me voy _Best Female Pop Vocal Album
Vicente Amigo _un momento en el sonido _Best Flamenco Album
Walter Giardino (Rata Blanca)_la llave de la puerta secreta _Best Pop Album By a Duo Or Group With Vocal
Felicita a

sin bandera

POR SU NOMINACIÓN EN LOS GRAMMY LATINOS
"MEJOR ÁLBUM VOCAL POP DUO O GRUPO"

• Nominados en los Grammys Latinos 2006 como “Mejor Álbum Vocal Pop Dúo o Grupo”
• Con su primer álbum “Sin Bandera” logró vender más de 1 millón 200 mil copias a Nivel Mundial.
• Más de 1 millón de copias vendidas a nivel mundial con su álbum “De Viaje”
• Ganadores por 2 ocasiones del Grammy Latino como “Mejor álbum dúo o grupo” en el 2002 y 2004
• Ganadores de 2 Premios Billboard Latin Music
• Ganadores de 6 Premios Lo Nuestro
• Ganadores de la Antorcha de Plata, Oro y Gaviota de Plata en el Festival Viña del Mar 2006
• Disco de Oro en Argentina y Estados Unidos
• Ganadores del "Quinde de Oro" en el Festival Internacional Quito Sol, en Ecuador

Oficina 0152 55 5337 2020 Ventas 0152 55 53377 2020 ext. 105 y 114
Felicita a

natalia y la forquetina

POR SU NOMINACIÓN EN LOS GRAMMY LATINOS "MEJOR ÁLBUM DE ROCK VOCAL DÚO O GRUPO"

- Nominados en los Grammys Latinos 2006 como "Mejor Álbum de Rock Vocal Dúo o Grupo"
- Natalia Lafourcade fue ganadora por 3 ocasiones de Premios MTVLA "Artista Solista", "Artista Pop", “Artista Revelación”
- Natalia Lafourcade ganadora de MTV Movie Awards por el soundtrack "Amarte duele"
- Reconocida como "Artista Revelación" en los Premios Oye
The stars that light up your nights gather year after year in the best entertainment venue of Mexico.

Lunas del Auditorio
Awarding the best live performers

25th October, 2006
FOX THEATRE ENTERTAINMENT

HOT ON THE CHARTS


Mashantucket Pequot Tribal Nation

Call 1.860.312.4500, Thomas L. Cantone, Vice President Entertainment & Marketing

Conveniently located off I-95 in the Mystic Country region of southeast Connecticut.
Casinos are hot. And so are the acts playing them today. “It’s actually a misnomer to even use the word ‘casino,’ because it’s not just that anymore,” says Tom Cantone, VP of talent at Foxwoods Casino Resort in Connecticut. “It’s an entertainment complex that happens to have a casino, but also happens to have the MTV Generation already in the house.” As buyers of talent, casinos remain a solid bet, and these venues are increasingly competing with major-market arenas in attracting concerts. And rather than hosting acts past their commercial peak, as has been the perception in the past, casino venues are booking acts that are on the way up.

Casino and resort talent buyers have become some of the savviest buyers in the business. Once the notion of talent appealing to an older demographic, casino concerts have now become as diverse as concerts in the mainstream market.

“The old stereotype of a casino showroom back in the early Vegas days hosting artists at the end of their career is now a complete opposite,” Cantone says. “Now many artists start their careers in a casino showroom and then launch their road tour accordingly.”

Cantone says Foxwoods books a diversified lineup that hits all facets of the property’s customer base and mass market. He notes that Foxwoods has booked such acts as Rihanna, LeAnn Rimes, John Legend, Dixie Chicks and Alicia Keys when they were having early chart success.

“The timing aspect is really critical to the marketing and how you book,” Cantone says. “Just to fill a date is not something we’re interested in. We’d rather not book it and wait until it’s the right act at the right time in the right situation.”

Everyone in the gaming industry agrees that casino customers are skewing younger.

“Today, it’s a 25-plus market, and probably 15 years ago, it was 55-plus, so it’s a big demographic switch,” Cantone says. “Casinos have sex appeal now. You don’t even have to gamble. You can hang out in a club, go to the spa, play golf, have a great dinner and go see a concert.”

Casinos have become extremely viable alternatives for many touring acts, in many cases providing venues and paydays for artists who have exhausted other opportunities. But contemporary acts that can sell anywhere are also opting to play casino venues.

Trump Taj Mahal Casino Resort in Atlantic City, N.J., booked doubles with two major arena tours this summer, presenting Shakira and Mariah Carey at the resort’s 5,200-capacity arena. Steve Gietka, VP of entertainment for Trump, says the Shakira booking in particular provided an attractive alternative for producer Live Nation.

“My guess is [Live Nation] felt a little better doing two nights in a smaller place in an area where she didn’t have that much history,” Gietka says. “And my gut feeling is, if there’s another leg of this, they’ll hit Philly, because she could’ve done a really respectable showing at a big arena.”

In terms of casino talent, continued on >>p78
Best Management On Campus

Patrick L. McGrew,
University of Miami
CAPACITY: 7,972
305.284.6456 ★ pmcgrew@miami.edu
www.bankunitedcenter.com

Tom Paquette,
University of South Carolina
CAPACITY: 18,000
803.576.9050 ★ tpaquette@sc.edu
www.thecolonialcenter.com

GLOBAL SPECTRUM
a subsidiary of Comcast SPECTACOR

BankUnited Center
At the University of Miami

Colonial Center
Home of the Carolina Gamecocks

www.bankunitedcenter.com
www.thecolonialcenter.com

GLOBAL SPECTRUM.COM ★ 215.389.9558

www.americanradiohistory.com
CONSTANT
CONVOCATION CENTER
OLD DOMINION UNIVERSITY
Doug Higgins,
Old Dominion University
CAPACITY: 8,500
757.683.6541 ★ dhiggins@odu.edu
www.constantcenter.com

MULLINS CENTER
UNIVERSITY OF MASSACHUSETTS AMHERST
Bob LeBarron, University of
Massachusetts Amherst
CAPACITY: 10,000
413.545.3336 ★ lebarron@admin.umass.edu
www.mullinscenter.com

VALUE CITY ARENA
JEROME SCHOTTENSTEIN CENTER
Mike Gatto,
Ohio State University
CAPACITY: 21,000
614.688.5579 ★ mgatto@buckeyes.ath.ohio-state.edu
www.schottensteincenter.com

WHITTEMORE CENTER ARENA
UNIVERSITY OF NEW HAMPSHIRE
James Wynkoop,
University of New Hampshire
CAPACITY: 5,600
603.862.0141 ★ Jim.Wynkoop@unh.edu
www.whittemorecenter.com

The Liacouras Center
TEMPLE UNIVERSITY
Fran Rodowicz
Temple University
CAPACITY: 10,000
215.204.2401 ★ frodowicz@global-spectrum.com
www.liacourascenter.com

UCF ARENA
Rodney Reese,
University of Central Florida
CAPACITY: 5,300
407.823.3070 ★ rreese@mail.ucf.edu
www.ucfarena.com

GLOBAL SPECTRUM.COM ★ 215.389.9558

John Page, University of Maryland
CAPACITY: 17,950
215.389.9558 ★ jpage@global-spectrum.com
www.umd.edu

Terry Butler,
University of Rhode Island
CAPACITY: 7,700
401.788.3220 ★ tbutter@theryancenter.com
www.theryancenter.com

www.americanradiohistory.com
The genre menu is fairly broad. What the act can sell in terms of tickets is obviously important to most casinos, but the demographic of the act’s fan base is also key.

In broad terms, the well-heeled baby boomer demographic, which has discretionary money to spend on gambling, has long been a primary target for casinos. And given that the headstrong of yesterday is the affluent 40- to 50-year-old fan of today, rock music is now frequently found in casino venues.

Jim Koplik, president of Live Nation/Connecticut, and buyer for the Mohegan Sun Arena in Uncasville, Conn., has added rock to the Mohegan marquee with success, selling out Korn, Godsmack and Staind in advance already this year at the 9,000-capacity venue.

“We’re up to 60 shows this year, up 15% from last year, which was up 20% from the year before,” Koplik says. “And one reason we went up this year is the fact that we now book bands like Kid Rock, Staind and Korn.”

Casino talent buyers are focusing on bringing in acts that appeal to a more youthful demo. So while country, adult contemporary and comedy remain popular for bookings, R&B, modern rock and hip-hop acts are on the upswing.

“As the markets evolve so does the selection of talent playing the venues,” says Terry Jenkins, director of entertainment for Boyd Gaming. “I think it’s important to give your guest a broad range of entertainers to choose from.”

Cantone says developing acts sells tickets—if not right off the bat, then next time around. “For example, Michael Bublé debuted here and probably filled, like, 75% of the house. Now he’s an instant sellout,” he says.

Koplik and the Mohegan consider booking acts like Godsmack an investment. “These fans are the future VIPs of America,” Koplik says. “There is competition in the market, so it’s a good idea to get the acts they like now because they’ll always like your place.”

While many casinos historically used talent as a loss-leader perk for high rollers, today casinos view talent and ticket sales as a profit center. In many cases, acts are expected to carry the bulk of their own weight in ticket sales, often with only the high rollers “comped,” or admitted for free. In fact, Jenkins says the perception that casinos strictly buy talent to spur the “drop,” or gambling revenue, is a “total myth.”

The percentage of talent that gaming institutions buy that is intended as a stand-alone hard-ticket revenue producer “really depends on the venue,” Jenkins says.

Cantone says he’d like all of Foxwoods’ concerts to be profitable, but the 1,300-capacity space at the Fox Theatre makes that mandate difficult. “We don’t have a larger venue at the moment, but we are building a 4,000-seat theater set to open in May of 2008,” he says. “At that point, [talent] doesn’t become a loss leader; it does become a profit center.”

The gaming draw, however, remains of huge importance, and the casino side is inextricably linked to the talent side. Sometimes the relationship is more symbiotic than others, particularly with younger talent. “Frankly, sometimes we don’t do as well as we’d like on the gaming side, and there are times when it’s an overwhelming result,” Cantone says.

Gietka says that in some instances Trump Plaza concerts are profitable, and in some cases they’re just close.

“Mariah Carey is an act that not only appeals to today’s urban crowd, but also goes way back with ballads that a 50-year-old customer would certainly want to go see her. So I thought with such a varied audience it would be no problem at all, but we had to comp some $300 tickets,” Gietka says, adding that when he and the venue saw the show was “going to come up short at the box office, we really expected there to be some good gauging numbers by an artist like her.”

So was there? “Not to our expectations,” he says, adding that Trump Plaza had a very successful hooking with Steely Dan/ Michael McDonald. “It did 99% business, mostly all cash, and it was a great show.”

By hooking and promoting shows in-house as well as in partnerships with other promoters and in other venues, Trump is in many ways an independent promoter. Gietka says the main issue in his market is entertainment saturation.

“Between Fourth of July and Labor Day, really the top season down here, there were more than 100 shows, and that doesn’t count the long-running production shows,” he says. “That’s an incredible amount of choices, and it was just too many available seats for the size of this market and who comes here.”
NOTHING BEATS
A FULL HOUSE

THERE'S A REASON
WHY THEY KEEP
COMING BACK.

Hard Rock Live. Acoustically superior 5,600 seat arena at South Florida's hottest entertainment destination

SOLD OUT SHOWS:
JAY LENO
ULTIMATE FIGHTING
CHAMPIONSHIP
DARYL HALL & JOHN OATES
STAIND
THREE DAYS GRACE
STEELY DAN
MICHAEL MCDONA LD
GEORGE BENSON
AL JARREAU
PARK WILLIAMS, JR.
GLENN FREY
SNOKEY ROBINSON
THE O'JAYS
THE COMMODORES
CARLOS MENCIA
JEFF BECK
TIM MCGRAW

LARRY THE CABLE GUY
KELLY CLARKSON
DEF LEPPARD
JOURNEY
RON WHITE
TONY BENNETT
CARLOS VIVES
MEAT LOAF
BRUCE SPRINGSTEEN
WARRIORS
CHAMPIONSHIP BOXING
VELVET REVOLVER
DOOBIE BROTHERS
ZZ TOP
ROB THOMAS
DREW CAREY
CLAY AIKEN
STEVE MILLER BAND

MOODY BLUES
SINBAD
TIESTO
LIONEL RICHIE
AARON LEWIS
LOGGINS & MESSINA
GILBERTO SANTA ROSA
KID ROCK
FRANK SINATRA, JR.
CHAMPIONSHIP
BULLRIDING
TRANS-SIBERIAN
ORCHESTRA
AEROSMITH
NICKELBACK
BILL COSBY
HEART
BON JOVI

SEMINOLE HARD ROCK
HOTEL & CASINO

FOR MORE INFORMATION CALL 954.797.5555 OR VISIT US AT WWW.HARDROCKLIVE.COM | 1 SEMINOLE WAY | HOLLYWOOD, FL 33314
SCHOOL OF ROCK

Campus Venues Teach Students The Art Of The Deal

BY MITCHELL PETERS

S

One university venues steer clear of having students directly involved in buying talent for concerts. But that has not stopped the scholars from playing a major role in organizing and producing shows and other events in campus facilities.

University and theater directors understand that students who serve on campus entertainment committees are not concert industry experts. With that in mind, some venue directors have created programs and committees to educate students in the art and business of putting on shows.

Marty Kern, director of major events at the Littlejohn Coliseum at Clemson University in South Carolina, says she hires between 150 and 200 students per semester to work in areas including box office, cleaning, production, marketing and street teams.

“We’re utilizing students to produce every event in the house, including athletics,” Kern says. “In doing that, they get trained in venue management, event planning and how to fill crews.”

Clemson University’s TigerPaw Productions is involved in buying talent, she says, but a full-time staff advises the group and helps expand its budget by finding investors to create more seed money. When booking talent at 10,000-seat Littlejohn Coliseum, Kern usually brings concerts where about 70% of sales will go to the surrounding community and 30% to students.

“Sometimes we’ll bring an artist in that students don’t particularly care about, but the show will make money,” she explains. “And that’s good because it puts money back into the pot and gives us more to play with.”

There are also challenges that go along with running a campus venue. Kern says she frequently has to re-educate Clemson University’s administration and “make them understand the industry model.” For example, she says, “If you have an event scheduled during exam week, the president may have an issue. You have to constantly remind them that you’re appealing to the entire marketplace.”

Bob Howard, GM of the Bryce Jordan Center at Penn State University in University Park, Pa., says students used to be involved with booking “way back when,” but have since been priced out of the market by outside promoters. “The [concert] committee just kind of died out,” Howard says. “They had a very minimum budget to work with, and after a while they were losing a lot.”

Penn State’s University Park Allocation Committee, a group that disperses student activity fees, will underwrite campus shows under two conditions: The concert must have a resale for students, and tickets have to be priced under $10, according to Howard. In the past year, Bryce Jordan Center has hosted events under those circumstances, including O.A.R., Ben Folds, Dane Cook and Maroon 5.

“Whenever we have a $9.75 ticket, we get upwards of about 4,000-5,000 students purchasing,” he says. “In most cases, we fall a little bit under the break-even, and the student activities fee underwrites it.”

Having a venue on a college campus is a plus because “you have ready-made ticket purchasers,” Howard says. But on the downside, students aren’t always around to buy those ducats.

“To book a show on a Thanksgiving or Christmas break doesn’t make a lot of sense,” he explains. “We’re finding out there are dates you need to stay away from, like booking a show on Halloween or St. Patrick’s night.”

“It’s great training and lets students get involved at the ground level.”

—LIONEL DUBAY, O’CONNELL CENTER

Another advantage to a university facility is the direct input from students and interns who know which buzz acts should be brought in, Howard says. He also visits social networking Web sites like Facebook and MySpace, which list music preferences in users’ profiles.

At Southeast Missouri State University in Cape Girardeau, David Ross, director of SMSU’s Show Me Center, answers “yes and no” when asked if students are involved with booking talent at the 7,000-capacity venue.

“They end up being a focus group for us, and we get some information from feedback from them,” Ross explains. “Unfortunately, they don’t have the budget to purchase big acts or bring people in, so they tend to do smaller stuff like comedians and films.”

Ross, who recently served as president of the International Assn. of Assembly Managers, says business is good if the Show Me Center is able to host four concerts every semester. “With that and men’s and women’s basketball, we’ve got a very full schedule,” he says, adding that the venue also hosts a wide range of other events. “University sports are going; to take priority on the booking, but the way I refer to it is that concerts have sex appeal in the overall market.”

Lionel Dubay, director of the O’Connell Center at the University of Florida in Gainesville, says the school’s Student Government Productions has been a valuable source in providing entertainment. The O’Connell Center has always been aggressive in bringing in shows, he says, whether it’s through promoters like Live Nation and Fancis Productions or buying the shows themselves directly through agencies.

“It’s great training and provides exposure for these students to get involved at the ground level,” he continues. “If you look at our industry, it’s quite impressive to look at some of the agents and tour managers who started their careers through student campus activities and committees.”

While the O’Connell Center faces stiff competition in its market, Dubay says the venue is attractive because it can save artists money on state sales tax. The Florida Department of Revenue, he explains, allows government-run facilities to be exempt from sales tax on ticket sales. That rule only applies if the concert is promoted by the venue itself, he adds.

“If you’re looking at a show that’s going to gross $400,000 or $500,000, you’re looking at $25,000 right off the top that an artist doesn’t have to pay,” Dubay says. “It can sometimes be a viable situation for a promoter to just flip the show to us and walk out with a fee, as long as everyone in the chain is comfortable with it.”

At Ohio State University (OSU) in Columbus, Ken Riggs, assistant VP of the 20,000-seat Schottenstein Center, says it is difficult getting students involved with booking because they have other responsibilities like schoolwork and jobs. Instead, the arena has a full-time staff that independently books shows and sets up co-promoters.

Concert dates on the books through December include Third Day, Barbra Streisand and Mannheim Steamroller. Riggs’ goal is to keep Schottenstein Center’s schedule diverse and accessible to everyone in the market.

“We consider the arena more of a community operation,” he says. “We don’t really think in terms of renting just for students.”

Riggs notes that the Schottenstein Center is one of the few campus arenas in the country that doesn’t receive a penny of subsidy. “We actually pay (OSU) $500,000 per year in ‘overhead,’ as a privilege of being part of the university.” he says. “And that’s pretty unusual. We don’t get any student fees or general fees.”
ORLANDO'S NEWEST ATTRACTION!

Fall 2007

FLEXIBLE SEATING CONFIGURATIONS 2,000-10,000  •  45,000 STUDENT CAMPUS
2.8 MILLION POPULATION WITHIN 50 MILE RADIUS  •  FULL-SERVICE MARKETING DEPT.
EASY ACCESS TO ALL MAJOR HIGHWAYS  •  STATE-OF-THE-ART DRESSING ROOMS

University of Central Florida
Convocation Center
Orlando, FL

BOOK TODAY FOR OUR 2007 SEASON! General Manager Rodney Reese 407.823.0128

www.americanradiohistory.com
When Hurricane Katrina pounded the Gulf Coast, it also throttled the region’s live entertainment. From Biloxi, Miss., to the Big Easy, the concert industry grinded to a halt.

But, in a remarkable example of the resiliency of the human spirit and the touring industry—as well as people’s inherent desire to have a good time—live music is rebounding.

In an attempt to aid this process, as well as to recognize achievement in bringing live entertainment back to the Gulf, Billboard has dedicated its keynote panel at the third annual Billboard Touring Conference and Awards to this subject. On Nov. 8, “Rebirth of a Region: Concerts Return to the Gulf” will feature artists, promoters and venue managers who are making this happen.

Moderated by yours truly, the panel will include Doug Thornton, regional VP for Philadelphia-based venue management firm SMG and GM of the Louisiana Superdome in New Orleans; Matt McDonnell, assistant GM of the Mississippi Coast Coliseum & Convention Center in Biloxi; Bob Roux, president of the South region for Live Nation; Louis Messina, president of TEG / AEG Live; and Brad Arnold and Matt Roberts of the band 3 Doors Down.

Thornton famously held down the fort at the Superdome in the chaotic days following Katrina’s wrath (Billboard, Sept. 24, 2005). Roux and New Orleans native Messina are two of the most active promoters in the region, and 3 Doors Down, along with Lynyrd Skynyrd, reopened Biloxi’s Mississippi Coast Coliseum July 22 with a hugely successful sellout show (Billboard, Sept. 23).

Members of 3 Doors Down hail from nearby Escatawpa, Miss., so the rebirth of this region is a project near and dear to the heart of the band.

The keynote panel should offer plenty of fruitful discussion. Never the most affluent region in North America, the Gulf is now flush with insurance checks and high-paying jobs for those involved with the ongoing rebuilding. Thornton, who re-opened the Superdome with a Sept. 25 “Monday Night Football” game for the New Orleans Saints that featured performances by U2 and Green Day, says the region is ripe for a rebound.

“There’s this image that the entire region is wiped out, but that’s not the way it is. It’s just a small pocket of the city that’s wiped out,” Thornton says. “The region is thriving, and I’ve been telling promoters and agents that.”

But as a promoter, Roux would like to see the situation approached with caution. “If the industry wants to give this region the best opportunity to redevelop, we will need some cooperation on guarantees and corresponding ticket prices, days of the week [for shows] and traffic management,” he says. “I would like to see the industry band together a bit more and give these people some real quality entertainment at fair prices.”

“Rebirth of a Region: Concerts Return to the Gulf” adds a bit more of a spicy flavor to Billboard’s Touring Conference, set for Nov. 8-9 at the Roosevelt Hotel in New York.

At the Nov. 9 awards reception, the humanitarian Award will go to Music Rising, the musical instrument replacement fund founded by U2’s the Edge, producer Bob Ezrin and Gibson Guitar chairman Henry Juszkiewicz, with MusicCares and the Guitar-Center Foundation. Music Rising has successfully put more than 2,000 instruments in the hands of musicians who lost their means of livelihood in the wake of Katrina.

Also that night, touring legend Elton John will accept the Legend of Live award, and 2006’s most successful tours, agents, promoters and venues will be recognized.
MAKE THE RIGHT CONNECTIONS

THE BILLBOARD Q&A
REBIRTH OF A REGION

Join executives from different areas of the industry for this exclusive keynote Q&A about how bringing concerts back to the Gulf.

MODERATED BY BILLBOARD'S RAY WADDELL

BRAD ARNOLD
Vocalist
3 Doors Down

MATT ROBERTS
Guitarist
3 Doors Down

BOB ROUX
President, South Region
Live Nation

DOUG THORNTON
Regional VP, SMG/GM
Louisiana Superdome

PLUS . . .

MATT MCDONNELL
Assistant GM,
Mississippi Coast Coliseum

LOUIS MESSINA
President,
TMG/AEG Live

NOVEMBER 8-9 • THE ROOSEVELT HOTEL • NEW YORK CITY

THE BILLBOARD TOURING CONFERENCE

Join Billboard's senior editor RAY WADDELL at this premiere gathering of the touring industry. This must-attend event features high profile panel discussions and networking with the industry's top promoters, agents, managers, production professionals, merchandisers and ticketers. The grand finale, The Billboard Touring Awards will honor Sir Elton John with the "Legend of Live" award and Music Rising with the "Humanitarian" award . . . bound to be bigger and better in its third year!

Register Today! $400 Full Registration For more info including sponsorship opportunities and how to register visit: www.BillboardEvents.com
Barry Is Back

Manilow Caps Banner Year With New Album Of '60s Favorites

E

Our weeks after hip surgery, Barry Manilow is back at work, rehearsing for upcoming shows in Atlantic City and Chicago. "I shouldn’t be jiggling around to ‘Copacabana.’ My doctors and nurses were on hand and they were shaking their heads. But I’ll be OK,” Manilow says.

Manilow will likely be better than OK. On the eve of the Oct. 31 release of his new Arista album, "The Greatest Songs of the Sixties"—as well as the double-DVD set "First & Farewell" from Stiletto New Media/Rhino—Manilow is, so far, joints aside, in great spirits. And for good reason: 2006 has been a very good year for the singer/songwriter.

Nearly a year ago, he released "The Greatest Songs of the Fifties," the first Billboard 200 chart-topper of his career. Days before surgery, Manilow picked up an Emmy award for outstanding individual performance in a variety or music program for the PBS special "Manilow: Music and Passion—Live From Las Vegas," which was also released on DVD. Oh, there’s also his sold-out run at the Las Vegas Hilton, which is scheduled to resume next month.

Manilow admits he and Arista founder and BMG U.S. chairman/CEO Clive Davis—partners in song on both collections—were shocked by the success of "Fifties." "Weeks later, we began discussing a follow-up, and it was logical to go with the ’60s," Manilow says.

"The music of the ’60s formed my pop musical taste—it was the music of my youth," he continues. Because of this, the song selection process was easier and more fun, but not without complications.

"We had hundreds of songs to choose from, as opposed to 70 for the ‘Fifties’ collection," Manilow says. "I compiled a list of 100 songs and sent the list to friends and asked them to select their favorite 10 songs from the list. The same songs kept showing up."

To be sure, the ‘Fifties’ album spotlighted songs of a certain period, some of which were not well-known. "With the ’Sixties album, you have classic copyrights that are timeless and that reach a wider audience," Davis says. "These songs are not typical of a period."

"Sixties" includes "Raindrops Keep Falling on My Head," "And I Love Her," "Strangers in the Night" and lead single "Can’t Take My Eyes Off You."

And although it follows a hits album, Arista is taking nothing for granted. According to Arista senior VP of marketing and artist development Scott Saviour, the label has taken the marketing architecture of "Fifties" and "shaken it up, kicking it up one more notch."

Direct response ads began airing the week of Sept. 25, and Manilow will be visible through the holidays via a multiplatform promotional blitz.

On Oct. 14, he will play Atlantic City’s Boardwalk Hall, followed by an Oct. 21 concert at Chicago’s All-State Arena. Also on Oct. 21, he will perform on QVC and discuss the album.

Such activity leading into the holiday retail season bodes well for sales. Julie Smith, jazz, classic, vocals and specialty product manager of Virgin Entertainment Group, expects "Sixties" to sell even more copies than its predecessor. "He has the fan base to support this kind of effort—and the timing is right," she says. "This will probably be one of the best holiday gifts for mom, grandma and Aunt Mary."

The scenario is not as rosy at adult contemporary terrestrial radio, which was sent "Can’t Take My Eyes off You" last month.

"Barry burst on the scene in 1974 and was very hot for a couple of years," says Don Kelley, VP/director of programming at adult contemporary WMJX Boston. "By 1978, it was wearing out and, in the ’80s, he became the poster child for wimpy AC. In focus groups, people would say things like, 'That station plays Barry Manilow, and I don’t want to hear Barry Manilow.'"

As AC radio splintered in the ’90s into various formats, Kelley says it became important for a station to play music that fit into their niche. "Barry’s music, both old and new, has no place in any of these niches," Kelley adds. "Would we reconsider? Sure. We always have an open mind. But to overcome the baggage and make a comeback, it requires a great song and a great performance."

Things look better on the satellite and cable radio front. Justin Tyme Prager, director of soft rock, adult top 40 and adult alternative programming at Music Choice, has added "Can’t Take My Eyes Off You" to the soft rock channel. "The music from the ’60s is more tangible and relevant to more people, especially younger people," he says.

In the meantime, Manilow will do everything he can to make the public aware that he has a new album. "I’ve been out there for several years," he says. "I’m amazed that people are still interested in buying my albums and coming to my live shows."

By Michael Paioletta
**MORE ‘BEDLAM’**

On Nov. 7, Atlantic will release James Blunt’s debut album, “Back to Bedlam,” with a bonus live disc recorded last year in Ireland. The show sports the previously unreleased new song “Sugar Coated” as well as covers of Crowded House’s “Fall at Your Feet” and the Pixies’ “Where Is My Mind?” in the United States. “Back to Bedlam” has sold 2.2 million copies, according to Nielsen SoundScan.

—Jonathan Cohen

**LATE-AVARRIVING MOUSE**

Modest Mouse has pushed back the release of its next Epic album, “We Were Dead Before the Ship Even Sank,” from Dec. 19 to early next year. However, the group will play a host of live dates next month, including four in Los Angeles, five in New York and one in London. They will be Modest Mouse’s first with former Smiths guitarist Johnny Marr, who is now a full-time member of the band. —Jonathan Cohen

**DINOSAUR NO LONGER EXTINCT**

Having reunited last year with its original lineup for the first time since 1989, Dinosaur Jr. is nearly finished with a new studio album, due early next year on an as-yet-untitled label. Guitarist J. Mascis, bassist Lou Barlow and drummer Murph tracked the as-yet-untitled set at Mascis’ home studio in Amherst, Mass. Additionally, a live DVD will arrive May 8, 2007. —Austin L. Ray

**KINGS OF THE ‘ROAD’**

Mark Knopfler and Emmylou Harris’ June 28 performance at Los Angeles’ Gibson Amphitheatre is the subject of “Real Live Roadrunning,” a CD/DVD set due Nov. 14 via Nonesuch/Warner Bros. The project sports seven songs from Knopfler and Harris’ spring album, “All the Roadrunning,” plus several tracks from the artists’ respective past albums.

—Jonathan Cohen

---

**R&B**

BY GAIL MITCHELL

**NO SUGARCOATING**

Ludacris’ Label Banks On Down-To-Earth R&B Rookie Shareefa

Disturbing the Peace, Ludacris’ Def Jam-distributed label, is confident that R&B newcomer Shareefa’s Oct. 24 album debut, “Point of No Return,” will ultimately push through the fourth-quarter gridlock. “What caught my ear is how her vocals touch your nerves,” says Jeff Dixon, CEO of DTP with brother Chaka Zulu. “Here’s someone who captures the essence of a Lauryn Hill or Mary J. Blige.”

Shareefa (last name Cooper) began honing what she describes as her “down-to-earth, no sugarcoating” style while growing up in the East Orange, N.J., and later Charlotte, N.C. “I wasn’t the normal kid who played with dolls,” the 23-year-old singer/songwriter says. “I was into taping performances and acting out videos. I wanted to be able to do the same thing Patti LaBelle did to me: make the hair stand up on my arms with her voice.”

At 16, Shareefa met new jack swing progenitor Teddy Riley, who signed her and acted as her songwriting mentor. After collaborating during the next three years, the pair ultimately went their separate ways. Then Dixon and DTP stepped in.

Shareefa wrote on 90% of “Point of No Return” and helped select its producers. Rodney Jerkins produced the first single, “Need A Boss” featuring Ludacris. Co-written by Shareefa, the bass-heavy tune is No. 10 on Billboard’s Hot R&B/Hip-Hop Songs chart. Additional producers include Salaam Remi, Justice League and Chuckie Thompson, whose credits include Blige and the Notorious B.I.G. and who produced most of the album.

Whether Shareefa is discussing her period being on “no sugarcoating” or her current status, the self-proclaimed “old soul who speaks her mind is as strong female vocal presence as we’ve had in a while.”

Shareefa’s mature, arresting vocals were first introduced to public consciousness on a DTP compilation. While promoting his recently released album “Recovery Therapy,” Ludacris began introducing Shareefa and her music to various media and print outlets—including BET, MTV and Billboard’s R&B/Hip-Hop Awards show. The rapper will also co-host “Rap City” with Shareefa during the week of Oct. 23. Her own promotional appearance slate included a 30-city college tour sponsored by Giralier, while a 25-city tour with Lyfe Jennings kicks off Oct. 26.

For the first week of its release, the album will be specially priced at $7.99. “We’re putting as much music out as possible, and we’ve got all the radio stations holding on to it,” says Ashauna Ayars, director of marketing at Island Def Jam. “We need a boss” is a radio-friendly song but doesn’t speak to who she truly is as an artist. She is a very old soul who speaks not just to the 16- to 24-year-olds but to the 36- to 45-year-olds as well.”

A second single, the Jerkins-produced “Cry No More,” is out. Third single “Butterfly” is already lined up. “She comes out of her cocoon with ‘Butterfly,’” Dixon says. “That’s why we’re not scared to release her in the fourth quarter. You can play her album from front to back.”

---

**Vintage Rhythms**

Veteran R&B Acts Find Success With New Releases

It’s raining seasoned artists. First, Lionel Richie came home to reclaim a major foothold on the R&B charts for a second time in 10 years. In the wake of that feat, other established R&B gunslingers are going for the gold and holding their own among younger contemporaries.

Notable Cole’s pairing with producer Dallas Austin netted a top 20 debut on Billboard’s Top R&B/Hip-Hop Albums chart, with lead single “Day Dreaming” standing at No. 77 on Adult R&B. Brandy and Issa rocked back onto the scene with the No. 26-debuting album “Transitions,” and his single, “Until the End of Time,” is No. 66 on Adult R&B. Their R&B chart neighbors include Aaron Neville (“Bring It On Home...The Soul Classics”), the Isley Brothers (“Baby Makin’ Music”), Teena Marie (“Sapphire”) and Charlie Wilson (“Charlie, Last Name Wilson”). In the pipeline are sets by Howard Hewett, Deniece Williams and other R&B vets. While the limited opportunities for radio play warrant a separate story, there’s no denying there’s an audience for these acts whether they’re singing original songs or reinterpreting well-known classics.

The generation that came of age in the ‘80s and early ‘90s are eager to reconnect with their musical heroes,” says Randell Grass, GM of Shanachie Entertainment. “They’re no longer necessarily oriented toward the latest cutting-edge music. So they go to see their favorite artists in concert and are interested in hearing new music from them.”


Group members call the project a natural progression from their previous albums and stage shows. “We’ve always done a cover on each album and in our shows,” Jonathan Rasboro says. “But we made a conscious effort to not make these songs sound like anyone else’s rendition.”

Fellow Silkster Gary Glenn adds, “It’s a good opportunity for people to get reacquainted with us. Hopefully we can use this as a springboard into an album with all new songs.”

New songs that freshen but don’t radically depart from their signature sound provide the foundation for the Whispers’ “For Your Ears Only.” Lead single “Butta,” garnering play on such stations as KJLH/Los Angeles, was written by Teena Marie and member Nicholas Caldwell. Out February on the 42-year-old group’s owned-and-operated Satin Tie label, the album debuted on Top R&B/Hip-Hop Albums in September (No. 94), peaking at No. 88.

While others might scoff at this movement, twins and founding members Walter and Wallace “Scotty” Scott are jazzed. “We didn’t get the luxury of a Lionel Richie or Natalie Cole press outlay,” Walter says of the group’s first new album in nine years. “But we methodically did radio interviews and concerts in key fan bases we’ve built during our 40 years.”

Jackson, who released a covers album last year on Artemis, also felt the timing was right to revisit “the old Freddie Jackson sound.” Reuniting with Orpheus Music’s Beau and Charl Huggins and producer Paul Laurence—the crew behind “Rock Me Tonight” and other Jackson Capitol classics—the singer is set to record a series of podcasts for Apple’s iTunes.

“If I’m still packing 2,000- to 3,000-seaters, that means someone is hungry for something,” Jackson says. “It’s time for adults to get their groove on, too.”

---

www.americanradiohistory.com
Back To Boogie
Iconic Dance Labels Rev Up With New Releases

Get ready to party like it's 1993. Two definitive record labels from dance music's golden era are returning to shelves over the next six months. New York-based Strictly Rhythm and Nervous are both ready to represent the United States in the global dance scene, but not without serious support from Europe. "Did you ever see 'Ocean's Eleven,' when the guy comes around after 10 years and says, 'Whatcha doin? Want to try this again?' That's me," original Strictly founder Mark Finkelstein says with a laugh. "Everyone's coming back." The relaunch follows an early-September settlement with former partner Warner Music. While Finkelstein can't discuss details, he confirms that it resulted in him "reacquiring the Strictly repertoire," which contains hits so huge that even nondance fans know them instantly. -Ally's laments "Follow Me," Reel 2 Real's (featuring a young Erick Morillo) inescapable "I Like to Move It" and Planet Soul's (with a preternatural George Acosta) "Set Me Free." That's not even counting the underground classics: DJ Pierre's seminal-early acid work, Little Louie Vega's beloved side projects ("Reach," "Love & Happiness") and Armand Van Helden's storming "Witch Doctor." The entire collection will be rereleased digitally, with super-classics getting commemorative vinyl pressings, as well as new remixes (producers, start your lobbying now). With a master's in finance, Finkelstein admits to "not knowing a thing about music," but again will head the business. Original staffs of Michael McDavid and DJ Escape are on board to relaunch the Groovilicious imprint. There's even talk that longtime A&R head Gladys Pizarro, who shepherded the debut records of current luminaries like Morillo, Van Helden and Roger Sanchez, will also return in some capacity. (Pizzaro is currently working with Finkelstein on her own imprint, Launch Entertainment.) But there's one notable new kid: Simon Dunmore, current head of A&R at U.K. super-multinational dance monopoly Defected. While he doesn't begrudge the question, Finkelstein is not worried about conflicts of interest. "That's a fair point because Defected's style is similar to Strictly's; it's been said that Defected is the Strictly of today," he says. "But I think there's enough quality dance music, and I trust Simon. I'll get my fair share. I might not get every hit, but I'll get my fair share." Finkelstein is sticking with longtime associates for publishing and distribution: Richard Manners of Warner/Chappell and Andy Allen at Alternative Distribution Alliance. Meanwhile, old Strictly competitor Nervous is already back in the game with a compilation, "Nervous Nitelife 2006," out Oct. 10 and six singles slated for release throughout January. "Nervous has always been a big supporter of home-grown talent, but those six [records] are all licensed from Europe," returning president Michael Weiss says. "That's where I find the most exciting music." "Nitelife" is aimed at more casual dance consumers, "an audience that might not be up on the latest producers and sounds, but simply likes music that makes you move." A third of its 15 tracks are currently on the Hot Dance/Club Play chart. "Commercial compilations usually contain tracks that were big several months prior," Weiss says. "We tried to predict what would be big in October. It feels like we succeeded." Weiss says he's excited to welcome back Strictly, and that the competition will indeed be healthy. "Right now the dance genre is not getting a lot of interest from the major corporations that control the stores and radio stations," he says. "The more people in the game, the more chance we have of getting the spotlight back."
If you’ve tuned in to the radio in Italy in the past month, chances are you’ve heard Mexico’s Julieta Venegas singing “Me Voy” accompanied by her trademark accordion. The tune reached No. 2 on Italy’s radio chart, while the album “Limón y Sal” (Sony BMG) is currently No. 13 on that country’s sales chart. Turn to Europe’s digital tracks chart, and you’ll find David Bisbal’s “Quién Me irá a Decir” at No. 2 and Maná’s “Labios Compartidos” at No. 16. And in Italy, Spanish newcomer Bebe has just achieved a gold album for sales of more than 45,000 units.

While one would expect to hear major crossover acts like Shakira, Marc Anthony and Enrique Iglesias play and sell in non-Latin markets, Venegas, Maná, Bebe and Bisbal are part of a still small but growing number of unabashedly Latin acts currently making inroads in Europe. They follow in the footsteps of Colombian rocker Juanes, who last fall topped sales and radio charts in Germany, Austria, Switzerland and Italy with the album “Mi Sangre” and the track “La Camisa Negra.”

Prior to that in 2004, bachata quartet Aventura capped the European single sales chart with “Obsession,” which also landed atop radio and sales charts in Germany, France, Spain, Norway, Italy and Russia among others. Yet as positive as these stories are, they are the exceptions.

While there is undoubtedly more open-mindedness than ever when it comes to Latin music in Europe, breaking acts that sing in Spanish remains as big a challenge as ever, with success dictated by individual circumstances more than any trend. “I don’t think that the world is any different. It’s as difficult or as easy as it ever was,” says John Reid, executive VP of marketing for Warner Music International. Reid has been working Maná’s “Labios Compartidos,” an album that has benefited from the band’s already established standing and increased presence in several European markets.

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

Starting an artist from scratch, of course, is a much harder proposal, and one that defies formulas. “We’ve had interest in breaking many artists, and every one in a while given the particular characteristics of an act, it works,” says Luana Pagani, senior VP global marketing, Latin, for Sony BMG International, the label behind Shakira and Ricky Martin, both artists that Pagani worked since their inception.

“What does not mean that people go into it blindly,” Pagani says. “It’s a lot of patience and a lot of crafted work.”

Most major Latin label executives would be thrilled to break all their acts in Europe and most propose multiple actions during their yearly worldwide marketing meetings. Of those, maybe a handful garner interest. And even then for an act to truly be worked outside Spain—which is a natural market for Latin acts—requires either a global commitment from the company or a fierce advocate willing to work hard to break an act in a specific market. “I always want to take my artists to other countries,” Manolo Díaz, president of EMI Music Spain, says. “If it were up to me, all my acts would be No. 1 in France and Germany. But they would need to be wanted in France and Germany. I do think Latin is trendy in Europe now. But labels would need to recognize and support that.”

Observers attribute the current “trendiness” of Latin music to several factors, including Ricky Martin’s breakthrough success, which enhanced the possibilities for other Latin pop acts.

Roger Furer, president of Columbia Festival in Switzerland, also credits the Buena Vista Social Club explosion for further opening up Europe to salsa and other tropical rhythms. “Before Buena Vista, it was a small thing,” Furer says. “Since then, you have dozens of salsa schools in every European city. And for sure, we have seen an impact in record sales.”

Caliene licenses major Latin hits from all labels and releases three Latin music compilations per year in Switzerland alone, selling more than 10,000 copies of each. Furer also stages the annual, three-day Caliente Festival, which is focused on tropical Latin and Brazilian music. Attendance has jumped from 10,000 to 150,000 in just a few years.

Indeed, many Latin European success stories are music you can dance to. Such is the case with Juanes’ “La Camisa Negra” or Shakira’s “La Tortuga” and “Hips Don’t Lie.” Europe has also seen a major infusion of bachata via indie acts like Aventura (signed to Premium Latin) and Monchy & Alexandra and Papí Sanchez (signed to [N]).

All three initially broke in Italy, where they were licensed by indie Planeta, which specializes in tropical Latin music and worked the singles aggressively. After garnering initial success in Italy, they were released in other countries, often by different licensees.

While this may appear like happenstance, other Latin hits in Europe are carefully orchestrated.

The European breakout of Juanes was strategically planned by Universal, which has similar goals for Bisbal. (Billboard, Oct. 7.)

Virgin/EMI also has global plans for RBD, which will release English and Spanish language albums in the United States before year’s end. Both albums will be released in Europe and Asia in 2007.

Venegas’ global strategy is different. Originally an alternative artist, the Mexican chanteuse broke out commercially with her 2004 album “Si.” Now with “Limón y Sal,” Sony BMG executives say they see a unique artist with an appeal transcending language. Released in May, “Limón y Sal” was first top radio hit in Spain. Then the single was taken to Italy, where it was initially worked online and became the No. 1 download on iTunes for six consecutive weeks.

In late September, Venegas went to Italy for promotion for the first time.

Sony BMG has already released her album in France, Germany, Switzerland and Benelux, and plans to take her on promotion there as well.

A similar track was followed by EMI for Bebe, whose debut album “Pa Fuera Telarañas” was also released to unexpected success in Italy. As with Venegas, the initial focus was digital, with Bebe’s single “Malo” charting on the download charts before the artist actually went on promotion to that country.

“I can’t say it’s a trend because many factors make up the whole,” Pagani says. “It’s not a formula. It happens on a case-by-case basis.”
Turntables To Tubas
Latin Rap Duo Akwid Strikes Up The Banda

There’s a line in “Unicos,” a song on Akwid’s new album, in which the banda-rap duo answers their own question: “¿Música para la radio? ¡Para nada!”

“We didn’t begin to make music for radio, and we’re not about to start,” says Sergio Gómez, who with his brother Francisco, pioneered the blend of hip-hop and regional Mexican music now called urban regional.

But with “E.S.L.” out Oct. 3 on Univision, Akwid puts more emphasis on the traditional horns and collaborations with regional Mexican stars that broke the band three years ago. And by replacing samples with live instrumentation, the duo stands to build upon the young Latino audience that embraced them on their Grammy Award-nominated debut.

Univision has pitched first single “¿Qué Quiere la Nena?,” an updated version of a Banda Machos classic, to regional Mexican radio. So far in southern California, Univision’s KSCA (La Nueva 101.9) and Liberman Broadcasting’s KBUE (Que Buena 105.5) and multigenre K1Z (Sonido 96.7) are playing it. A version with a slightly tweaked drum kick will be presented to urban radio as well.

Univision Records promotions director Juan Carlos Ortiz says

“Areas where you see second- or third-generation Mexicans that are born here in the U.S. will dig that kind of stuff,” Ortiz says.

Urban regional singles have had mixed radio success. Yolanda Pérez scored a hit on regional Mexican radio with banda-rap track “Estoy enamorada.” Los Angeles rapper David Rolos’ “Morena,” an accordion-tinged collaboration with the Black Eyed Peas’ Taboo and Ozomatli’s Wil-Dog, got some Latin rhythm airplay this summer.

Urban regional act Jai-Phas not charted on national airplay but has sold 260,000 albums, including reissue compilations with Akwid.

“It is definitely a tough sell because the regional Mexican stations have to take the risk of playing something that might be associated with a totally different format like rap,” says Eddie Leon, VP of programming for Liberman.

But Akwid’s latest “bring them back to their roots and mixes easier with the rest of the music on regional Mexican stations,” Leon says.

With its thick carpet of brass and woodwinds—and collaborations with regional Mexican stars like Los Horóscopos de Durango—“E.S.L.” is an emphatic statement of identity. Strung together by a running skit set in an English as a Second Language class, the Gómez brothers raise a glass in rhyme to barrio life.

“We speak a lot about what our experience has been here in the United States, coming here as illegal aliens,” says Francisco Gómez, who grew up in south central Los Angeles with his brother listening to N.W.A and Marco Antonio Solís.

The brothers’ 2003 “Proyecto Akwid” is the duo’s best-selling album, with 180,000 copies sold, and its Juan Gabriel-sampling single “No Hay Manera” peaked at No. 29 on Billboard’s Regional Mexican Airplay chart. “Los Agucates de Jaliquilpan,” a more hip-hop album released in 2005, has sold 15,000 copies on the strength of single “Anda y Vé,” which reached No. 1 on the Tropical Airplay chart.

This time instead of doing the arrangements themselves, the Gómez brothers brought in regional Mexican hitmakers Adolfo and Omar Valenzuela. Los Twiins, as the producers are known, have worked with big-name acts like Banda el Recodo—whose lead singer was featured on “No Hay Manera,” Akwid’s 2003 break-out hit.

Akwid is currently headlining the 15-city Musica Fresca Festival, which stops in several East Coast cities including New York. The duo will also benefit from an online campaign, new in its scope for Univision Records, targeting “lifestyle” Web sites. Visitors to low-rider, tattoo, videogame and Latin hip-hop sites will be able to stream the single and read about the band.

However, what excites the brothers is the music itself—so much so that they included six instrumental tracks on “E.S.L.”

“We started when we were kids, mimmcking and copying all our favorite artists,” Sergio Gómez says. “We’re at a point in our career now when we can make something that freshens things up.”

Jamelia Takes ‘Walk’ Back Onto U.K. Scene

Birmingham, England-born R&B vocalist Jamelia’s 2004 single “See It in a Boy’s Eyes” was an unlikely collaboration with Coldplay vocalist Chris Martin, who sang backing vocals on the U.K. hit, which he also co-wrote. When added to her then-current album “Thank You,” the single boosted it into the U.K. top five.


Jamelia released her debut album, “Drama,” in 2000 and has since enjoyed a string of top 40 entries on the Official U.K. Charts Co.’s singles list.

“Walk With Me,” which also features guest appearances by Afrika Bambaataa and U.K. rapper Sway, entered the Oct. 7 British album chart at No. 20. It was released Sept. 25 in Europe, Japan and Hong Kong, with Australasia and South Africa to follow. EMI U.K. project manager Rob Wood says. A U.S. release is not yet planned.

Jamelia is published by EMI Music Publishing and booked by Concorde. —Steve Adams

MORE MILK: Belgian dance/pop duo Milk Inc. celebrated its 10th anniversary with a sold-out concert Sept. 30 at Antwerp’s 15,000-capacity Sportpaleis.

The act launched in 1996 as Milk Incorporated, a studio-only project of producers Regi Penxten, Filip Vanduuren and Ivo Donckers on Antler-Subway/EMI imprint Dance Opera. A chart breakthrough in France with second single “La Vache” (1997)—licensed to Hotttracks/Scorpion Music—drew mainstream attention in Belgium.

With the name abbreviated to Milk Inc., the act scored its first major domestic hit single with 1998’s “In My Eyes.”

Milk Inc. has enjoyed some 20 hit singles and four successful albums in Belgium since then, also building a fan base in the Netherlands, Germany and Spain. Fifth set “Supersized” was released Sept. 1 in Belgium, Luxembourg and the Netherlands by Antler-Subway/EMI and hit the top five on the Flanders Ultratop 100 albums chart. International plans are not yet finalized.

“It’s our first pop album,” Penxten says. “Each track could be a single.” The act plays shows in Belgium through December, booked through Belgian agency Bureau Niels. Publishing is through Milk Inc. Music. —Marc Maes

PAYING ATTENTION: Danish independent Copenhagen Records is seeking international partners for alt-rock singer/songwriter Mads Langer and his critically acclaimed debut album “Attention Please.”

Langer has been likened in the Danish press to Thom Yorke and John Mayer, and Copenhagen Records co-owner Jakob Sørensen says the label has signed the artist with an eye to long-term development. “He’ll hit,” Sørensen says. “Maybe not with the first or second albums, but he will hit.”

Sørensen says the label is “looking for management, booking, publishing, agents, labels, the whole thing—partners who share our vision.”

The English-language “Attention Please” was released in May and made the IFPI Denmark top 40, boosted by local radio hit “Breaking News.”

Langer has been playing live shows in Denmark through the summer. Live work is through Scandinavian Booking, and publishing is through Good Songs/Copenhagen Publishing.

—Charles Ferro
Emo And Upward

Senses Fail Looks For Mainstream Breakthrough With New Album

Three years ago, New Jersey-based rock act Senses Fail was nearly lost in the major label system. Its album, “Let It Enfold You,” sat on the shelf at Geffen for nearly eight months before finding a home on Los Angeles-based Vagrant Records.

All it did was go on to sell 317,000 copies in the United States, according to Nielsen SoundScan, establishing Senses Fail as the latest success story from a hard rock/emo category comprising My Chemical Romance, Hawthorne Heights, Matchbook Romance and From First to Last, among many others.

The group will attempt to make further mainstream inroads with “Still Searching,” which arrived Oct. 10. The Brian McTernan-produced album finds the band reaching for a more melodic, pop sound, with its prior penchant for intense screaming largely replaced by shout-along choruses and more personal lyrics.

So where does Senses Fail fit in? The band flirts with more than one hard rock subgenre, ested in going back and writing more songs that were radio-friendly.”

Egan says the band approached him about releasing the album, “Who knows what it could have done in [the major label] system.”

Egan says. “It was a big unknown, and Interscope are our partners, and this worked out well for everyone.”

Indeed, the band’s punk-meets-metal sound is increasingly gaining favor with a mainstream audience, and the genre doesn’t show any signs of letting up. Last week saw the debut of Epitaph newcomer Escape the Fate on Billboard’s Top Independent Albums chart at No. 19 with “Dying Is Your Latest Fashion,” and My Chemical Romance is expected to debut on the upper reaches of The Billboard 200 with the upcoming “The Black Parade.”

Vagrant will be giving Senses Fail a strong mainstream push. There are two versions of the album, one with a making of DVD, and an exclusive version at Best Buy with bonus acoustic tracks. Target was also given an ex-

What drove you to put your memories to paper, and why was the time right to dive into this book now?

I didn’t want to just turn this into a book about the Police. It’s about my journey as a guitarist through various musical situations and eras—what it’s really like from the inside. I’ve been through a lot of events that a lot of people don’t know about but would be very interested to find out about. I thought it was worth really making the effort before it gets too late in the day.

Do any particular Police memories stand out for you?

The Police was amazing all the way through. The middle period became a blur. I remember the first year or so and then the end, but the middle blurs out because it was just so relentless. Toward the end, it was jaw-dropping. The point we got to, you can only really compare with the Beatles. It became so emotional for people to be around us all the time. Particularly in 1983, it was amazing the power we had all across the world. Every record went straight to No. 1 in every country.

Compare that with playing a gig in upstate New York in the dead of winter to an audience of four, which you describe. Incredible. One night you’re in a freezing motel somewhere hoping anyone will turn up to see you play, and then, what seems like five minutes later, there’s 80,000 people out there and you’re kind of running the world. It’s staggering.

It is intriguing that you were never a big fan of “Every Little Thing She Does Is Magic” because Sting wanted to record it with an outside keyboardist.

It was a gigantic hit and it’s a great song—I think Sting wrote it before he was even in the Police. But because it came with this keyboard player, it never felt like a true Police song. We tried it a couple of times, and Sting wanted to use some kind of backing track for [drummer] Stewart Copeland] to stay in time with. We tried it a few times and then just stopped doing it. We had plenty of other hits to play.

Looking back, do you think under any circumstances the band could have continued?

Yeah. The more rational approach would have been, “OK, Sting, go make a solo record, and let’s get back together in two or three years.” I’m certain we could have done that. Of course we could have. We were definitely not in a creative dry spell. We could have easily carried on, and we could probably still be there. That wasn’t to be our fate. It went in another way. I regret we never paid it off with a last tour. We snuck out the back door, which is what we were told to do, until it just became too frustrating to lie about.

Are you working on any new music right now?

I made a record with Ben Verdry, a classical guitarist. It’s all original, although we did do the Police’s “Bring On The Night.” Ben is a hardcore Police fan and loved the arggypo from that song. He plays all kinds of weird stuff on a classical guitar plus a returned 12-string with chopsticks. I mostly play a sustained electric guitar sound. We’re not playing jazz. It’s improvisational, but very pretty. It’s very ethereal, but it has some really gnarly moments as well.

Vagrant head Rich Egan says.

“Even the more metal-leaning scene, with From Autumn To Ashes to the Bled or Protest the Hero, those crowds react to Senses Fail,” he says. “But they can tour with pop-punk bands. They’ve played with Brand New and Taking Back Sunday and [My Chemical Romance]. They draw from all those influences.”

Lead singer James “Ruddy” Nielsen is just happy Senses Fail has a label to call home. The band’s breakthrough was a 2003 EP released on Drive-Thru Records. “From the Depths of Dreams,” To date, it has sold more than 236,000 units. Its early success caught the attention of Interscope/Geffen, A&M, which distributed Drive-Thru’s releases at the time. The major had the right to use them acts, and had already done so with New Found Glory and Something Corporate.

But Nielsen and his band weren’t seeing eye-to-eye with Geffen. “They wanted us to deliver the album before some sort of single,” he says. “But the album had been done for eight months. All we had was an EP, and we had been touring for a year and a half and we weren’t inter-

Vagrant head Rich Egan says.

“Even the more metal-leaning scene, with From Autumn To Ashes to the Bled or Protest the Hero, those crowds react to Senses Fail,” he says. “But they can tour with pop-punk bands. They’ve played with Brand New and Taking Back Sunday and [My Chemical Romance]. They draw from all those influences.”

Lead singer James “Ruddy” Nielsen is just happy Senses Fail has a label to call home. The band’s breakthrough was a 2003 EP released on Drive-Thru Records. “From the Depths of Dreams,” To date, it has sold more than 236,000 units. Its early success caught the attention of Interscope/Geffen, A&M, which distributed Drive-Thru’s releases at the time. The major had the right to use them acts, and had already done so with New Found Glory and Something Corporate.

But Nielsen and his band weren’t seeing eye-to-eye with Geffen. “They wanted us to deliver the album before some sort of single,” he says. “But the album had been done for eight months. All we had was an EP, and we had been touring for a year and a half and we weren’t inter-

Vagrant head Rich Egan says.

“Even the more metal-leaning scene, with From Autumn To Ashes to the Bled or Protest the Hero, those crowds react to Senses Fail,” he says. “But they can tour with pop-punk bands. They’ve played with Brand New and Taking Back Sunday and [My Chemical Romance]. They draw from all those influences.”

Lead singer James “Ruddy” Nielsen is just happy Senses Fail has a label to call home. The band’s breakthrough was a 2003 EP released on Drive-Thru Records. “From the Depths of Dreams,” To date, it has sold more than 236,000 units. Its early success caught the attention of Interscope/Geffen, A&M, which distributed Drive-Thru’s releases at the time. The major had the right to use them acts, and had already done so with New Found Glory and Something Corporate.

But Nielsen and his band weren’t seeing eye-to-eye with Geffen. “They wanted us to deliver the album before some sort of single,” he says. “But the album had been done for eight months. All we had was an EP, and we had been touring for a year and a half and we weren’t inter-

Vagrant head Rich Egan says.

“Even the more metal-leaning scene, with From Autumn To Ashes to the Bled or Protest the Hero, those crowds react to Senses Fail,” he says. “But they can tour with pop-punk bands. They’ve played with Brand New and Taking Back Sunday and [My Chemical Romance]. They draw from all those influences.”

Lead singer James “Ruddy” Nielsen is just happy Senses Fail has a label to call home. The band’s breakthrough was a 2003 EP released on Drive-Thru Records. “From the Depths of Dreams,” To date, it has sold more than 236,000 units. Its early success caught the attention of Interscope/Geffen, A&M, which distributed Drive-Thru’s releases at the time. The major had the right to use them acts, and had already done so with New Found Glory and Something Corporate.

But Nielsen and his band weren’t seeing eye-to-eye with Geffen. “They wanted us to deliver the album before some sort of single,” he says. “But the album had been done for eight months. All we had was an EP, and we had been touring for a year and a half and we weren’t inter-
DIDDY
Press Play
Producers: various
Bad Boy/Atlantic
Release Date: Oct. 17
Given the jumbo scope of his Bad Boy business empire, it’s hard to remember that Sean Combs was once just a producer/rapper named Puff something or another. But it’s those artistic, pre-entrepreneurial guises that Diddy hopes to re-spotlight on his first solo record in five years. “Play” is light-years more enterprising than Diddy’s sample-heavy history might suggest, especially on songs like “The Future,” the jittery “Hold Up” and the dirty south romp “Diddy Road.” As if to hedge his lyrical bets, Combs surounds himself with high-profile guests, including Christina Aguilera, Big Boy, Nas and Cee-Lo Spawling but direct in its ambitions, “Press Play” is eye-rollingy egomaniacal even by Diddy standards and hits the skins with a series of love songs in its second half. But there’s also a solid and often pleasantly surprising jam, and it sounds like, for now anyway, that Diddy’s only business plan.—JY

DIEKRS BENTLEY
Long Trip Alone
Producer: Brett Beavers
Capitol
Release Date: Oct. 17
On his third release, Bentley makes the transition from raw, unburdened talent to seasoned professional, abetted by a personnel maturation process. Bentley’s wilder impulses, thankfully, are still evident, as on the Waylon-esque “That Don’t Make It Easy Loving Me,” the observant “Band of Brothers” and a breezy “Free and Easy Down the Road I Go.” Aided by export musicanship and spot-on production, Bentley translates his on-stage charisma to the studio better than ever before. But he really shines on the ballads, like the powerful, expressive “Every Mile a Memory,” the synchopated “Hope for Me Yet” and a softly percolating “The Heaven I Headed To.” These more mature themes showcase a confident songwriter (all 11 cuts were co-written with producer Brett Beavers) and performer that is becoming a major star.—RW

HI-TEK
Hi-Tekno Vol. 2
Producer: Hi-Tek
Babygrande
Release Date: Oct. 17
This time Hi-Tek assembles an eclectic range of MCs and singers for his second round of nostalgic soul-nourishing tunes. “Hi-Tekno, Vol. 2” is a sweeping strings and uncutted rapped perfection complete the perfect backdrop for calm reflection (“Keep It Moving” featuring G-Dep, O-Tip & Kurat), and reminiscing (“Can We Go Back”). While the “Vol. 1” collaborators steered much of that disc, “Step 1” ups his wordplay and reunites with his Reflex from the classic album “Koolin’ on three tracks, including the falsetto-fueled “Let It Go.” Exuding Busta Rhymes’ histrionic flow in “March,” the guest artists fuse well. Nas and Common talk music appreciation on “Music For Life,” which opens with a phone message by late producer J Dilla, while Ghostface Killah’s sharp metaphors pierce brilliantly through the drums and strings of “Josephine.”—CH

U2 & GREEN DAY
The Saints Are Coming
(3:22)
Writers: Richard Jobson, Stuart Adamson
Publisher: EMI Virgin Music
Producer: Ruben Ruben Interscope/Reprise
There is a house in New Orleans.” Green Day’s Billy Joe Armstrong sings softly over weeping keyboards, but it’s only a prelude to the bigger bang: a cover of “The Saints Are Coming” by Scottish punk band the Skids. Performed live at the Louisiana Super Dome, the merger of two rock giants launches a spine-tingling avalanche of spiky guitars and crashing drums, with a riff that feels like a high-speed echo of U2’s “I Will Follow.” One year after Katrina, the 1978 lyric delivers a fresh sting: “I cried to my daddy on the telephone/How long now? Until the clouds unroll and you come home.” Bojo duets with Armstrong. Proceeds go to the hurricane charity Music Rising.—SP

ROD STEWART
Still the Same . . . Great Classics of Our Time
Producers: John Shanks, Clive Davis
J Records
Release Date: Oct. 10
After four mega-selling trips through the Great American Songbook, Rod Stewart puts on the blue jeans (faded and torn, “natch”) and opens up the great (mostly) American rock’n’roll songbook. He lends his rasp to 13 well-worn hits, primarily from the ’70s and delivered in arrangements mostly identical to the originals—although his treatment of “Tin Man” outdoes the original. Tyger’s Stewart wannabe smash, is surprisingly smooth. Elsewhere, he’s as good as ever. Slipping a clever Dylan intonation into the chorus of Creedence Clearwater Revival’s “Have You Ever Seen the Rain?” the album’s first single, and sounds particularly strong on more tender tracks from the Badfinger, Cat Stevens and Poco canons.—G

SKILLET
Comatose
Producers: Brian Howe
John L. Cooper
Atlantic/Law/Arden/SE/R Records
Release Date: Oct. 3
Hard rock fans have seen a potent collection of songs that showcase all sides of their personality. “Better Than Drugs” is a pounding sonic attack with a positive message, while “Yours to Hold” is a gorgeous powerhouse ballad that displays lead vocalist John Cooper’s raspy vocals in a softer light. “The Last Night” features both Cooper and his wife Korey on a tune that tackles the issues of teen suicide and cutting, and “Say Goodbye” has the potential to be embraced by every graduating class next spring as the perfect farewell anthem. Buoyed by the burgeoning active rock hit “Whispers in the Dark,” this is a landmark album for Skillet that should exponentially broaden its audience.—DEP

RUBEN STUDDARD
The Return
Producers: various
J Records
Release Date: Oct. 17
Affable “American Idol” winner Ruben Studdard loads his sophomore disc, “The Return,” with smooth grooves and standard R&B tracks—but no standouts. For the most part, his vocal performances, often likened to late legend Luther Vandross, are flat and not as stunning as expected. Though he was 2004 debut “Soulful” bowed at No. 200, it was mostly on the strength of his popularity on “Idol,” where he dazzled all with his melodic crooning. Here, the singer seems more at home on tracks like “Our Story” and “Get U Loose.” The derivative lyrics of lead single “Change Me” and “I’m Not Happy” seem interchangeable with any other R&B song. And while “The Return” offers some quality tunes, Studdard largely fails to own these songs, and their emotions, as he should.—CH

COUNTRY
LONESTAR
Mountains
Producer: Mark Bright
BNA
Release Date: Oct. 17
On its ninth outing, Lonestar, which has more No. 1 country singles than any other group in this decade, continues its mastery of “positive country” without a cliff or forced sentiment to be found. The foursome lends untouchable stacks of country vocals and more than a solid touch of rock muscle to this absolutely first-rate, 11-cut project. The first single, “Mountain Man,” sounding like a sure smash, could soften the hardest heart. “Nothing to Prove” is another sturdy paean to the life and love of regular folk, while “Long Lost Smile” is a stirring story of a woman strong enough to leave a two-bit beau. With each release, Lonestar only gets stronger, more self-assured and certain to be around for a long time.—GE

VARIOUS ARTISTS
She Was Country When Country Wasn’t Cool: A Tribute to Barbara Mandrell
Producer: various
BNA Records
Release Date: Oct. 17
Tribute albums are tricky. Do you stay true to the original performances or put your own spin on them? On this collection, the artists did both, but those that made Mandrell’s classics their own shine the brightest. Diersk Bentley’s interpretation of “Fast Cars and Country Roads” has a grit and drive absent from the original, while Gretchen Wilson’s “The Midnight Oil” is both authentic and new. As expected, Willie Nelson and Shelby Lynne, a former member of Ba’s fan club, team wonderfully on “This Time I Almost Made It.” Randy Owen’s handling of “Years” makes you remember how much country radio is missing his voice, and hearing Sara Evans’ downright sexy turn on “Crackers” would make any man come running home. CeCe Winans closes the disc with an uplifting take on Mandrell’s first Grammy winner, “He Set My Life to Music.”—KT

LLOYD BANKS
Rotten Apple
Producer: 50 Cent, Sha Money XL
G-Unit/Interscope
Release Date: Oct. 10
Lloyd Banks’ meillllluscent, more sway than spit, is best suited to an ensemble approach—which is why the G-Unit mainstay’s second solo joint works best when he’s rapping alongside guests such as Rakim, Mobb Deep, Prodigy, Musiq Soulchild, Tony Yayo and big boss man 50 Cent. Banks steps out on these 16 tracks as a gangsta (“Survival,” “Stranger,” “NY NY,” continued on p992

EDGAR RICE WRIGHT, THE ATOMIC BIBLE, AND THE ODD OF IT ALL
REVIEWS

SINGLES

from >pp31
Iceman”) and a playa (Hands Up, “Help!”) and also strikes an elderly statesman role with some cautionary messages in “Make A Move.” Amid the ringing synthesizers and halting beats that are trademarks of the Shady Records camp’s post-Dr. Dre sonics, Banks certainly sounds comfortable—if a little bit cautious himself. —GG

HOLIDAY
SARAH McLACHLAN
Wintertale
Producer: Pierre Marchand
Arista
Release Date: Oct. 17
You shouldn’t really go wrong with a McLachlan Christmas album. Is there a voice out there that better embodies wool sweaters, eggnog or candlelight? But beyond the unique natural qualities of her pipes, “Wintertale” does go much, much further. The traditional (“Green Sleeves,” “Silent Night”) come off more earthy and folksy, and McLachlan misses the bluesy undertones of the American standards (“I’ll Be Home for Christmas.” “Have Yourself a Merry Little Christmas”). Even a cover of Joni Mitchell’s “River”—one of her obvious artistic ancestors—doesn’t conjure the same lonely holiday chill of the original. McLachlan’s best is her with her single original “Wintertale” (it sounds like it could sit comfortably on one of her secular albums) and the John Lennon cover “Happy Xmas (War Is Over),” which gets a little life from an adorably out-of-key children’s choir. —KM

ELECTRONIC
GOLDFRAPP
We Are Glitter
Producer: Goldfrapp
Mute
Release Date: Oct. 17
After one listen to “We Are Glitter,” which sports remixes from Goldfrapp’s “Supernature,” don’t be surprised if you find yourself digging through crates of vintage vinyl looking for that long-forgotten disco classic. At nearly nine minutes, Ewan Pearson’s remix of “Ride a White Horse”recalls the early days of Studio 54. The same is true of DFA’s mind-bending, 13-minute restructuring of “Slide In,” which sounds like a Hamilton Bohannon/Kraftwerk mash-up. Carl Craig’s rewaxing of “Fly Me Away” is awash in Giorgio Moroder synth patterns (think “I Feel Love”), albeit wickieddlyipsided. Also twisted is the Flaming Lips’ clipped take on “Satin Chick.” The disc closes with Goldfrapp’s own take on “Strict Machine” from the duo’s second album “Black Cherry,” a glittering finale to a golden collection. —MP

ZYDOCO
TERRANCE SIMIEN AND THE ZYDOCO EXPERIENCE
Across the Parish Line
Producers: Terrance Simien, Danny Williams
Aim
Release Date: Oct. 10
“Across the Parish Line” is the highlight to the diversity that has become one of the most appealing characteristics of Terrance Simien’s music. He works some fine zydeco including a great cover of Clifton Chenier’s “You Used to Call Me” and the original number “You Should Know Your Way By Now.” He also takes an excellent flyer with guest vocalist David Hidalgo on “Como Vivire, Mi Cholita?” and lays down a version of the Taj Mahal/Jesse Ed Davis pear “Corinna” that blends zydeco and reggae in a most tasty fashion. Also make sure to take in Simien’s particularly poignant cover of Raydy Newman’s “Louisiana 1927.” Simien is one of the finest zydeco artists to emerge from south Louisiana in the last quarter century, and he’s absolutely got it going on yet again this time. —PWW

POP
OLIVIA NEWTON-JOHN
Grace and Gratitude
ON Productions
Release Date: Oct. 3
“In Grace and Gratitude,” the former supermodel’s new album,Newton-John, who is now married to John Easterling, it is her first record since 1997’s “Spinning and Tufting.” The disc is a 13-track collection of her best material, including such hits as “Physical,” “Let Me Be There,” “Have You Never Been Mek?” and others. (For more information, please see our review of “Spinning and Tufting” in this issue.) —PWW

MY CHEMICAL ROMANCE
Welcome to the Black Parade
Sony
Release Date: Oct. 8
Producer: Ross Robinson
Writer: Gerard Way
“My Chemical Romance” is a live band that is definitely not for everyone. However, if you are a fan of their music, you will definitely enjoy this album. It’s a set of songs that they performed live, and it shows their rawness and emotion. The band is very passionate and powerful, and their energy is contagious. I highly recommend this album if you are a fan of their music. —CT

HISTORY
D.H.T. FEATURING EDDIE Iame Crazy
3:27
Writer: Philip Trewewe, Thunder Deelay
Publisher: Sony/ATV
Belgian duo D.H.T. scored the States with its top 10 dance remix of Roxette’s “Listen To Your Heart” a year ago, which paved the way for Cascada’s similarly cast high-energy “Everytime We Touch”—ultimately making radio an infinitely friendlier place. Hoping to strike gold again, singer Edmee and Du Da Rick cover Paul Davis’ magnetic 1977 No. 7 “I Go Crazy” in similar fashion: with frolicking beat, plucky strings and a robust diva vocal. Giuseppe D’s radio edit is the choice cut, accompanied by a balled version for those still afeared by tempo. Also included on the CD single are the more frenetic Hardboune edit and Old School House Remix. Here’s a song that today’s top 40 minions have never heard of, or if they have, man, does it deliver as refreshed. Again, radio has an opportunity to prove that it’s not only cloudy when it’s dark and gritty beats. Believe in the beat, top 40. —CT

LEGEND & CREDITS
EDITED BY JONATHAN COHEN (ALBUMS) AND CRAIG TAYLOR (SINGLES)
CONTRIBUTORS: Gordon Elly, Gary Goff, Clove Hope, Kerri Mason, Wes Orshoski, Michael Perrett, Deborah Evans Price, Chuck Taylor, Ken Tucker, Philip Van Vliet, Jeff Vallee, Ray Waddell
CREDITS’ NOTES: 
# A new release, regardless of chart potential, highly recommended for musical merit. 
* All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.
**Over the Counter**

GEOFF MAYFIELD | gmayfield@billboard.com

**Evanescence Yields Chart’s 700th No. 1 Album**

The folks at "Senses Soret" would say the grand entrance by new Evanescence album "The Open Door" was brought to you by No. 7. The band's best yet Nielsen SoundScan frame of 447,000 copies marks its seventh-largest sales week by any album in 2006. Anc. its first Billboard 200 leader represents the 70th No. 1 title in its album chart's 50-year history (see story, page 12).

The band from Little Rock, Ark., built a sturdy following w/its first Wind-up album. Released in March 2003, "Fallen" has sold 6.6 million copies to date, according to Nielsen SoundScan. It spent 43 weeks in the top 10. Of The Billboard 200 and peaked at No. 3, selling 183,000 copies in its best week.

Interest generated by the new album invigorates "Fallen." Its sales more than doubled last week and rose by 43% this week, causing a 5-2 jump on Top Pop Catalog Albums.

In a duel between rock bands, Evanescence beats the Killers' "Sam's Town" by more than 100,000 copies (No. 2, 315,000), even though the latter makes more noise at modern rock stations. The Killers "When We Were Young" rises to No. 1 on the Modern Rock chart, compared with the No. 6 peak achieved thus far by Evanescence's "Call Me When You're Sober."  "Sober," however, is rocking harder on the Active Rock chart in sister magazine Radio & Records, rising to No. 11, compared with a No. 33 peak for the Killers' track. Both bands' songs are in top 10 rotations at MTV, VH1 and MTV2.

**THROUGH THE YEARS:** Billboard first published an album chart in 1945, but 1956 is considered the starting point for The Billboard 200, because it wasn't until that year's March 24 issue that an albums chart became a weekly fixture (Over the Counter, Billboard, March 25). From that point through the end of 1959, the chart averaged almost eight No. 1 albums per year, about nine per year in the '60s, 12 per year in the '70s and nine per year in the '80s. The highest turnover during the chart's first 40 years belonged to 1974, when 23 different albums wore the crown. That was the only year to register more than 20 Nos. 1 until 1994, when 21 rang the bell.

The Billboard 200 switched to Nielsen SoundScan data in the May 25, 1991, issue. The specificity of data from that point-of-sale system makes it easier for truly big albums to hold court, compared with the chart's old methodology, in which retailers reported ranks without sales counts. Thus, soundtracks from "The Bodyguard" and "Titanic," Garth Brooks' "Ropin' the Wind" and Billy Ray Cyrus' "Kiss Me" (1992) each clocked runs of 16 or more weeks.

But, as noted here recently (Billboard, Sept. 10), SoundScan's faster data also made it easier for albums to debut at No. 1, an event that has happened 206 times since the chart switched to POS-based data.

In 1992, the first full year of SoundScan charts, Billboard saw 10 No. 1 albums, with 15 in the following year—numbers similar to those posted through the album chart's first four decades. However, since 1994, there have only been two years when the big chart had fewer than 20 No. 1s: 15 in 1998, when "Titanic" was king of the world, and 18 in 2000, when three different albums held or began eight-week tenures ("1 Sync's "No Strings Attached," Eminem's "The Marshall Mathers LP" and the Beatles "1").

Such dominance has been rare in recent years. Since the start of 2002, Usher's nine-week champ "Confessions," released in 2004, is the only album to rule the list for eight or more frames. The chart has averaged almost 26 Nos. 1 per year since the start of 2000.

There were 35 different No. 1s in 2001. Evanescence's album now brings 2006's tally to 31, and with more than two months remaining in the year, that total will certainly rise.

A journalist at the Washington Post recently asked me if the faster turnover diminishes the significance of a No. 1 album. I can only answer that question with a question: Compared to what?

Simple math suggests that a chart-topping album still carries bragging rights.

While the music industry has been excited for the advent of digital distribution, the average sum of a No. 1 album in 2006 stands at 267,602, compared with 120,465 for the No. 1 Hot Digital Song. Not to mention that there have only been two years when the big chart had fewer than 20 No. 1s: 15 in 1998, when "Titanic" was king of the world, and 18 in 2000, when three different albums held or began eight-week tenures ("1 Sync's "No Strings Attached," Eminem's "The Marshall Mathers LP" and the Beatles "1").

**Market Watch**

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Market Watch</th>
<th>A Weekly National Music Sales Report</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Weekly Unit Sales</strong></td>
<td><strong>Year-To-Date</strong></td>
</tr>
<tr>
<td><strong>This Week</strong></td>
<td><strong>OVERALL UNIT SALES</strong></td>
</tr>
<tr>
<td>Albums</td>
<td>Digital Tracks</td>
</tr>
<tr>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>457,000</td>
<td>428,750,000</td>
</tr>
<tr>
<td>50,000</td>
<td>426,262,000</td>
</tr>
<tr>
<td>50,000</td>
<td>3,003,000</td>
</tr>
<tr>
<td>9,860,000</td>
<td>834,834,000</td>
</tr>
<tr>
<td>5,945,000</td>
<td>446,395,200</td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td><strong>ALBUM SALES</strong></td>
</tr>
<tr>
<td>5.6%</td>
<td>425.7 million</td>
</tr>
<tr>
<td>-0.3%</td>
<td>403.6 million</td>
</tr>
<tr>
<td><strong>Weeks</strong></td>
<td><strong>Catalog</strong></td>
</tr>
<tr>
<td>05</td>
<td>264.9 million</td>
</tr>
<tr>
<td>06</td>
<td>248.3 million</td>
</tr>
</tbody>
</table>

**ChARTS**

**BILLBOARD WEEKLY STORE SINGLES**

<table>
<thead>
<tr>
<th>CHARTS</th>
<th><strong>Current</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>264,946,000</td>
</tr>
<tr>
<td>Catalog</td>
<td>248,269,000</td>
</tr>
<tr>
<td>Catalog</td>
<td>-6.3%</td>
</tr>
<tr>
<td>Deep</td>
<td>160,785,000</td>
</tr>
<tr>
<td>Deep</td>
<td>-3.4%</td>
</tr>
<tr>
<td>Deep</td>
<td>155,301,000</td>
</tr>
<tr>
<td>Deep</td>
<td>14,074,000</td>
</tr>
<tr>
<td>Deep</td>
<td>108,986,000</td>
</tr>
<tr>
<td>Deep</td>
<td>-0.2%</td>
</tr>
<tr>
<td>Deep</td>
<td>109,271,000</td>
</tr>
</tbody>
</table>

**SALES BY ALBUM FORMAT**

<table>
<thead>
<tr>
<th>FORMAT</th>
<th><strong>2005</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>41,058,000</td>
</tr>
<tr>
<td>Digital</td>
<td>378,596,000</td>
</tr>
<tr>
<td>Digital</td>
<td>-9.1%</td>
</tr>
<tr>
<td>Digital</td>
<td>10,950,000</td>
</tr>
<tr>
<td>Digital</td>
<td>23,357,000</td>
</tr>
<tr>
<td>Digital</td>
<td>113.3%</td>
</tr>
<tr>
<td>Cassette</td>
<td>2,059,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>919,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>-55.4%</td>
</tr>
<tr>
<td>Cassette</td>
<td>863,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>-19.2%</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
## Billboard 200 Chart

**Date:** September 24, 2006

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Killers</strong></td>
<td><em>Sam's Town</em></td>
</tr>
<tr>
<td><strong>George Strait</strong></td>
<td><em>It Just Comes Natural</em></td>
</tr>
<tr>
<td><strong>Justin Timberlake</strong></td>
<td><em>FutureSex/LoveSounds</em></td>
</tr>
<tr>
<td><strong>Ludacris</strong></td>
<td><em>Reign Fell</em></td>
</tr>
<tr>
<td><strong>Beck</strong></td>
<td><em>Mutations</em></td>
</tr>
<tr>
<td><strong>Monica</strong></td>
<td><em>The Makings Of Me</em></td>
</tr>
<tr>
<td><strong>Janet Jackson</strong></td>
<td><em>20 Y.O.</em></td>
</tr>
<tr>
<td><strong>Hinder</strong></td>
<td><em>Extreme Behavior</em></td>
</tr>
<tr>
<td><strong>John Mayer</strong></td>
<td><em>Continuum</em></td>
</tr>
<tr>
<td><strong>Fergie</strong></td>
<td><em>The Dutchess</em></td>
</tr>
<tr>
<td><strong>All Time Low</strong></td>
<td><em>All The Right Reasons</em></td>
</tr>
<tr>
<td><strong>Jet</strong></td>
<td><em>Shine On</em></td>
</tr>
<tr>
<td><strong>The Fray</strong></td>
<td><em>How To Save A Life</em></td>
</tr>
<tr>
<td><strong>Bob Segar</strong></td>
<td><em>Face The Promise</em></td>
</tr>
<tr>
<td><strong>Weird Al Yankovic</strong></td>
<td><em>Straight Outta Lynwood</em></td>
</tr>
<tr>
<td><strong>Clay Aiken</strong></td>
<td><em>A Thousand Different Ways</em></td>
</tr>
<tr>
<td><strong>Chris Young</strong></td>
<td><em>The Cheaters 2</em></td>
</tr>
<tr>
<td><strong>Ray Charles + The Count Basie Orchestra</strong></td>
<td><em>Ray Sings Basie Swings</em></td>
</tr>
<tr>
<td><strong>Rascal Flatts</strong></td>
<td><em>Me And My Gang</em></td>
</tr>
<tr>
<td><strong>Bob Dylan</strong></td>
<td><em>Modern Times</em></td>
</tr>
<tr>
<td><strong>Carrri Underwood</strong></td>
<td><em>Some Hearts</em></td>
</tr>
<tr>
<td><strong>Snow Patrol</strong></td>
<td><em>Eye Open</em></td>
</tr>
<tr>
<td><strong>Danny Keane</strong></td>
<td><em>Diany Keane</em></td>
</tr>
<tr>
<td><strong>Fred Hammond</strong></td>
<td><em>Free To Worship</em></td>
</tr>
<tr>
<td><strong>Christina Aguilera</strong></td>
<td><em>Back To Basics</em></td>
</tr>
<tr>
<td><strong>Diana Krall</strong></td>
<td><em>From This Moment On</em></td>
</tr>
<tr>
<td><strong>KT Tunstall</strong></td>
<td><em>Your Man</em></td>
</tr>
<tr>
<td><strong>Kenny Chesney</strong></td>
<td><em>LIVE: Live Those Songs Again</em></td>
</tr>
<tr>
<td><strong>Various Artists</strong></td>
<td><em>NOW 22</em></td>
</tr>
<tr>
<td><strong>The Decemberists</strong></td>
<td><em>The Crane Wife</em></td>
</tr>
<tr>
<td><strong>Lionel Richie</strong></td>
<td><em>Coming Home</em></td>
</tr>
<tr>
<td><strong>Rick Ross</strong></td>
<td><em>Port Of Miami</em></td>
</tr>
<tr>
<td><strong>Chingy</strong></td>
<td><em>Hoodstar</em></td>
</tr>
<tr>
<td><strong>Various Artists</strong></td>
<td><em>WOW 2007</em></td>
</tr>
<tr>
<td><strong>Jill Scott</strong></td>
<td><em>High School Musical</em></td>
</tr>
<tr>
<td><strong>Jerry Lee Lewis</strong></td>
<td><em>Last Man Standing: The Duets</em></td>
</tr>
<tr>
<td><strong>Rick Springfield</strong></td>
<td><em>Fools</em></td>
</tr>
<tr>
<td><strong>Lupita Nyong'o</strong></td>
<td><em>Lupita Nyong'o's Food &amp; Liquor</em></td>
</tr>
<tr>
<td><strong>Vanessa Hudgens</strong></td>
<td><em>V</em></td>
</tr>
<tr>
<td><strong>Robyn Thicke</strong></td>
<td><em>The Evolution Of Robyn Thicke</em></td>
</tr>
<tr>
<td><strong>Snoop Dogg</strong></td>
<td><em>When Deville Smokes</em></td>
</tr>
<tr>
<td><strong>The Pussycat Dolls</strong></td>
<td><em>PCD</em></td>
</tr>
<tr>
<td><strong>Chris Tomlin</strong></td>
<td><em>See The Morning</em></td>
</tr>
<tr>
<td><strong>Soundtrack</strong></td>
<td><em>Grey's Anatomy Volume 2</em></td>
</tr>
<tr>
<td><strong>Panic! At The Disco</strong></td>
<td><em>A Fever You Can't Sweat Out</em></td>
</tr>
</tbody>
</table>

### Billboard 200 Top 100

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gnarls Barkley</strong></td>
<td><em>St. Elsewhere</em></td>
</tr>
<tr>
<td><strong>Audiolove</strong></td>
<td><em>Revelations</em></td>
</tr>
<tr>
<td><strong>George Strait</strong></td>
<td><em>Introducing: The Hits (1988-2005)</em></td>
</tr>
<tr>
<td><strong>Sleepy Brown</strong></td>
<td><em>Mr. Brown</em></td>
</tr>
<tr>
<td><strong>Corinne Bailey Rae</strong></td>
<td><em>Brown Sugar</em></td>
</tr>
<tr>
<td><strong>Shakira</strong></td>
<td><em>Life Changing</em></td>
</tr>
<tr>
<td><strong>Smokey Norful</strong></td>
<td><em>A Song For The New Day</em></td>
</tr>
<tr>
<td><strong>Tim McGraw</strong></td>
<td><em>Greatest Hits Vol 2: Rememberer</em></td>
</tr>
<tr>
<td><strong>Scissor Sisters</strong></td>
<td><em>Now We Are Breaking</em></td>
</tr>
<tr>
<td><strong>Cherish</strong></td>
<td><em>Unappreciated</em></td>
</tr>
<tr>
<td><strong>Red Hot Chili Peppers</strong></td>
<td><em>Stadium Arcadium</em></td>
</tr>
<tr>
<td><strong>Traci Adams</strong></td>
<td><em>Dangerous Man</em></td>
</tr>
<tr>
<td><strong>Rihanna</strong></td>
<td><em>Tease Me</em></td>
</tr>
<tr>
<td><strong>Young Dro</strong></td>
<td><em>Best Thang Smokin</em></td>
</tr>
<tr>
<td><strong>Yung Joc</strong></td>
<td><em>New Jack City</em></td>
</tr>
<tr>
<td><strong>Nelly Furtado</strong></td>
<td><em>Loose</em></td>
</tr>
<tr>
<td><strong>Jesse McCartney</strong></td>
<td><em>Right Where You Want Me</em></td>
</tr>
<tr>
<td><strong>Madeleine Peyroux</strong></td>
<td><em>Half The World</em></td>
</tr>
<tr>
<td><strong>A. B. Quintiliano</strong></td>
<td><em>This Is America</em></td>
</tr>
<tr>
<td><strong>Luny Tunes &amp; Tainy</strong></td>
<td><em>Fany Su</em></td>
</tr>
<tr>
<td><strong>Pillar</strong></td>
<td><em>El Corazón</em></td>
</tr>
<tr>
<td><strong>Breaking Benjamin</strong></td>
<td><em>Sober X-day</em></td>
</tr>
<tr>
<td><strong>Jars Of Clay</strong></td>
<td><em>The Legend Of Johnny Cash</em></td>
</tr>
<tr>
<td><strong>Stone Sour</strong></td>
<td><em>Come What(ever) May</em></td>
</tr>
<tr>
<td><strong>Saosin</strong></td>
<td><em>Saosin</em></td>
</tr>
<tr>
<td><strong>Amos Lee</strong></td>
<td><em>Supply And Demand</em></td>
</tr>
<tr>
<td><strong>Lyfe Jennings</strong></td>
<td><em>The Phoenix</em></td>
</tr>
<tr>
<td><strong>The Wreckers</strong></td>
<td><em>Stand Still, Look Pretty</em></td>
</tr>
<tr>
<td><strong>James Blunt</strong></td>
<td><em>Under The Skin</em></td>
</tr>
<tr>
<td><strong>Lindsey Buckingham</strong></td>
<td><em>A Beautiful Life</em></td>
</tr>
<tr>
<td><strong>Tony Bennett</strong></td>
<td><em>Eye To The Telescope</em></td>
</tr>
<tr>
<td><strong>Kidz Bop Kids</strong></td>
<td><em>K-boop</em></td>
</tr>
<tr>
<td><strong>Guns N' Roses</strong></td>
<td><em>Greatest Hits</em></td>
</tr>
<tr>
<td><strong>Loretta Lynn</strong></td>
<td><em>LaToya</em></td>
</tr>
<tr>
<td><strong>Manu Chao</strong></td>
<td><em>Amor Es Combatir</em></td>
</tr>
<tr>
<td><strong>Rodney Atkins</strong></td>
<td><em>If You're Going Through Hell</em></td>
</tr>
<tr>
<td><strong>Jeremy Camp</strong></td>
<td><em>Restored</em></td>
</tr>
<tr>
<td><strong>Elton John</strong></td>
<td><em>The Captain &amp; The Kid</em></td>
</tr>
<tr>
<td><strong>Rihanna</strong></td>
<td><em>A Girl Like Me</em></td>
</tr>
<tr>
<td><strong>A.J. Mclean</strong></td>
<td><em>Pleasure</em></td>
</tr>
<tr>
<td><strong>The Red JumpSuit Apparatus</strong></td>
<td><em>Don't You Fake It</em></td>
</tr>
<tr>
<td><strong>Buckcherry</strong></td>
<td><em>Before Me</em></td>
</tr>
</tbody>
</table>

### SoundScan Information

- **Billboard** 200: 44
- **Artist Index**: 312
- **Release Date**: October 21, 2006
- **Chart Type**: Sales Data Compiled by Nielsen SoundScan
- **Source**: AmericanRadioHistory.com

**For more details, visit** www.americanradiohistory.com
**HOT 100 AIRPLAY**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Imprint / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SEXYBACK</td>
<td>POP MUSIC</td>
<td>IMPRINT PROMOTION LABEL</td>
</tr>
<tr>
<td>2</td>
<td>CD</td>
<td>COME TO ME</td>
<td>BAD BOY/ATI. (WILL.I.AM /ABM / INEXTSELECTION</td>
</tr>
<tr>
<td>3</td>
<td>CD</td>
<td>FEAT. EMINEM</td>
<td>R. (ROC NATION)</td>
</tr>
<tr>
<td>4</td>
<td>CD</td>
<td>WEEDTHAT REAP</td>
<td>R. ( rocNation)</td>
</tr>
<tr>
<td>5</td>
<td>CD</td>
<td>FEAT. EMINEM</td>
<td>R. ( ROC NATION)</td>
</tr>
<tr>
<td>6</td>
<td>CD</td>
<td>WITH THE WORLD THROUGH GLASS</td>
<td>-UP)</td>
</tr>
<tr>
<td>7</td>
<td>CD</td>
<td>ME</td>
<td>BAD BOY</td>
</tr>
<tr>
<td>8</td>
<td>CD</td>
<td>FEAT. EMINEM</td>
<td>R. (ROC NATION)</td>
</tr>
<tr>
<td>9</td>
<td>CD</td>
<td>WITH THE WORLD THROUGH GLASS</td>
<td>-UP)</td>
</tr>
<tr>
<td>10</td>
<td>CD</td>
<td>ME</td>
<td>BAD BOY</td>
</tr>
</tbody>
</table>

**ADULT TOP 40**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Imprint / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BAD DAY</td>
<td>DARK</td>
<td>IMPRINT PROMOTION LABEL</td>
</tr>
<tr>
<td>2</td>
<td>WELCOME TO THE BLACK PARADE</td>
<td>GREEN DAY</td>
<td>RELENTLESSNIRGIN</td>
</tr>
<tr>
<td>3</td>
<td>CAN'T HIDE FROM MYSELF</td>
<td>CARTER D ALEXANDER</td>
<td>BAD BOY</td>
</tr>
<tr>
<td>4</td>
<td>WELCOME TO THE BLACK PARADE</td>
<td>GREEN DAY</td>
<td>RELENTLESSNIRGIN</td>
</tr>
<tr>
<td>5</td>
<td>I'M NOT THE ONLY ONE</td>
<td>ADELE</td>
<td>RELENTLESSNIRGIN</td>
</tr>
<tr>
<td>6</td>
<td>SOUL MAN</td>
<td>JAMES BROWN</td>
<td>EAGLE</td>
</tr>
<tr>
<td>7</td>
<td>STRINGS IN MY THROAT</td>
<td>LADY GAGA</td>
<td>EAGLE</td>
</tr>
<tr>
<td>8</td>
<td>I'M NOT THE ONLY ONE</td>
<td>ADELE</td>
<td>RELENTLESSNIRGIN</td>
</tr>
<tr>
<td>9</td>
<td>GIVE IT UP TO ME</td>
<td>THE JIBBS</td>
<td>IMPRINT PROMOTION LABEL</td>
</tr>
<tr>
<td>10</td>
<td>WHAT HURTS THE MOST</td>
<td>ROBERT O'NEILL</td>
<td>ALIVE /FREJA</td>
</tr>
</tbody>
</table>

**MODERN ROCK**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Imprint / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TELL ME BABY</td>
<td>JOHN YOUNG</td>
<td>EAGLE</td>
</tr>
<tr>
<td>2</td>
<td>ME AND MY VILLAGE</td>
<td>THE KILLER BEES</td>
<td>EAGLE</td>
</tr>
<tr>
<td>3</td>
<td>PAPYRUS</td>
<td>JAMES BROWN</td>
<td>EAGLE</td>
</tr>
<tr>
<td>4</td>
<td>ME AND MY VILLAGE</td>
<td>THE KILLER BEES</td>
<td>EAGLE</td>
</tr>
<tr>
<td>5</td>
<td>THAT'S THE WAY I LIKE IT</td>
<td>JAMES BROWN</td>
<td>EAGLE</td>
</tr>
<tr>
<td>6</td>
<td>CRAZY</td>
<td>JAMES BROWN</td>
<td>EAGLE</td>
</tr>
<tr>
<td>7</td>
<td>ME AND MY VILLAGE</td>
<td>THE KILLER BEES</td>
<td>EAGLE</td>
</tr>
<tr>
<td>8</td>
<td>THAT'S THE WAY I LIKE IT</td>
<td>JAMES BROWN</td>
<td>EAGLE</td>
</tr>
<tr>
<td>9</td>
<td>CRAZY</td>
<td>JAMES BROWN</td>
<td>EAGLE</td>
</tr>
<tr>
<td>10</td>
<td>ME AND MY VILLAGE</td>
<td>THE KILLER BEES</td>
<td>EAGLE</td>
</tr>
</tbody>
</table>

**TOP 40**

- Come to Me
- Sex Back
- CD
- CD
- CD
- CD
- CD
- CD
- CD
- CD

**Data for week of October 21, 2006**
SEESALESPop(

PCP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, Billboard. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promusic. All rights reserved. HITPREDICTOR and HitPredictor are trademarks of The Hit LLC.
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>DISTRIBUTED LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONICA</td>
<td>The Makings Of Me</td>
<td>108</td>
<td>2</td>
</tr>
<tr>
<td>LUDACRIS</td>
<td>Release Therapy</td>
<td>118</td>
<td>3</td>
</tr>
<tr>
<td>JANET JACKSON</td>
<td>20 Y.O.</td>
<td>129</td>
<td>4</td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
<td>139</td>
<td>5</td>
</tr>
<tr>
<td>BEYONCE</td>
<td>B'Day</td>
<td>149</td>
<td>6</td>
</tr>
<tr>
<td>SLEEPY BROWN</td>
<td>Life Changing</td>
<td>159</td>
<td>7</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td>Port Of Miami</td>
<td>169</td>
<td>8</td>
</tr>
<tr>
<td>CHINGY</td>
<td>Hoodstar</td>
<td>179</td>
<td>9</td>
</tr>
<tr>
<td>LUPE FIASCO</td>
<td>Ludecious Food &amp; Liquor</td>
<td>189</td>
<td>10</td>
</tr>
<tr>
<td>LIONEL RICHIE</td>
<td>Coming Home</td>
<td>199</td>
<td>11</td>
</tr>
<tr>
<td>DANITY KANE</td>
<td>The Evolution Of Robyn Thicke</td>
<td>209</td>
<td>12</td>
</tr>
<tr>
<td>ROBIN THICKE</td>
<td>Unapreciated</td>
<td>219</td>
<td>13</td>
</tr>
<tr>
<td>LYFE JENNINGS</td>
<td>The Phoenix</td>
<td>229</td>
<td>14</td>
</tr>
<tr>
<td>YOUNG DRO</td>
<td>Best Thang Smokin’</td>
<td>239</td>
<td>15</td>
</tr>
<tr>
<td>GLADYS KNIGHT</td>
<td>Before Me</td>
<td>249</td>
<td>16</td>
</tr>
<tr>
<td>SPM</td>
<td>When Devils Strike</td>
<td>259</td>
<td>17</td>
</tr>
<tr>
<td>OUTKAST</td>
<td>Idletwil (Soundtrack)</td>
<td>269</td>
<td>18</td>
</tr>
<tr>
<td>UNK</td>
<td>Beat Down Yo Block</td>
<td>279</td>
<td>19</td>
</tr>
<tr>
<td>CORINNE BAILEY RAE</td>
<td>Conine Bailey Rae</td>
<td>289</td>
<td>20</td>
</tr>
<tr>
<td>YUNG JOC</td>
<td>New Joc City</td>
<td>299</td>
<td>21</td>
</tr>
<tr>
<td>DAZ</td>
<td>So So Gangsta</td>
<td>309</td>
<td>22</td>
</tr>
<tr>
<td>INDIA AIRE</td>
<td>Testimony: Vol. 1, Life &amp; Relationship</td>
<td>319</td>
<td>23</td>
</tr>
<tr>
<td>BONEY JAMES</td>
<td>Shining</td>
<td>329</td>
<td>24</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Beggin’ For Your Love</td>
<td>339</td>
<td>25</td>
</tr>
<tr>
<td>RAY CHARLES + THE COUNT BASIE ORCHESTRA</td>
<td>Ray Sings Basie Swings</td>
<td>349</td>
<td>26</td>
</tr>
<tr>
<td>FREDDIE JACKSON</td>
<td>Transitions</td>
<td>359</td>
<td>27</td>
</tr>
<tr>
<td>CHRISTINA AGUILERA</td>
<td>Back To Basics</td>
<td>369</td>
<td>28</td>
</tr>
<tr>
<td>GNARLS BARKLEY</td>
<td>St. Elsewhere</td>
<td>379</td>
<td>29</td>
</tr>
<tr>
<td>DEE-JAY CHIEF</td>
<td>In My Own Words</td>
<td>389</td>
<td>30</td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>The Ultimate Luther Vandross</td>
<td>399</td>
<td>31</td>
</tr>
<tr>
<td>DAVE HOLLISTER</td>
<td>The Book Of David: Vol. 1 The Transition</td>
<td>409</td>
<td>32</td>
</tr>
<tr>
<td>METHOD MAN</td>
<td>The Day After</td>
<td>419</td>
<td>33</td>
</tr>
<tr>
<td>MARY J. BLIGE</td>
<td>The Breakthrough</td>
<td>429</td>
<td>34</td>
</tr>
<tr>
<td>BEENIE MAN</td>
<td>Undisputed</td>
<td>439</td>
<td>35</td>
</tr>
<tr>
<td>INDIGENOUS</td>
<td>Thug Stories</td>
<td>449</td>
<td>36</td>
</tr>
<tr>
<td>T.J.</td>
<td>King</td>
<td>459</td>
<td>37</td>
</tr>
<tr>
<td>CASSIE</td>
<td>Cassie</td>
<td>469</td>
<td>38</td>
</tr>
<tr>
<td>TOO SHORT</td>
<td>Blow The Whistle</td>
<td>479</td>
<td>39</td>
</tr>
<tr>
<td>PHARELL</td>
<td>In My Mind</td>
<td>489</td>
<td>40</td>
</tr>
<tr>
<td>THE ROOTS</td>
<td>Game Theory</td>
<td>499</td>
<td>41</td>
</tr>
<tr>
<td>JOE BONAMASSA</td>
<td>You &amp; Me</td>
<td>509</td>
<td>42</td>
</tr>
<tr>
<td>SUSAN TESPESI</td>
<td>Heart: Prophesy [Deluxe Edition]</td>
<td>519</td>
<td>43</td>
</tr>
<tr>
<td>KONY JOE WHITE</td>
<td>Chasing The Son</td>
<td>529</td>
<td>44</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Best Of Blues: 50 Hits</td>
<td>539</td>
<td>45</td>
</tr>
<tr>
<td>MARIA MULDAUR</td>
<td>Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan</td>
<td>549</td>
<td>46</td>
</tr>
</tbody>
</table>

### Top Blues Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>DISTRIBUTED LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEB’ MO</td>
<td>Suitcase</td>
<td>108</td>
<td>1</td>
</tr>
<tr>
<td>THE ROBERT CRAY BAND</td>
<td>Live From Across The Pond</td>
<td>118</td>
<td>2</td>
</tr>
<tr>
<td>CHAD BOWMAN</td>
<td>People Gonna Talk</td>
<td>129</td>
<td>3</td>
</tr>
<tr>
<td>CHRIS SMITHER</td>
<td>Leave The Light On</td>
<td>139</td>
<td>4</td>
</tr>
<tr>
<td>WILLIE CLAYTON</td>
<td>Gifted</td>
<td>149</td>
<td>5</td>
</tr>
<tr>
<td>THE DEKES TRUCKS BAND</td>
<td>Songsline</td>
<td>159</td>
<td>6</td>
</tr>
<tr>
<td>ETTO JAMES</td>
<td>The Definitive Collection</td>
<td>169</td>
<td>7</td>
</tr>
<tr>
<td>B.B. KING</td>
<td>The Ultimate Collection</td>
<td>179</td>
<td>8</td>
</tr>
<tr>
<td>TONY JOE WHITE</td>
<td>Uncovered</td>
<td>189</td>
<td>9</td>
</tr>
<tr>
<td>JOE BONAMASSA</td>
<td>You &amp; Me</td>
<td>199</td>
<td>10</td>
</tr>
<tr>
<td>SUSAN TESPESI</td>
<td>Heart: Prophesy [Deluxe Edition]</td>
<td>209</td>
<td>11</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Chasing The Son</td>
<td>219</td>
<td>12</td>
</tr>
<tr>
<td>MARIA MULDAUR</td>
<td>Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan</td>
<td>229</td>
<td>13</td>
</tr>
<tr>
<td>BUDDY GUPTA</td>
<td>Bring Em In</td>
<td>239</td>
<td>14</td>
</tr>
</tbody>
</table>

### Billboard R&B/Hip-Hop No. 1

**MONICA GETS FIRST R&B NO. 1**

Never climbing higher than runner-up on previous three tries, Monica reigns supreme on Top R&B/Hip-Hop Albums with "The Makings of Me." Her last two projects peaked at No. 2, and her 1996 debut reached No. 7 on this chart. "Makings" clears 93,000 units, entering The Billboard 200 at No. 7. Lead single "Everytime Tha Beat Drop" is debuts 12-11 on Hot R&B/Hip-Hop Songs and with 9,000 digital sales drops 57-48 on The Billboard Hot 100.

*Billboard* No. 1

Her "After The Storm" entered The Billboard 200 at No. 1 with 186,000 first week sales, but could not displace Luther Vandross' "Dance With My Father" on the R&B/Hip-Hop list, which is determined by a subset of stores that specialize in those genres.

—Raphael George

---

Data for week of OCTOBER 21, 2006

For chart reprints call 646.654.4633

[www.billboard.biz](http://www.billboard.biz) for complete chart data
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST / LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONEY MAKER</td>
<td>SAY GOODBYE (Epic/Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>S.E.X.</td>
<td>UNAPRECIATED (STAR TRAX /Universal Motown)</td>
</tr>
<tr>
<td>THE NORTHERN SOUL</td>
<td>CAN'T LET GO (HIP HOP NATION/RECORDING ARTIST)</td>
</tr>
<tr>
<td>RING THE ALARM</td>
<td>I'M NOT LEAVING (Epic/Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>BRYCE</td>
<td>WHEN YOU GONNA GIVE IT UP TO ME (EXECUTIVE PRODUCER)</td>
</tr>
<tr>
<td>T.I.</td>
<td>WHAT THE FLY</td>
</tr>
<tr>
<td>HERS</td>
<td>TAKE ME AS I AM (WASHINGTON D.C./MIXED BY/SILVER)</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td>SEXY LOVE</td>
</tr>
<tr>
<td>11</td>
<td>THE NORTHERN SOUL</td>
</tr>
<tr>
<td>12</td>
<td>S.O.D.</td>
</tr>
<tr>
<td>13</td>
<td>1111</td>
</tr>
<tr>
<td>14</td>
<td>1111</td>
</tr>
<tr>
<td>15</td>
<td>1111</td>
</tr>
<tr>
<td>16</td>
<td>1111</td>
</tr>
<tr>
<td>17</td>
<td>1111</td>
</tr>
<tr>
<td>18</td>
<td>1111</td>
</tr>
<tr>
<td>19</td>
<td>1111</td>
</tr>
<tr>
<td>20</td>
<td>1111</td>
</tr>
<tr>
<td>21</td>
<td>1111</td>
</tr>
<tr>
<td>22</td>
<td>1111</td>
</tr>
<tr>
<td>23</td>
<td>1111</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST / LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONEY MAKER</td>
<td>SAY GOODBYE (Epic/Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>S.E.X.</td>
<td>UNAPRECIATED (STAR TRAX /Universal Motown)</td>
</tr>
<tr>
<td>THE NORTHERN SOUL</td>
<td>CAN'T LET GO (HIP HOP NATION/RECORDING ARTIST)</td>
</tr>
<tr>
<td>RING THE ALARM</td>
<td>I'M NOT LEAVING (Epic/Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>BRYCE</td>
<td>WHEN YOU GONNA GIVE IT UP TO ME (EXECUTIVE PRODUCER)</td>
</tr>
<tr>
<td>T.I.</td>
<td>WHAT THE FLY</td>
</tr>
<tr>
<td>HERS</td>
<td>TAKE ME AS I AM (WASHINGTON D.C./MIXED BY/SILVER)</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td>SEXY LOVE</td>
</tr>
<tr>
<td>11</td>
<td>THE NORTHERN SOUL</td>
</tr>
<tr>
<td>12</td>
<td>S.O.D.</td>
</tr>
<tr>
<td>13</td>
<td>1111</td>
</tr>
<tr>
<td>14</td>
<td>1111</td>
</tr>
<tr>
<td>15</td>
<td>1111</td>
</tr>
<tr>
<td>16</td>
<td>1111</td>
</tr>
<tr>
<td>17</td>
<td>1111</td>
</tr>
<tr>
<td>18</td>
<td>1111</td>
</tr>
<tr>
<td>19</td>
<td>1111</td>
</tr>
<tr>
<td>20</td>
<td>1111</td>
</tr>
<tr>
<td>21</td>
<td>1111</td>
</tr>
<tr>
<td>22</td>
<td>1111</td>
</tr>
<tr>
<td>23</td>
<td>1111</td>
</tr>
</tbody>
</table>
### Top Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart No.</th>
<th>Country Radio Airplay</th>
<th>Digital Song Sales</th>
<th>Streaming &amp; VOD</th>
<th>Hot Country Songs Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Loved Her in a Lifetime&quot;</td>
<td>Tim McGraw</td>
<td>1</td>
<td>47,080</td>
<td>49,920</td>
<td>103,000</td>
<td>1</td>
</tr>
<tr>
<td>&quot;She's Everything&quot;</td>
<td>Brad Paisley</td>
<td>2</td>
<td>43,500</td>
<td>47,920</td>
<td>101,000</td>
<td>2</td>
</tr>
<tr>
<td>&quot;One More Night&quot;</td>
<td>Jason Aldean</td>
<td>3</td>
<td>42,000</td>
<td>46,500</td>
<td>99,500</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Where I Am&quot;</td>
<td>Carrie Underwood</td>
<td>4</td>
<td>39,500</td>
<td>45,000</td>
<td>98,000</td>
<td>4</td>
</tr>
<tr>
<td>&quot;I Can Feel You Movin'&quot;</td>
<td>Keith Urban</td>
<td>5</td>
<td>38,000</td>
<td>43,500</td>
<td>96,500</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Goodbye Kisses&quot;</td>
<td>Kenny Chesney</td>
<td>6</td>
<td>36,500</td>
<td>42,000</td>
<td>95,000</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Singles You Left Behind&quot;</td>
<td>Tim McGraw</td>
<td>7</td>
<td>35,000</td>
<td>40,500</td>
<td>93,500</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Lonely on Both Sides&quot;</td>
<td>Jason Aldean</td>
<td>8</td>
<td>33,500</td>
<td>39,000</td>
<td>92,000</td>
<td>8</td>
</tr>
<tr>
<td>&quot;I Knew You Were Trouble&quot;</td>
<td>Taylor Swift</td>
<td>9</td>
<td>32,000</td>
<td>37,500</td>
<td>90,500</td>
<td>9</td>
</tr>
<tr>
<td>&quot;The One That Got Away&quot;</td>
<td>Taylor Swift</td>
<td>10</td>
<td>30,500</td>
<td>36,000</td>
<td>89,000</td>
<td>10</td>
</tr>
</tbody>
</table>

### Hot Country Songs Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week to Week Change</th>
<th>Peak Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Loved Her in a Lifetime&quot;</td>
<td>Tim McGraw</td>
<td>RCA</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>&quot;She's Everything&quot;</td>
<td>Brad Paisley</td>
<td>Capitol</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>&quot;One More Night&quot;</td>
<td>Jason Aldean</td>
<td>Capitol</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Where I Am&quot;</td>
<td>Carrie Underwood</td>
<td>Warner Bros.</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>&quot;I Can Feel You Movin'&quot;</td>
<td>Keith Urban</td>
<td>Columbia</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Goodbye Kisses&quot;</td>
<td>Kenny Chesney</td>
<td>Curb</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Singles You Left Behind&quot;</td>
<td>Tim McGraw</td>
<td>Capitol</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Lonely on Both Sides&quot;</td>
<td>Jason Aldean</td>
<td>Capitol</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>&quot;I Knew You Were Trouble&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>&quot;The One That Got Away&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

### Hit Predictor

- **George Strait**
- **Craig Morgan**
- **Travis Tritt**
- **Eric Church**
- **The Wreckers**

### Billboard Radio Play 'Comes Natural To Strait'

As Strait's "It Junes Natural" bows atop Top Country Albums (see below), the Bullets' page 102, the second single and title track takes center stage on Hot Country Singles with the chart's biggest increase. The up 3 million audience impressions. "Natural" vaults 30-6 in its second chart week and is detected at 133 of the 132 stations monitored by Nielsen Broadcast Data Systems for this chart. First-time spins are heard at 5 of those 113 stations, and the single should benefit mightily next issue from Strait's heightened topicality in recent weeks with news that he'll be inducted into the Country Music Hall of Fame Nov. 6. He aims to fit his lead as the artist with the most No. 1 singles (41) with the new track.

Meanwhile, Rascal Flatts nabs its 15th top 10 as "My Wish" gains 2.1 million impressions and advances 13. The trio first made top 10 news in 2000 when "Prayin' For Daylight" hit No. 3. — Wade Jessen
HOT LATIN SONGS:

1. "Ni Una Sol" - Paulina Rubio
2. "Pam Pam" - Wisin & Yandel
3. "El Teléfono" - Wisin & Yandel & Hector "El Father" Bambino
4. "Mañana" - Marco Antonio Solís
5. "No Se Por Que" - Chayanne

LATIN ALBUMS:

1. "La Historia Del Romanticismo" - Intocable
2. "Los Exitos De Don Omar & De La Ghetto" - Don Omar & De La Ghetto
3. "Toc Toc ...Quién Tiene Allá" - El Trono Latino

For complete chart information, visit www.americanradiohistory.com

Data for week of October 21, 2006 | CHARTS LEGEND on Page 108

Go to www.billboard.biz for complete chart data
### LATIN AIRPLAY
#### POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;El Amor Que No Hay&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;Nuestro Amor&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;Eres Mi Gloria&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;Todo Día&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;En Ti&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
</tbody>
</table>

### LATIN ALBUMS
#### POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;QUE MAS&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;EL AMOR QUE NO HAY&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;TODOS&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;EN TÍ&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;TODO DÍA&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
</tbody>
</table>

### RHYTHM
#### POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Tu Amor No Vuelve&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Todo Día&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;En Ti&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;Todo Día&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
<tr>
<td>&quot;En Ti&quot;</td>
<td>&quot;Alejandro Fernandez&quot;</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN
#### POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;De Rodillas Te Pido&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Al fondo del tiempo&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Dime Quién Es&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Beso y Copas&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;La Gran Pachanga&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Si Tu Amor No Vuelve&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Te Pido&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
<tr>
<td>&quot;Aquí Te Va a Hacer Llorar&quot;</td>
<td>&quot;Javier Solís&quot;</td>
</tr>
</tbody>
</table>

---

See Charts Legend for rules and explanations.
### JAPAN
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### UNITED KINGDOM
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### GERMANY
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FRANCE
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### AUSTRALIA
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CANADA
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ITALY
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SPAIN
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### MEXICO
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WALLONIA
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### HUNGARY
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Country</th>
<th>Week</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Hit of the Week:**

- **49.9**
- **9.3**
- **75.3**
- **2.4**
- **3.2**
- **8.3**
- **12.9**
- **16.7**
- **20.5**
- **24.3**

**NEW:***

- KOBUKURO
- ALICIA KEYS
- BENETT
- DAMON HUNT
- RUSKA MEDELIONA
- SUGA SUGA
- GOYA
- WERNER HERTZ
- MC SHOEGAME

**OLD:***

- THE KILLERS
- THE OPEN DOOR
- NEW ORDER
- MOLLIE KING
- JASON MRAK
- MASTY
- PETER MURRAY
- LYNDAE SMITH
- BUCKNER & FLOWERS
- RHIANA

**RISING:***

- HIT PATRICK
- PAULINA RUBIO
- LUCY KENNEDY
- JIMMY CLIFF
- KOI SOUL
- RUSKA MEDELIONA
- BESITZER
- MARC ANTHONY
- ALEX UBARGO
- MILES DE CASTRO

---

**TOP 5:***

- KOBUKURO
- THE KILLERS
- GARNET CROWN
- THE OPEN DOOR
- PETER MURRAY

**TOP 10:***

- KOBUKURO
- THE KILLERS
- GARNET CROWN
- THE OPEN DOOR
- PETER MURRAY
- THE BAND APART
- ALICIA KEYS
- BENETT
- DAMON HUNT
- RUSKA MEDELIONA

---

**New Releases:***

- THE BAND APART
- FREDERIC-BAGUET COLUMBIA
- KATIE MELUCA
- PETER MURRAY
- THE OPEN DOOR
- PETER MURRAY
- THE OPEN DOOR
- PETER MURRAY

---

**Trendsetters:***

- E' SOLO
- KISS ME
- RAPHAEL
- OLIVIA RUIZ
- JUNO DEFEND
- JUNO DEFEND
- JUNO DEFEND
- JUNO DEFEND
- JUNO DEFEND
- JUNO DEFEND

---

**Promosition:***

- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR

---

** denne:***

- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR

---

**Comin':***

- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR
- THE OPEN DOOR

---

**Hit of the Week:***

- Hits of the Week
- Hits of the Week
- Hits of the Week
- Hits of the Week
- Hits of the Week

---

**Euro Digital Tracks:***

- Hits of the Week
- Hits of the Week
- Hits of the Week
- Hits of the Week
- Hits of the Week

---

**Data for week of OCTOBER 21, 2006 | CHARTS LEGEND on Page 108**

---

**www.americanradiohistory.com**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>WEEK &amp; NO. / NUMBER</th>
<th>DISTRIBUTION LABEL</th>
<th>CHART</th>
<th>RANK</th>
<th>FREE辿</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRED HAMMOND</td>
<td>FRED HAMMOND &amp; OTHERS (FRED HAMMOND)</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS (FRED HAMMOND)</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>SMOKO NORFUL</td>
<td>SMOKO NOIR</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>SMOKO NORFUL</td>
<td>SMOKO NORFUL (FRED HAMMOND)</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>JONETTA</td>
<td>JONETTA (FRED HAMMOND)</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>NICKIE</td>
<td>NICKIE (FRED HAMMOND)</td>
<td>7</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>MINTY SAVAGE</td>
<td>MINTY SAVAGE (FRED HAMMOND)</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>JERRY CAMP</td>
<td>JERRY CAMP (FRED HAMMOND)</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>ALAN JACKSON (FRED HAMMOND)</td>
<td>10</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS (FRED HAMMOND)</td>
<td>11</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

**ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>WEEK</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>EVISCENCE</td>
<td>ALIVE WHERE I BELONG</td>
<td>11-17</td>
<td>1</td>
</tr>
<tr>
<td>THE KILLERS</td>
<td>THE KILLERS</td>
<td>11-17</td>
<td>2</td>
</tr>
<tr>
<td>SCISSOR SISTERS</td>
<td>THE SCISSOR SISTERS</td>
<td>11-17</td>
<td>3</td>
</tr>
<tr>
<td>KATIE MELUA</td>
<td>PIECE BY PIECE</td>
<td>11-17</td>
<td>4</td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>FANTASIES</td>
<td>11-17</td>
<td>5</td>
</tr>
<tr>
<td>ROBYN</td>
<td>WITH EVERYTHING I HATE ABOUT YOU</td>
<td>11-17</td>
<td>6</td>
</tr>
<tr>
<td>CHRISTINA STUERMER</td>
<td>LET ME GO</td>
<td>11-17</td>
<td>7</td>
</tr>
<tr>
<td>P!NK</td>
<td>&amp; #! resistant</td>
<td>11-17</td>
<td>8</td>
</tr>
<tr>
<td>ZUCCHERO</td>
<td>Flyhattan</td>
<td>11-17</td>
<td>9</td>
</tr>
<tr>
<td>DIANA KARAN</td>
<td>FROM THE BLACK HOLE</td>
<td>11-17</td>
<td>10</td>
</tr>
<tr>
<td>RENAUD</td>
<td>CRY</td>
<td>11-17</td>
<td>11</td>
</tr>
<tr>
<td>RONSTENOLZ</td>
<td>DER KLEINE LÄTZEL</td>
<td>11-17</td>
<td>12</td>
</tr>
<tr>
<td>JAMES MORRISON</td>
<td>UNDERSCHREIBEN</td>
<td>11-17</td>
<td>13</td>
</tr>
<tr>
<td>RAZOGILT</td>
<td>OVER</td>
<td>11-17</td>
<td>14</td>
</tr>
<tr>
<td>THE PUSSYCAT DOLLS</td>
<td>PIZZA IN THE ROSEGROVE</td>
<td>11-17</td>
<td>15</td>
</tr>
</tbody>
</table>

**RADIO AIRPLAY**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>WEEK</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>I DON'T FEEL LIKE DANCIN'</td>
<td>THE BLACKHARTS</td>
<td>15-21</td>
<td>1</td>
</tr>
<tr>
<td>SEXYBACK</td>
<td>SEXYBACK</td>
<td>15-21</td>
<td>2</td>
</tr>
<tr>
<td>PROMISCUOUS</td>
<td>PROMISCUOUS</td>
<td>15-21</td>
<td>3</td>
</tr>
<tr>
<td>WHO KNEW</td>
<td>P!N K</td>
<td>15-21</td>
<td>4</td>
</tr>
<tr>
<td>UNFAITHFUL</td>
<td>UNFAITHFUL</td>
<td>15-21</td>
<td>5</td>
</tr>
<tr>
<td>AIN'T NO OTHER MAN</td>
<td>CHRISTIAN NOLAN &amp; ICE</td>
<td>15-21</td>
<td>6</td>
</tr>
<tr>
<td>ROCK THIS PARTY</td>
<td>RED SUNSHINE GETA STELLAR PRODUCTION</td>
<td>15-21</td>
<td>7</td>
</tr>
<tr>
<td>CRAZY</td>
<td>CRAZY</td>
<td>15-21</td>
<td>8</td>
</tr>
<tr>
<td>HIPS DON'T LIE</td>
<td>MAKAYLA</td>
<td>15-21</td>
<td>9</td>
</tr>
<tr>
<td>YOU GIVE ME SOMETHING</td>
<td>JAMES BROWN</td>
<td>15-21</td>
<td>10</td>
</tr>
<tr>
<td>SMILE</td>
<td>SMILE</td>
<td>15-21</td>
<td>11</td>
</tr>
<tr>
<td>LOVE DON'T LEAVE</td>
<td>BEAT DADDY</td>
<td>15-21</td>
<td>12</td>
</tr>
<tr>
<td>BREAKAWAY</td>
<td>BREAKAWAY</td>
<td>15-21</td>
<td>13</td>
</tr>
<tr>
<td>SOMETHING ABOUT YOU</td>
<td>SOMETHING ABOUT YOU</td>
<td>15-21</td>
<td>14</td>
</tr>
<tr>
<td>SECRETS</td>
<td>SECRETS</td>
<td>15-21</td>
<td>15</td>
</tr>
</tbody>
</table>
ALBUM CHARTS

- Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for RIAA/hp albums are compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
- Albums with the greatest sales go on this week's charts.

RECURRENT RULES
- Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 and Hot 100 Airplay charts for a total of more than 20 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 10 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 or if detections are provided that they are not still meeting enough audience points to sustain. 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 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES CHARTS
- The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For RIAA/hip hop Singles 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
- RIAA certification for sales of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum).

TASTEMAKERS
- Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for RIAA/hp albums are compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
- Albums with the greatest sales go on this week's charts.
Data for week of October 21, 2006
For chart reprnts call 646-654-4633
Go to www.billboard.com for complete chart data
30 Minutes from The Randy Parton Theater at Carolina Crossroads

Quite Neighborhood on Park - Access to Donald Ross Golf Course
45 Minutes to Drive to Raleigh-Durham Airport
5 Bedrooms, Newly Renovated Kitchen, 9 Ceilings, Crown Molding, Hardwood Floors, Slate Roof & Patio,
Large Foyer, Numerous Fireplaces

Price: $650,000.00
Rocky Mount, North Carolina

Contact: Ms. Nancy Liipfert
Nancy Liipfert Associates Inc.
3709 Westridge Circle Drive
Rocky Mount, North Carolina 27804
Tel: 800-831-0114 / 252-937-7000
nancy@nancyliipfert.com

Looking for Rock T-shirts?
You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:
www.backstage-fashion.com

or call for a free price list/flyer (dealers only):
800-644-ROCK
(outside the U.S. - 520-443-0100)
HELP WANTED

NATIONAL DIRECTOR OF SALES

VICTORY RECORDS

THE #1 INDEPENDENT RECORD LABEL is looking to fill its NATIONAL DIRECTOR OF SALES position. This person would interface with our US (RED) and Canadian (Universal) distributors and retail. Five years of experience in similar position along with great relationships in the retail community is required. Position is in downtown Chicago.

Resume with references and cover letter to:
email: jobs@victoryrecords.com
fax: 312.873.3889
www.victoryrecords.com

Nashville, TN Music/Movie company seeks professional to sell Nat'l Acts, develop marketing programs & participate in company management. Requires proven track-record growing revenue while maintaining margin & the bottom line through sensible risk management. Must be a responsible, self-managed professional who also effectively plans & controls workload to ensure all corporate policies are adhered to & provides monthly reports clearly illustrating revenue & margin growth. Send resume & salary requirements to ken@krkmusic.com.

PUBLICIST

Los Angeles (Philharmonic Assoc. seeks publicist 4+ yrs exp; impeccable writing/communication skills; innovative thinker; solid local & mar media contacts; music knowledge; team-player; Bachelor's degree in related field. Details at: www.laphil.com/jobs
Send cover letter, resume and writing sample to: H.R., LA Philharmonic, 151 S. Grand Ave., Los Angeles, CA 90012 - email: apublicist@laphil.org or fax 213-972-7275 - no calls please.

PROFESSIONAL SERVICES

VICTORY RECORDS is looking for a savvy and creative individual to join its U.S. publicity department. This person would be responsible for using their existing and developing media relationships to expose our artists and other related projects. Excellent writing, organizational, marketing, creative and social skills required. Candidate should have a lust for promotion, travel, willing to work long hours and hunger for searching out media opportunities in print, on the Internet and on Television. For consideration please fax cover letter, resume and references. At least three years previous publicity experience required.

Resume with references and cover letter to:
email: jobs@victoryrecords.com
fax: 312.873.3889
www.victoryrecords.com

RECORDING STUDIOS

Amazing Freestanding Private Recording Facility
In The Heart Of Miami, Florida

Sprockets Music Studios
Premier music company. Sprocket Morris is moving to a new facility. Exclusive and private, free standing recording facility in the heart of Miami, minutes from Downtown and South Beach. Three studios, 3500+ sqft. Fully wired for internet, security, sound video, dual HVAC units, Italian limestone and much more. Custom Light fixtures and a spectacular 2nd floor 30 person roof top terrace in only the beginning. Everything is custom. Designed by award winning architect and interior designer. Ultra contemporary studio ready to move in.

Offered at $2,475,000
2911 SW THIRD AVE
MIAMI, FL 33129
William R. Cook-Licensed Realtor
Harmon Enclosure Realty
10851 NE 29 Ave Suite 700
Aventura, FL 33180
Direct (305) 791-9455 Fax (305) 860-5916
william@wcook.com
For More Information: www.wcook.com
Contact William to handle all of your luxury property needs in South Florida

PROFESSIONAL SERVICES

S4 Media Group is looking to purchase catalogs with min. 500 tracks and $50,000/yr in NPS
Publishing and/or Masters
For consideration we will need Financial history, Asking price, Track listing and publishing info
S4 Media Group
415.547.1695
aaron@s4mediagroup.com
www.s4mediagroup.com

We prefer to deal directly with principals/owners

REACH OVER 400 RESPONSIVE REAL-ESTATE READERS IN OVER 100 COUNTRIES! WANT TO BE PART OF OUR FALL 2006 LUXURY REAL ESTATE SPECIAL? WRITE TO:
CLASSIFIED@BILLBOARD.COM OR CALL: 212-566-4526

COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS

ONLY $15.95 - includes shipping ($18.95 overseas)
Includes: City-by-city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS-Exclusive: Why is Still Fab 40 years after the Beatles, foursome are still the heart of rock ’n roll • And much more!
ORDER BY PHONE: 800-526-2706
OR ORDER ONLINE: www.orderbillboard.com

PUBLICATIONS

www.americanradiohistory.com
BILLBOARD UNDERGROUND: MB Entertainment artists Mike Millz and Jermaine Paul packed the house at the Billboard Underground showcase Oct. 2 at the Cutting Room in New York.

ABOVE: Smiling for the camera, from left are Millz, MB GM/VP Joanne McLean Griffin, Paul and Billboard VP of integrated sales/associate publisher Brian Kennedy.

LEFT: B&B powerhouse Jermaine Paul wins over the industry crowd cited at the Oct. 2 Billboard Underground showcase.

RIGHT: Rap artist Mike Millz delivers his rapid rhymes at Billboard Underground.

Kisses Thrombon Ray Davis was the man of the moment at the Oct. 3 BMI London Awards, where he was recognized as a BMI icon for his enduring influence on generations of music makers. Photos from left, BMI senior VP of writer/publisher relations Phil Graham, Davis, BMI president/CEO Del Bryant and BMI London senior executive Brandon Buttel. Metro courtesy of Atlantablue.com.


Robert Randolph, center, stopped by the CBS Radio Studio in New York to celebrate the release of his new album, "Colorblind." Ten lucky fans were invited for this intimate performance and one-on-one. The event will be webcast on the AT&T blue room, located at atticlani.com/blue. From left are CBS Radio's Kelly Peppers, Randolph and Red Light Management's Chris Sampson.

Mick Rock, left, the appropriately named rock photographer, was honored Oct. 4 at the Diesel-U-Music Awards in London. The Healers' Johnny Marr, formerly of legendary British band the Smiths, was on hand to present Rock with the contribution to music award.

Burt Bacharach, Patti Austin, Dionne Warwick, Take 6 and Dave Koz were among the acts who performed tributes to Johnny Mathis when assistance fund Society of Singers presented its annual Ella Award to the singer Sept. 12 at the Beverly Hilton in Beverly Hills, Calif. The event celebrated the 50th anniversary of Mathis' recording career and was attended by such luminaries as basketball great Bill Russell, Whitney Houston, Steve Tyrell and Pat Boone. Pictured, from left are Mathis, SAG president/CEO Jerry Shire and BMI US chair-man Clive Davis. Metro courtesy of Atlantablue.com.

RIAA director of investigations, Northeast Bob Barile, left, and RIAA senior VP of investigations Pat Galuppo present Rhode Island Attorney General Patrick C. Lynch with a gold record in appreciation of efforts to combat sound-recording piracy and protect the creative rights of record companies, artists, musicians and composers.

OCTOBER 21, 2006 www.billboard.biz 113 www.americanradiohistory.com
YOU'RE THE INSPIRATION

It would be easy for Def Jam rapper Young Jeezy to be upstaged amid high-profile upcoming releases by Jay-Z and Nas. But Jeezy has a formidable cast in his corner for his sophomore album, "The Inspiration." Due Dec. 12, the project will boast guest appearances from Ludacris, T.I., Keyshia Cole, Three 6 Mafia, Young Buck and Timbaland, among others.

Songs tipped to appear on the album include "I.A.M.," "Dreamin'," "Child of God" and "I Love It," which Track got a taste of during a recent listening session at Island Def Jam chairman Antonio "L.A." Reid's office.

Jeezy tells Track he recorded 114(!) songs for the album, ultimately selecting the best 14. Are the other 100 gone forever? "Maybe, maybe not," he says. "I did this in case anything ever happens to me, so I've got a couple of albums left. You never know these days."

'The Inspiration" follows Jeezy's 2005 debut, "Let's Get It: Thug Motivation 101," which reached No. 2 on The Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan.

KING SOLOMON

With Tower Records' glorious run ending on the sour note of liquidation, one might think 81-year-old founder Russ Solomon would be ready for the retired life. But if you thought that, then you don't know Solomon. "I am trying to figure out how to get started again in some way. Even if I only open one store someplace, I am going to do it," Solomon says. "Shit, it's the only thing I know. I have to have a job, and I love this business."

BIG MATT ATTACK

Ex-Virgin honcho Matt Serletic is in the studio working with Taylor Hicks on the "American Idol" winner's major-label debut, due Dec. 5 from Arista. In the future, Serletic tells Track that he'll work closely with Clive Davis on new rock band 16 Frames.

Serletic has also been collaborating with Rob Thomas on the song "Little Wonders" for the Disney film "Meet the Robinsons." Due early next year.

And while he's not yet ready to divulge too much info, Serletic acknowledges that he has his eyes set on starting a new record label and publishing company. Stay tuned.

SKELETON KEY UNLOCKS DEALS

The newly formed Skeleton Key Entertainment has inked deals with R&B artist Case and Memphis-based hip-hop outfit Rap Hustlaz, Track has learned. Case's new album, "The Rose Experience," will be issued early next year on the Indigo Blue imprint, which Case is launching with Outkast manager Blue Williams. It will be his first album since 2001's Def Soul set "Open Letter," which featured the No. 1 R&B/Hit-Hop Songs hit "Missing You."

As for Rap Hustlaz, who have produced tracks for Juvenile, Ludacris and Mike Jones and been featured on songs by Lil Jon and TI, the duo is also eyeing an early-2007 release for its Skeleton Key debut.

Finally, Garnet Reid has been named Skeleton Key VP of urban promotions. Reid most recently ran independent promotions company Focused, Inc., where he worked closely with Juelz Santana, Talib Kweli and Jim Jones.

WHO'S GOT NEXT?

Track is hearing a lot of major-label buzz around Los Angeles rock outfit Silversun Pickups, who played a packed show Oct. 12 at New York's Bowery Ballroom. The group's debut album, "Carnavas," came out in July via indie Dangerbird Records and has already scanned 11,000 copies.

Silverstun Pickups were also tapped to host an Oct. 16 episode of MTV2's "Subterranean" and will doubtlessly have a lot of industry eyes on them when they return to New York Nov. 2 for Dangerbird's CMJ showcase at Pianos.

At least one major is also sniffing around U.K. export the Arctic Monkeys, whose Domino debut, "Whatever People Say I Am, That's What I'm Not," has moved 268,000 copies here since early March.

THAT'S SO YUSUF

On receiving his second successive songwriter of the year trophy at the ASCAP Awards in London, Yusuf Islam gave revelers a brief history lesson. The artist, who rose to fame in the '60s as folk singer Cat Stevens, explained his logic for returning to music, having initially quit the industry after converting to the Muslim faith in the late '70s.

"Muslims introduced the guitar in Europe through Spain, which means I can pick it up again," he quipped as he collected his award Oct. 11. The artist's first album in nearly 30 years, "An Other Cup," is due next month via Atlantic Records in the United States and Poly- dor in the United Kingdom.

EXECUTIVE DASHBOARD

RECORD COMPANIES: Island Def Jam Music Group promotes Shaeke Stewart to senior VP of A&R. He was VP, Universal Music Group International evoques. Rob Wells to senior VP of digital. He was divisional director of digital services at Universal Music U.K.

Walt Disney Records in Burbank, Calif., appoints Fred Mollin to VP of A&R. He has served as a record producer, film and TV composer, musical director, recording artist and songwriter.

Machete Music in Los Angeles names Arturo Gill West Coast marketing manager. He was marketing manager at Universal Music Group.

Imperial Records in New York names Henley Halem product manager, Zenobia Simmons national director of promotions and Karl Metz, director of promotions. Halem was manager at HRM Management. Simmons was owner of Zenobs Music Management and Boone was owner/president of Boone Farm Promotions.

EMI Austria ups Thomas Thron to GM. He was sales director.

Angel Music Group in London taps Jacky Schroer as A&R executive. She held the same title at Decca Music Group.

Virgin Germany names Roland Lesker marketing manager. He was international marketing manager at Berin-based Ministry of Sound.

TOURING: HSG Entertainment in New York names Tim Schmidt executive VP of business development. He was senior VP at the Weinstein Co./Miramax Films.

MEDIA: CBS Entertainment and CBS Paramount Network Television names Amy Osler VP of music. She was VP of TV and marketing at Columbia Records.

RELATED FIELDS: The Recording Academy names Lorne Hammond executive director of its Philadelphia chapter. He was director of sales and marketing at R&W Holding.

Paramount Home Entertainment in Los Angeles names Dennis Maguire to VP of foreign sales. He was executive VP of sales at Universal Music Group.

Ryan Beckham at CBS promo to VP of foreign sales.

Elvis Presley Enterprises in Memphis names Paul Jankowski chief marketing officer. He was president of Access Marketing Services.


BIOGRAPHY: 10 Cent Records' president Allen Smallridge was named to the New York Music Hall of Fame.

HEALTHY ROCKIN':

The Future of Music Coalition has launched a health insurance guidance program for musicians dubbed the Health Insurance Navigation Tool. Information can be accessed through futureofmusic.org/inti, which also offers free, confidential phone consultations with experts. The program was made possible via a grant from the Nathan Cummings Foundation.

JAM ON:

Pearl Jam was honored with the Marlene Alhadef Volunteer of the Year Award at an Oct. 13 benefit for Seattle homeless/high-risk youth advocacy organization YouthCare. The group donated proceeds from an October 2003 acoustic concert at Seattle's Benaroya Hall to the organization.
First-Ever Greatest Hits Collection
Features Two Brand-New Tracks Including

GOING IN BLIND

Plus 15 Classics
SOUTHTOWN
ALIVE
YOUTH OF THE NATION
BOOM
And Much More

IN STORES 11.21.06

www.payableondeath.com
www.myspace.com/payableondeath
www.rhino.com

© 2006 Rhino Entertainment Company, a Warner Music Group Company
Manufactured & Marketed by Rhino Entertainment Company, Made in U.S.A.