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THE MAJESTY OF MEAT LOAF
REVIVING ROCK'S MOST BOMBASTIC BRAND: 'BAT OUT OF HELL'
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**Troy Tomlinson**
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SINGLES

VIDEOS

ON THE WEB

No. 1

ALBUMS

SINGLES

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Online
CHARTING HISTORY
Billboard's historical year-end charts have yielded more than 1 million page views and 70,000 unique visitors since launching in August. For chart-topping success stories of decades past, go to billboard.com.

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Building Bridges

Wishing Neil Young's Bridge School Benefit A Happy 20th Birthday

We're all guilty of—it buying a ticket to a benefit concert based on the lineup as opposed to play a part in the show itself. For several years, that was me when I attended the Bridge School Benefit outside San Francisco. I knew the shows benefited a school for severely disabled kids that Neil Young and his wife, Pegi, founded, but I was more interested in watching U2, Pearl Jam, and acoustic sets alongside Pearl Jam, Wilco, R.E.M. and Ben Harper than learning about the purpose for the whole thing.

This past weekend, the 20th edition of the benefit. It was different. Maybe it was the best Bridge Benefit. Maybe it was a sense of community within the audience I'd never really noticed before. (A nice couple about the same age as my wife and I shared their food with us all day) Maybe it was the fact that, as a married couple thinking about having a family, the courage and determination of the Bridge School students looking out from the stage at Shoreline Amphitheatre finally sunk in.

That’s not to say the music didn’t make an impact. Indie folk icon Devendra Banhart secured the services of acclaimed Scottish singer/songwriter Bert Jansch for his show-opening set, his hirsute appearance and hippy stage banter suggesting he was about to graduate from the University of California at Berkeley. The crowd roared and Maricor broke into a huge smile.

It’s not often that a rock concert makes you stop and be thankful for what you have, but this one surely did. At the same time, it was a much-needed wake-up call to my long-dormant charitable instincts, nudging me to look at my priorities and start thinking about how I can help people less fortunate than myself.

NEIL YOUNG, right, and his wife PEGI left, with Pearl Jam’s EDI VEDDER at the Bridge School Benefit outside San Francisco.

“I am still living the dream we had. I am not over it,” Young sings on “Big Time.” From Crazy Horse’s 1996 album “Broken Arrow.” He may have been talking about rock ‘n’ roll, but for the Bridge School students, those lines signify something far more important: the dream to do things people say they never will, to express their feelings and reach their potential. We owe it to these kids—and to ourselves—to help them make that happen.

For more information about the Bridge School, go to bridge-school.org.

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The world's largest ticketing company now has the chance to get a whole lot bigger via a new Ticketmaster alliance that stakes a claim in China.

Ticketmaster has expanded its global ticketing operations into China through an alliance with Beijing CSI Ticketing Development (comprising China Sports Industry Group and Beijing Gehua Cultural Development Group), forming Gehua Ticketmaster Ticketing as a joint venture to provide ticketing services in Beijing.

Terms of the deal, including economics and longevity, were not disclosed. BGTTC will provide all ticketing services and on-site box-office staffing in the People's Republic of China.

Within that JV partnership we are going to [create] all of the core infrastructure that Ticketmaster has in every market that it operates: data center infrastructure, Internet infrastructure, phone room infrastructure, as well as the people to support that," Moriarty says. "We are going to make a substantial multimillion-dollar investment in China.

With the addition of China, Ticketmaster has a presence in 19 countries, and the company plans to double that in five years. The company moved 119 million tickets in 2005, generating total fee revenue of about $950 million. Ticketmaster's international business made up about 25% of revenue in the second quarter of 2006.

But with a strong presence in Europe, in the United Kingdom and South America, and a dominant presence in North America, Ticketmaster had yet to make a dent in Asian markets prior to the China deal.

"We're constantly in a process of evaluation to see what new markets we might enter," Moriarty says. "I can't comment specifically at this time, but you can . . . look over the coming months and certainly the next year or two to see more activity in Asia.

Ticketmaster, which also ticketed the 2004 Olympic Games in Athens, and its partners received the exclusive nod for Beijing 2008 through a closed bidding process. "We learned an awful lot through very successful outcomes in Athens," Moriarty says, "and it allowed us to do a very good job of describing our capabilities and how they could be brought to bear for Beijing.

As past Olympic Games have done, Beijing 2008 will bring many new, modern venues and shine a spotlight on the country. "The venue infrastructure in Beijing as a whole is slowly redefining itself," Moriarty says.

The Olympic Committee will determine the time frame and announcements of when tickets for Olympic events go on sale, but Moriarty is quick to point out that the partnership includes events prior to the Games. "If there are opportunities that present themselves before the Olympics, we certainly will be interested in pursuing them as well," he says. "I do believe you'll see us sell a ticket in China over the course of the next 12 months."

"Even with no organized live entertainment industry to speak of, Moriarty is among many who believe China is primed for a more organized professional event industry. "You have a very strong local live entertainment product on the sports and arts side," Moriarty says. "We also see real interest in Western acts, and our clients here in the West are interested in bringing their entertainment to China. We think that it's a market that is going to grow by leaps and bounds, but is in its very early days."
**Business** by Gail Mitchell

**Dupri Exit Fuels Rumors**

Speculation Stirs As Urban Music Exec Leaves Virgin

The rumor mill still churns after news of Jermaine Dupri’s departure as president of Virgin Records Urban Music. Sources familiar with the situation suggest EMi is trying to keep the producer in the fold.

At press time, however, Dupri and Virgin/EMI executives remained tight-lipped. Queried as to Dupri’s decision and future plans for Virgin’s urban department, an EMi corporate representative succinctly stated, “No comment.” Dupri himself had no further comment beyond the statement he issued Oct. 25.

“Since there are so many rumors running rampant about my position at Virgin Records, I feel that it is necessary to set the record straight,” the statement said. “I was not forced out of the company. I made a decision that it was in my best interest to leave.”

Statistics might support his claim of not being forced out. Under Dupri’s watch, Virgin is on pace to deliver its best performance in the rap and R&B markets share since 2001. Year-to-date figures find the label claiming a 2.58% share in R&B and a 2.81% in rap. That’s a significant boost over last year’s 1.16% in R&B and 0.73% in rap. In 2001 the shares stood at 0.68% in R&B and 2.12% in rap.

Some wonder if Dupri plans to follow Janet Jackson to another label. The singer fulfilled her contractual duties to Virgin with her current album “20 Y.O.,” which debuted at No. 2 on The Billboard 200 with 296,000 units sold, is now No. 28 on that chart and has sold 443,000 copies after four weeks, according to Nielsen SoundScan. In the wake of the album’s disappointing performance, alleged fingerpointing between Virgin’s urban and top 40 departments had sparked early rumors of Dupri’s departure.

According to sources, Dupri—who produced the album along with Jackson’s longtime collaborator Jimmy Jam and Terry Lewis—was dismayed by the lack of crossover promotion. That is said to have widened the breach in Dupri’s work relationship with Virgin Records chairman/CEO Jason Flom.

Flom joined Virgin last October. At that time Dupri, who preceded Flom to Virgin in February 2005, publicly announced his disappointment over the departure of Virgin COO/CFO Larry Mestel, to whom he reported.

Nearly six months after joining Virgin (Billboard, March 11), Flom said he had felt he had managed to smooth over that situation. “I’m very happy that JD and I are seeing eye to eye, and I think he understands that I am here to help him in any way I can,” Flom said. “He’s obviously one of the greatest hit makers of all time. I’d be crazy to want to do anything to interfere with his ability to put points on the board.”

Additional reporting by Brian Garrity

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**Country** by Ken Tucker

**Off The Road Again**

CMA Awards’ Return To Nashville Unites Country Music Industry, Local Business Community

When the Country Music Association took its annual awards show to New York in 2005, it hoped the move would bring wider exposure for country music and its artists. But it brought an unexpected bonus—a newfound appreciation back in Tennessee.

“Before we took off for New York, we took each other for granted,” CMA COO Tanny Genovese says of Nashville’s music and business communities.

“The CMA Awards had always been this industry thing … it was never something that Nashville related to,” says CMA board president Mike Dungan, who is also president/CEO of Capitol Records Nashville. “It could have been anywhere.”

The show had resided in Music City for all of its 38 years. When community leaders heard the CMA was planning the move, they asked the association to reconsider. While the CMA took its show on the road regardless, a committee of CMA board members and civic leaders was formed to address not only the show’s return for its 40th anniversary, but “to eliminate the disconnect between the music industry and the general business community,” Nashville Convention & Visitors Bureau (CVB) president Burch Spyridon says.

“It was the first time, to my knowledge, that anyone on the city side said, ‘You can’t leave, this is a Nashville event, it belongs to us,’” Dungan says. “And I think it’s the first time anyone on the CMA side said, ‘Yeah, it should belong to the city, it should be a signature event, not just this little thing that happens for the music community.”

The CMA, though, realized it lacked the expertise and resources to create a citywide event. The chamber of commerce, the CVB and local business leaders agreed to help out. The committee also helped the trade group secure sponsorships to cover the increased production costs created by doing the show at the Gaylord Entertainment Center in downtown Nashville.

In addition to the awards, which take place Nov. 6, the CMA and the committee initiated “Nashville Celebrates Country,” a week of public and private concerts and events leading to the show. While a similar event took place in New York last year, it was a first for Nashville. Among the highlights is “Rhinestones & Roses,” an invitation-only fashion event where models and country artists walk the runway wearing clothes once owned by Johnny Cash, Patsy Cline and Hank Williams, among others. One party will allow members of the business community, country artists and corporate sponsors to mix. Harper’s Bazaar will do a spring photo shoot with the awards and party as a backdrop. Meanwhile, the “Broadway Meets Country” concert, a carryover from New York, will pair country artists with Broadway stars.

Because this year’s awards are at the Gaylord—which is substantially larger than its previous home at the Grand Ole Opry House—ticket packages have been sold to tour groups, corporations and fans who might not have gotten in before.

Spyridon hopes the arrangement between the businesses and music communities will live on. “The goal is to continue this,” he says. “Everybody has entered into it with the idea that we want this to be permanent.”
Hosted by Katt Williams

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Comin’ To Your City
Eventful Web Tool Helps Fans Route Tours Their Way

Booking agents and managers are embracing a new Web tool to identify potential live markets for their artists. A free service dubbed Demand, from Eventful.com, enabling fans to request that specific acts perform in their local markets. The Demand tool is added to artists’ Web pages such as personal Web sites and MySpace pages and allows fans to voice their opinion by clicking and “demanding” a performance. Tallys for all requests are displayed on Eventful’s Web site. The San Diego-based company, which closed a $7 million round of funding in September, soft-launched the service in March followed by a wider launch in June, according to Eventful CEO Jordan Glazer. According to the company “hundreds of thousands” of users have voted for more than 35,000 different events using the tool since launch. Acts ranging from Diddy and 50 Cent to Anthrax, Korn and Hinder are using Demand on their MySpace pages, as is rocker Otep, who is running a promotion to let fans determine eight dates on her upcoming tour using the tool. "It’s going to be the first-ever user-generated tour," says Jonathan Cohen, Otep’s manager. With seven dates in major markets locked down on the 15-stop tour, the promotion is being held in 24 markets, each competing for one of the final eight stops. The week-long online competition ends Oct. 30. "It’s a really handy tool for us to have to determine our tour dates," says Dave Kirby, president of TKO Booking, who represents Otep. "When you’re doing a tour like this, when you’re going to smaller venues, making the right choice city by city is critical."

Comedian Jim Gaffigan currently has more than 8,600 demands on Eventful after having the Demand tool posted on his MySpace page for eight weeks. A 30-city Gaffigan tour sponsored by Comedy Central and Sierra Mist is in the routing stages. "[Demand] helped us with swing markets, it put a few back into consideration," says Gaffigan’s manager, Dave Kirby. "User-generated tools may eventually allow fans to completely determine an artist’s tour. ‘I can easily see us going the next step, where you’re looking at a blank slate before routing the tour at all, and using that type of data to determine the entire tour,’ Kirby says. ‘It’s no question that would be a smart way to use the tool on the next level.”

Pork To Rock
Vivid-Alt Matches Music To Moves

Trail mix makes out to rockabilly. Skater girls shed boy shorts to Cali hip-hop. Punk fuels a threesome.

Music and porn have dabbled in each other’s worlds before, but Vivid-Alt, offshoot of adult film company Vivid launched earlier this year, is now scoring its films with original rock, punk, hip-hop and electronica.

Its latest film, "Girls Lie," is the first Alt title to package an original CD soundtrack, which includes such bands as Vice Records the act and the Panther’s Matador’s Matamos. It streeted Oct. 24.

Four Alt titles have been released to date, and Vivid estimates that they have reached 3.5 million people through physical and video on demand. Nine more films are scheduled for release by the end of 2007—all packaged with a CD soundtrack.

The deals are mostly for straight synch licensing, but some bands sell the films from their own sites, too. Most of their potential income will come from publishing. Since the packaging of the CD with the film is still relatively new, no one attributes more sales or fans to the project yet. However, most acts do it for the novelty of being in a porn and the added exposure.

"We’re taking it to that level if you’re going to own a DVD of something, it has to be something you like," Vivid-Alt managing director Eon McKai says. "We’re trying to make our stuff collectable.

Vivid co-founder/co-chairman Steven Hirsch recruited 26-year-old McKai to head the imprint. Before signing with Vivid, McKai had been working music into films at adult film company VCA. Using real bands for the Alt titles was a component from the start.

"The music really takes center stage," Hirsch says. "It is so key and important to the movies, it made sense that we went out and tried to find an alternative way of getting it.”

McKai, who runs Alt’s day-to-day business, recruits acts mostly through the West Coast music scene and word-of-mouth, but also connects with bands online. “After watching Eon’s last film, I reached out to him on MySpace and told him liked the way he was presenting porn,” Brooklyn, N.Y.-based DJ Tommie Sunshine says about getting onto the “Girls Lie” soundtrack.

Still, it’s not for all—McKai says some have dropped out of projects, and others are selective in who they tell.

“I have not told my mother,” admits Aaron Buckley, drummer/vocalist for Los Angeles act Anyan. “We did an interview a couple months ago, and our bass player told a story about how a guy tried to make out with him in a bathroom, and my mom didn’t like reading that. I don’t think she’ll be happy knowing our song will be in a porn.”
Compulsory Considerations

Pondering Ringtone Ripple Effects

It has been unusually quiet in the major publisher community since the Copyright Office decided that compositions for ringtones are subject to a compulsory license. They must be strategizing.

Indeed, there is much to consider.

The legal analysis and conclusions in the Oct. 16 opinion are pretty straightforward. A compulsory license under section 115 applies to compositions previously recorded and released in the United States as phonorecords—essentially defined by copyright law as material objects from which sounds can be communicated, like a CD. Publishers must grant a license to anyone who wants to distribute phonorecords (as physical units) or digital phonorecord deliveries (DPDs, like downloads) of those compositions.

Register of Copyrights Marybeth Peters wrote that ringtones and master ringtones are, by definition, phonorecords. Their transmission by wire or wireless technology is a DPD. So publishers must grant DPD licenses for ringtone use as long as the ringtone is merely an excerpt from a pre-existing recording—the composition cannot be changed into a derivative work.

Not so straightforward are the legislative and commercial adjustments that may come into play.

In the past, the Harry Fox Agency has offered negotiated mechanical licenses at the statutory rate as a courtesy, making life easier for those who want to license songs. This time around, HFA has said it will not offer compulsory ringtone licenses, at least for now. Anyone who wants to use the compulsory license will have to instead follow the antiquated legal procedures set up by the Copyright Office, which include complying with formal notice and monthly accounting requirements.

This reluctance on the part of major publishers and their representative may speed along drastic changes in the compulsory licensing process. The House Judiciary Subcommittee on Courts, the Internet and Intellectual Property has been reviewing ways to “fix” this process since 2004. To this point, outside the music industry, interest in this process has been limited primarily to digital media companies. Now powerful telcos and mobile phone providers have reason to jump into the fray.

The last legislative attempt to address the compulsory license was the Copyright Modernization Act of 2006, stalled in September largely by the National Assn. of Broadcasters. That bill included a partial solution for digital licensing offered by the National Music Publishers’ Assn. and the Digital Media Assn. Now the technology, broadcaster and digital media groups may join forces to seek their own legislative fix to licensing.

As for the commercial side of ringtone licensing, the Copyright Office’s decision that shifts the current market licensing rate (about 20 cents per song) to the statutory rate (9.1 cents per song)—technically already in effect—could mean a $3 million-per-month drop in publishing revenue (Billboard, Oct. 28). But it could also mean new revenue for some publishers.

Those publishers who have been restricted from licensing songs by some artists may no longer refuse to license them. Subject to consumer demand, ringtone providers could start offering legitimate cover record-ings of high-demand songs by acts like Lennon/McCartney, Aerosmith and Jimi Hendrix.

Meanwhile, the decision will also undoubtedly shift negotiating strategies around the music business.

Beginning in 2004, the major labels began signing ground-breaking contracts with publishers for a broad array of digital rights. Sources say that the majors agreed to ringtone rates that were higher than DPD rates (i.e., creating market rates) to get concessions from publishers on rates for other uses, and that some of the deals expire as early as Dec. 31. If pressured to accept statutory rates for ringtones in new negotiations, publishers could increase sync fees and other negotiable rates to make up for the difference between statutory and market ringtone rates.

But then again, with a little luck, publishers could find all compulsory rates increased as well. In a year or so, the Copyright Royalty Board could conclude its current rate-setting proceeding. The judges just may decide to make all compulsory rates—for mechanical and DPD licenses—equal to market rates. Stay tuned.
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The touring industry is hanging tough this year. While the blistering pace of the first and second quarters has slowed—some would say inevitably—gross North American touring dollars remained up double digits through the saturated summer season.

January through September dollars in North America for 2006 topped $1.8 billion, up 10.3% from the same period last year, according to box-office figures reported to Billboard Boxscore.

Gross dollars were up 28% in the first quarter and slightly more than 20% in the second quarter. With market saturation at its peak in Q3, particularly with the amphitheater business, sustaining this pace was never likely. But the fact that the increase remained at double digits is a good sign for an industry that took its lumps in 2004 but rebounded slightly in 2005.

Driven by hugely successful stadium tours by U2, Madonna, Bon Jovi and the Rolling Stones, international numbers are even more impressive. Gross dollars worldwide are up more than 13%, and gross attendance is up fractionally, while number of shows is down more than 5%.

Randy Phillips, president/CEO of international promoter AEG Live, says Billboard’s numbers “pretty much” reflect his company’s numbers, and Phillips finds the industry generally healthy. But Phillips cautions that gross dollars don’t necessarily reflect profits. “I never comment on gross numbers because they can bite you in the a%,” he says. “We don’t hang our hat on gross at this company.”

Gross dollar figures are “nice for market share and bragging rights when Billboard publishes its year-end issue,” Phillips says, “but that doesn’t make us a better company.”

Still, with successful tours by Bon Jovi, American Idols, Do You Think You Can Dance? and others under its stewardship, “this has been our biggest year ever,” Phillips says. “Our growth is very steady. We’ve been growing at about 20% a year in terms of our net.”

Michael Rapino, CEO of Live Nation, the world’s largest promoter, says 2006 has been a “transformational year” in the wake of Live Nation’s 2005 spinoff from parent Clear Channel Communications. “We established a widely recognizable brand since the spinoff in December, we continued to increase the quality and variety of shows in our amphitheaters, and we mounted some really historic tours,” Rapino says, citing Madonna (under Live Nation Global Music chairman Arthur Fogel), the Rolling Stones (with CPI chairman Michael Cohl), Mariah Carey and Shakira.

While not commenting specifically on Q3 numbers, Rapino refers to several Live Nation content successes that made noise this summer. “We re-established the Family Values brand with a very successful tour,” established Kelly Clarkson as a major touring force and put together some really interesting packages [in] Def Leppard/Tourney, John Mayer/Sheryl Crow and Aerosmith/Motley Crue,” he says. According to Rapino, connectivity with the audience seems to be working. “For us, the main driver this year has been to refocus our efforts on the fans,” he continues. He says summer 2005 research at Live Nation venues “really informed our strategy for this past summer.

We were able to give live music fans more choices in acts to come see. increased the variety in our ticket prices, established a number of creative promotions and offers. more choices in food and beverage at our venues, etc.”

The massive Live Nation database allows the company to communicate to fans directly, “and we established www.livenation.com as a major live concert search engine,” Rapino says. “So for us it all came down to focusing for the first time in a really meaningful way on our customer, understanding their needs. And that has really paid off.”

With Barbara Streisand, the Stones, U2, Red Hot Chili Peppers, Eric Clapton and others on the road through the fall, it looks like the industry has a shot at finishing the year with its first significant uptick in gross dollars in several years.

And though big-ticket tours for baby boomers and their kids are driving the train in terms of dollars, consistency from sophomore acts like Rascal Flatts, Nickelback, Coldplay, Brad Paisley, Tool and the Black Eyed Peas, along with younger acts in the Killers, Fall Out Boy, Panic! at the Disco, My Chemical Romance and Kelly Clarkson, give the industry plenty to be optimistic about.
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The Marshall Plan

AEG Strengthens International Presence With Marshall Arts Acquisition

Anschutz Entertainment Group’s purchase of a 49% minority stake in Barrie Marshall’s British concert promotion firm Marshall Arts (billboard.biz, Oct. 17) gives AEG an increased presence in Europe while maintaining Marshall’s independent spirit, according to Randy Phillips, CEO of AEG Live, the live entertainment arm of AEG.

Going forward, Marshall Arts will maintain operational independence in the new joint venture. AEG will place representatives—Phillips, president/CEO Tim Leiweke and AEG Enterprises managing director Jessica Koravas—on the Marshall Arts board, which founder Marshall will continue to chair.

The two companies previously worked to gether on large-scale tours. AEG Live promoted half the dates on Paul McCartney’s 2003 and 2005 North American tours, which finished first and fifth, respectively, among all tours in those years, according to Billboard Boxscore. Live Nation promoted the other half of dates on both tours. Marshall was McCartney’s tour director on both treks; the pair have an association dating back to 1989.

Phillips says the Marshall Arts play reflects the continued growth of AEG internationally, with an emphasis on Europe. “Considering the fact that we’re building what we consider to be the two greatest arenas outside of North America—the O2 in London and the O2 World in Berlin—this is just a further example of our business plan of merging a content company with real estate,” Phillips says.

Phillips says Marshall Arts is recognized in the United Kingdom as one of the top players in the live music business. In 2000, the Music Managers’ Forum saluted him at its annual British Music Roll of Honour ceremony. Phillips, a former artist manager and co-founder of Rod Stewart, says his relationship with Marshall goes back 30 years.

“He was Rod Stewart’s promoter in the U.K.,” Phillips says. “In fact, as a manager, Barrie has always been my promoter of choice in the United Kingdom.

AEG Live produced its first international tour in 2005/2006 with Bon Jovi’s mega Have A Nice Day outing. But the new deal does not mean that Marshall Arts will handle all AEG tours in Europe going forward. “It’s not automatic,” Phillips says. “Remember, we have an international presence and a head of international touring in senior VP Rob Hallett. All [this deal] has done is give artists, managers and agents another option in terms of touring with us. Our job is to give people options, not take them away.”

Likewise, the Marshall plan does not guarantee AEG Live will get the nod in any future McCartney North American tours. “He may split it up again,” Phillips says. “The reason we bought 49% and not 51%—although some day we’d like to own the whole company—was to keep it an independent, boutique operation. They did such a good job and are so unique that it would be a shame if the industry lost them and they got swallowed up by either us or Live Nation.”

So what’s the ultimate impact of the purchase? “It gives us more market share, and basically what I think it does is kind of the hallmark of the company: It keeps another great independent, fairly independent.”

Marshall also adds another great executive talent to the AEG team. “No question he will be very instrumental in our executive meetings in terms of strategic growth,” Phillips says.

A key cog in that strategic growth is the opening of the O2 next summer, which will boast an eight-night stand from Justin Timberlake in late June/early July. “He’s as big in that market as anybody,” Phillips says.

Phillips calls the O2 arena, situated under London’s massive Millennium Dome, an “architectural marvel.”

“We built this 23,000-seat arena, including a 2,400-seat club, an entertainment district and an exhibition hall for King Tut, all under the dome, and we couldn’t touch the dome,” Phillips says. “So we had to build the roof first and then hoist it up.”

Additional reporting by Lars Branda in London.
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KELLY CLARKSON, COMMON, EARTH WIND & FIRE,
MARK MCGRATH, JD NATASHA, MTV'S SWAY,
KANYE WEST, MUSIC EDITOR SHIRLEY HALPERIN AND
BIGCHAMPAGNE'S ERIC GARLAND

FOR SHARING YOUR TIME AND YOUR MINDS.
Glüh-glüh, baby: We're traveling to the Deep South this week. And I mean deep, as the prize of Bikini Bottom swears forth our coolest song in the world this week, "Ridin' the Hook." It's by a cat who's so high, he's square, yes. Mr. Clean, the man whose conversation is never less than absorbing, the Spongester himself, SpongeBob SquarePants.

The new album, "Best Day Ever," is Bobby's first concept album. If you have kids, or live in a state of permanent arrested development like me, or occasionally like to smoke those funny cigarettes, you're going to love this.

The story's based around a radio station, WHZT and the star DJ on the station is none other than Jerry Bravati, the Geator with the Heater himself. One of the last of the truly legendary DJ character stories, real life and an inspired choice by writer/producers Andy Paley and Tony Kenny.

It's not a one-hit album either, with additional future classics like "Doin' the Krabby Patty" (SpongeBob with Patrick, who also duets on "Hook"). Squidward's "Superior" lives up to its name and Planeton's "You Will Obey!" has a touch of Captain Hook meets Rocky Horror.

The label is Nickelodeon's, and nobody needs to be paying a little more attention to this thing. I couldn't find any hint of its existence on the SpongeBob homepage and I'd have to recommend they partner with somebody who cares, maybe Seymour Stein at Sire, since he turned me on to it, despite having no involvement in the record whatsoever.

And maybe this downloading thing has an upside. Universal, among others, is making older, out-of-print vinyl records available for downloading, since there is no packaging cost. Some cool things will be available again — like Brigitte Bardot's "Le Tanne... Moi Non Plus." I'll take a dozen, please. See you next week.

COOLEST GARAGE SONGS

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Chicks On Speed Records Comp Connects Dots Between Artsy Female Artists

It remains to be seen whether the phrase "girl monster" will catch on as a description for a female-driven musical movement. Yet the designation does make for an impressive, three-disc, 60-track set from Chicks on Speed Records.

"Girl Monster" draws a line from Le Tigre to Björk to Pochonce, capturing three more than three hours of electro-rockers and experimental female artists. "Girl Monster" is arriving just as the holiday boxed set season is nearly upon us, and this independently distributed item is a nice alternative for a musically adventurous fan.

Much of the music on the album's three discs was previously unavailable or hard to find. There's plenty of recognizable acts, including Siouxsie Sioux, punk rockers the Slits and post-punk act the Raincoats, and it's placed alongside unknown newcomers like Canadian electro rockers KTV.

"We could have brought out the most well-known tracks from all the artists, but that's really obvious," says Alex Murray-Leslie, who compiled the set. "It was about creating something fresh, rather than just rehearsing something. It would have been too easy to just put together a best-of." Chicks on Speed Records, which is distributed in the United States by Caroline, has manufactured 10,000 copies of the set. It will be available in the States Oct. 31. For those who need it now, it can be purchased for $19.90 (about $25) from girlmonstar.net.

NO FREE RIDE: Kill Rock Stars isn't leaving the city of Olympia, Wash., without a little drama.

Negotiations between the label and booking firm the Free Agency went public after the latter's co-founder, John Chavez, took to the Internet to voice his frustrations. Chavez wrote online that Kill Rock Stars founder Slim Moon, who recently stepped down to accept a position with Nonesuch Records (Billboard, Oct. 14).

Chavez, who runs out of the Kill Rock Stars offices in Olympia as a separate business, said he had been plotting his move to New York to expand the company. Chavez wrote online that Kill Rock Stars asked for $25,000 to cover the latter's stake in the firm.

Unhappy with the price tag, his anger was reflected in a post on an Internet message board that then appeared on industry gossip board the Velvet Rope.

Chavez wrote, "Right now, I am refusing to pay because the proposed arrangement is contrary to our original deal. I don't believe I owe them that much money, and I maintain that the Free Agency is mine and mine alone. Because I do every ounce of work to keep it going."
LOG ON TUNE IN ROCK OUT

WOODIE AWARDS 2006

PREMIERING BOTH ONLINE AND ON-AIR ON MTVU.COM AND MTVU!

THE PIONEERING ARTISTS OF 2006, CHOSEN BY COLLEGE STUDENTS.

NOVEMBER 2 • 8PM/7C
MOBILE

Texting In Context Delivers Results

Students at Chula Vista (Calif.) High School were treated to a particularly nice surprise on a recent Tuesday.

Rather than the standard fare of reading, writing and arithmetic, the school doled out a healthy dose of Diddy, who made a guestappearance courtesy of local hip-hop station XMT-FM (Blazzin’ 98).

The student body won the visit by sending the most text messages to the radio station as part of a campaign to promote his new album, “Press Play.” The station opened the contest to all San Diego-area high schools, asking students to send a text message with the word “Diddy” during a four-day period.

Chula Vista won the contest, logging 34,000 messages. Some students reported sending in hundreds of messages each. In all, the station received more than 170,000 text messages. The Diddy campaign is just one implementation of many that show how record companies and radio stations use text messaging as a promotional tool.

Once considered a service used only in Europe and Asia, text messaging is emerging as an important form of communication in the United States, with 40% of the nation’s 220 million mobile phone users sending text messages regularly, according to research from NPD Group.

By comparison, about 21% of U.S. subscribers have downloaded a ringtone (although only about 10% can be considered “active” downloaders), while about 9% have downloaded a mobile game.

According to CTIA-The Wireless Ass’n, U.S. subscribers sent close to 65 billion text messages through the first half of this year.

That’s about double the number sent in the first half of 2005. Record labels have latched onto this trend to sell ringtones and other mobile content directly to fans, rather than relying solely on wireless operators to generate sales.

“Every artist with every track, and all the merchandising and all the advertising, we’re using [text messaging] to try and drive business,” says David Ellner, executive VP of operations for Universal Motown/Republic Group. “The consumers, from a texting standpoint, are completely literate with this.”

Typically, this takes the form of a CD insert listing a special “short code” to which fans can send a text message to buy ringtones and other content.

“I don’t think you will see a [marketing] tool coming out of Atlantic Records—anything from an album, flier or advertisement—that doesn’t have some sort of mobile promotion,” says Cyndi Allnot, Atlantic Records mobile marketing manager.

Labels also are incorporating text message responses in their TV, radio and print advertising as sort of a mobile URL, and consumers are responding. According to October figures from mobile traffic measurement firm M:Metrics, 7% of the U.S. mobile subscriber base used text messaging to respond to such ads. Compared with Spain and the United Kingdom, which boast a 29% and 18.5% response rate respectively, that number may seem low. But it’s on par with the 10% reported in France and actually beats 3.5% reported in Germany.

Of that 7% who responded to ads using text messaging, 38% did so to download some type of content, while 36% replied to a contest or promotion. TV ads were the most successful at generating a response, at 64%, while radio came in a distant second at 15%.

“Brands are intrigued by this medium, particularly those trying to reach 18- to 34-year-olds who are media-literate and tech-savvy,” M:Metrics founder Seamus McAttee says.

Comparing with other entertainment industries, like film or TV, the music industry is more sophisticated in its usage of text messaging as a promotional tool, according to Dov Cohn, VP of product management and strategy at Motricity, which helps operate text-message campaigns on behalf of such labels as Universal Music Group and Wind-up Records.

“The music industry is more progressive because they are able to immediately see the financial gain” through ringtone sales, he says, “and they’re looking to take more control over it and build their brands more directly.”

Labels are also using text messaging as a push marketing tool, sending messages directly to the mobile phones of fans who have opted in to receive alerts about their favorite artists.

“It’s a huge opportunity for us because kids are walking off of e-mail and onto text messaging and instant messaging,” Atlantic’s Allnot says. “It basically has a 100% open rate.”

In some cases, labels can even charge a fee for the text messages sent in response to recap their marketing costs, without selling a thing.

For instance, RCA Group ran a sweeps competition with the launch of Monica’s new album earlier this month. With Adidas as a sponsor, RCA invited fans to enter to win a $3,000 online shopping spree by texting the word “Monica” to a short code. At 99 cents per message, RCA was able to put that money back against marketing costs.

“This is probably the first promotion we ever ran where we didn’t lose money on prizing, advertising and things like that,” says Sean Rosenberg, director of mobile marketing at RCA Music Group.

BITS & BRIEFS

GAME ON

Hip-hop artist The Game is looking for a dancer to appear in his upcoming music videos and a rapper for his next mix-tape compilation, and is using the online music competition site bix.com to find them. In a contest running through Dec. 1, contestants are invited to submit an original dance performance on bix.com, which the bix community will narrow down to five finalists. The Game will select the winner, who will appear in his next music video Dec. 10.

Meanwhile, aspiring rappers are asked to submit a 16-bar freestyle rap performance on the site through Jan. 1. The winner will be selected Jan. 8, and will appear on the Game’s next mixtape.

TEENS: GOOD, BAD

According to research firm NPD Group, 60% of teenagers age 13-17 own an MP3 player. They listen to an average of eight hours per week, and 95% of them are “satisfied” with their devices. The bad news: Only 38% of MP3-player owners age 6-17 buy their digital music from a download store or subscription service. The majority say they simply copy and rip music from their own CDs or from their friends, as well as download from pirate sites. Lack of a credit card and digital rights management restrictions were cited as their primary reasons for not using authorized online services.

STEP OUT OF THE RING

Electronic Arts and Def Jam Interactive are preparing the next version of the popular “Fight Night” series called “Def Jam: Icon.” The new version of the fighting game, which pits popular hip-hop artists against each other in a variety of brutal matches, will take contestants out of the ring and into environments that “react to the music and interact with characters like a fighter.” Music will affect how players fight in each venue, as gamers can assume the role of such celebrity characters as Ludacris, T.I. and Big Boi. The game is scheduled to ship in March 2007.

HOT RINGTONES

Billboard

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Nokia Opens Xpress Lane for Music

In line with its goal to seed 40% of its handset lineup with music capability, Nokia has come out with the 5300 XpressMusic phone. The integrated music player can store up to 1,500 tracks on a 2GB microSD card, supports wireless stereo headsets via Bluetooth technology and features dedicated music keys to start, pause and rewind tracks.

While it can’t support music bought from iTunes, it does support Microsoft’s Windows Media Audio, as well as MP3s and non-digital rights management-protected AAC files. It also comes with a microUSB PC connection for fast transfer of music files.

No word yet on which U.S. carriers will offer the device, but it is expected to become available early next year, which is when pricing will be announced.

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“Crazy Bitch” is the highest-ranked rock title on the chart for a fourth consecutive week. “Crazy,” which increases in downloads for a fifth straight week, shifts 2,200 units this week.

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While the chain account base has suffered two body blows this year with the liquidations of Musicland and Tower Records, one-stops also continue to struggle. In the last month, two one-stops have shuttered their doors.

In East Rockaway, N.Y., Watts Music appears to be liquidating. Calls to the company went unanswered, but according to sources, suppliers have been contacted by a debt- restructuring company called Corporate Turnaround, offering to settle Watts' outstanding payments. Watts apparently doesn't want to go through the costly process of a Chapter 11 or 7 filing. A e-mail to Corporate Turnaround would not confirm the connection with Watts.

Likewise in Detroit, Angott Music Sales is shutting down, reports Ron Rogers, one of the owners. "It's just not feasible anymore what with the Internet and many of our retail customers closed up," Rogers says. "We went on for as long as we could."

Angott was started in the '40s by a family of that name, and Rogers says he worked for them through the '60s and '70s until about 1966 when he and partner Ken Walker bought the business. Initially, the duo supplied jukebox operators. But soon they were selling to independent merchants throughout Michigan. Walker says. Angott was also a leading distributor of Motown during the label's indie distribution days. But the operation's annual sales never got higher than about $10 million, and that was a good many years ago. With things now on the backside, the pair are returning product to suppliers as they call it a day after nearly 40 years in business together.

But like all good salesman, Rogers didn't let me off the phone without getting in a plug for his daughters' band, the Rogers Sisters. According to the band's Web site, the rogerssisters.com, it has two albums and an EP with the current title, "The Invisible Deck." Of course, the Rogers Sisters' Web site has one advantage over Angott. It sells albums in multiple formats as CDs, vinyl or downloads.

**SPEAKING OF the end of the line, Trans World's one and only enfant terrible, Vinnie Birbiglia, has retired from the chain after 17 years. Once upon a time, Birbiglia was a kingmaker, almost single-handedly championing 45-cent singles. After moving out of that configuration, Birbiglia most recently had been operating Trans World's tour sponsorship initiatives.

But for anybody who feels like they will miss Birbiglia's antics, fear not. After a couple of years' absence, our old friend Jay Rosenberg has landed a gig back in the music business with Big Daddy, the Kenilworth, N.J.-based indie distributor. Like Birbiglia, Rosenberg was a kingmaker once upon a time, too. When he headed the music department for the industry's then mightiest R&B chain, Nobody Beats the Wiz. Rosenberg is director of operations at Big Daddy.

**A CURRENT REVIVAL:** Dave Curtis, formerly senior VP of sales at Sony Music Distribution, has revived his music information newsletter with the debut of Direct Currents at direct-current.net. The site aims to keep store clerks current with upcoming releases. "My goal is to help people in retail, who don't have access to information, learn more about what is happening in music and help them do their job better, whether they are on the floor or marketing music," Curtis says. "There is so much info out there, with more than hundreds of releases coming out each week, that I filter through it and feature the most relevant ones." With Direct Currents, Curtis hopes to work with chains to help make consumers aware of the Web site or even link it to the merchants' sites. In addition to upcoming releases, the site features a "hot list" page, an "in development" page and an "on the radar" page. It also gives information about artist media appearances, so that merchants can be prepared with stock. And of course, the site links featured acts to their own artist Web pages, audio or video samples, and more. Consequently, Curtis hopes to forge closer links with labels to facilitate the flow of information to his site.

Curtis says the site currently costs nothing but hopes it will eventually be ad-supported.
Diversification The Key To Dance Success
Amsterdam Conference Plots Genre Revival

AMSTERDAM—It’s been murder on the dancefloor for the music biz in recent years, but dance music will soon be back making a killing, according to delegates at an upbeat 11th annual Amsterdam Dance Event (ADE).

The Buma Cultuur-organized conference, held Oct. 19-22 at the Felix Meritis concert and meeting hall, attracted 1,693 participants from across the international dance music community—up from around 1,450 last year.

Attendants were told to grasp opportunities in branding, sponsorship and synchronization deals in order to bring back the genre’s golden years.

“Music use will only grow in videogames and TV shows and ads,” said Steve Burton, A&R manager at A7 Music, during the “Future of Music” panel. “These music supervisors are the trendsetters. The demand for good, quality electronic music is there.”

Just how to reach that demand was the subject of some healthy debate. Dutch dance act Kraak & Smaak will have its works featured, preloaded, on the Microsoft Zune music player—without remuneration.

“We think it’s a positive deal for where we want to break the band,” says Trevor McNamee, managing director of the band’s label, London-based Jalapeno Records. The Zune—manufactured by Toshiba will hit the racks in time for Christmas. Yet entertainment lawyer Kurosh Nasseri questioned the Zune tactic: “Music was preloaded on the first 1 million Zune units. It seems like no one was paid. What kind of exposure are you actually getting? It’s difficult to measure.”

Superstar German DJ Paul van Dyk spoke from a position of authority on the “artist debate” panel. Cell phone giant Motorola featured Van Dyk and his “Connected” track in award-winning ads after a 2003 deal. But each pact has to be scrutinized, he warned, to ensure the artist and his or her works are fairly respected. “It depends if the deal allows you to identify yourself. It’s down to us to create and make people aware of the quality and value of music.”

The conference consensus was that the successful DJs and producers of tomorrow will be those who multitask and adapt to an increasingly complex market. And dance acts could take some tips from rock ‘n’ rollers: “Electronic artists need to act more and more like rock acts,” Burton said. “Merchandising keeps rock bands alive. DJs and producers need to pick up on this more.”

Veteran U.K. DJ and broadcaster Pete Tong moderated the artist debate and later, in an interview with Billboard, castigated the major labels for not doing enough to cultivate new dance acts. “There are the new Chemical Brothers, the new Prodigy, the new Basement Jaxx,” he asked. “Where is the artist development at the majors?”

Despite a recent lack of high-profile successes, dance music remains a sales force in some European markets. According to figures published in the IFPI’s “Global Recording Industry in Numbers,” dance sales in the Netherlands and United Kingdom remained buoyant in 2005, accounting for 7% (up from 3% in 2004) and 8% (up from 7%) of the respective markets. In Poland, dance music accounted for a whopping 22% of the 2005 market, up from 8% in the previous year.

The ADE daytime conference was again twinned with a heavy nightclub itinerary. Van Dyk, the Netherlands’ Tiësto, Italy’s Benny Benassi and the United Kingdom’s Dave Clarke were among the master spinners who filled floors for the night program, which saw an estimated audience of 57,000 across 41 clubs.

Hot Off The Presses
Five Future Global Dancefloor Smashes Unveiled

QUEEN VS. THE MIAMI PROJECT
Track: “Another One Bites the Dust”
Label: Positiva
Sound: The Queen chestnut has been regurgitated sample-ly and otherwise—through the years, but the Miami Project treatment adds new twists and turns for today’s dancefloors.

ERIC PRYDZ
Track: “Proper Education”
Label: Ministry of Sound
Sound: Mind-numbing house track that will do for Pink Floyd’s “Another Brick in the Wall” what Prydz’s “Call On Me” did for Steve Winwood’s “Valerie.”

FEDDE LE GRANDE
Track: “Put Your Hands Up for Detroit”
Label: Data (United Kingdom)/Ultra (United States)
Sound: Already a monster hit in the United Kingdom, Le Grande delivers a dirty, crunchy, yet oh-so-accessible electro-tech-house track.

A-STUDIO FEATURING POLINA
Track: “SOS”
Label: Ark
Sound: Electro-house crossed with mainstream emo with catchy lyrics. Check out the Tasha Disco Mix.

ELECTRICO
Track: “Makin’ Love”
Label: Unsigned
Sound: Dirty house-electro similar in feel to David Guetta vs. the Egg’s huge Euro hit “Love Don’t Let Me Go (Walking Away).”

>> SPANISH GOV’T OKS UNIVERSAL’S VALE BUY
The Spanish government has cleared Universal Music Spain’s purchase of the country’s largest independent label, Vale Music.

The move, confirmed Oct. 23, comes after the economy ministry’s competition tribunal ruled there were “no motives to oppose the operation [since] it does not threaten the maintenance of effective competition in the markets of music production, and wholesale licensing for the distribution of music products through digital channels.”

Universal’s purchase, at an undisclosed price, was announced June 22. Competition authorities ordered a probe in August because of fears of excessive concentration.

According to labels’ body Promusicas, the combined company would have had a market-leading 28% share in 2005, compared with Sony BMG’s 27%.

Vale’s main success was to corner the market for CD sales related to reality-TV show “Operación Triunfo,” in particular those of David Bisbal.

—Howard Llewellyn

>> BORDERS MOVES INTO IRELAND
Borders Group will open its first superstore outlet in the Republic of Ireland Oct. 27.

The 22,000-square-foot superstore, in the suburb of Blanchardstown, near the center of the capital Dublin, will rack more than 100,000 units of CDs, books and movie DVDs. It will also stock gifts, stationery and printed media, and a Starbucks coffee shop will be located on its mezzanine floor.

The latest venture is an initiative of the group’s subsidiary Borders Ireland. Sister company Borders U.K. operates 38 superstores in the United Kingdom; four more are scheduled to open there before year’s end.

—Juliana Koranteng

>> SPV, JACK WHITE PRODUCTIONS EXPLORE MERGER
Hanover-based SPV Records has agreed to start merger talks with music group Jack White Productions of Berlin.

Should the two parties agree on terms, Jack White Productions plans to nab a majority share of 51% in SPV, and gain an estimated 4% share of the German recorded music market.

Publicly traded Jack White Productions has annual revenues of €2.4 million ($30 million) compared with an estimated €60 million ($75 million) for SPV, which is privately owned by entrepreneur Manfred Schütz.

Former Sony BMG Germany CEO Thomas M. Stein is chairman of the Jack White Productions board. Its labels include White Records, Trigger Records, VI Music and Miami-based Empire Music werks.

SPV’s roster includes German R&B act Xavier Naidoo, Italian singer/songwriter Carla Bruni and such international rock acts as Simply Red, Motörhead and Germany’s Fury in the Slaughterhouse.

—Wolfgang Spahr

>> FAT FREDDY’S SWALLOWS THREE NZ MUSIC AWARDS
With three wins, Fat Freddy’s Drop continued its winning streak at this year’s New Zealand Music Awards—the Tuis—held Oct. 18 at Auckland’s Aotea Centre.

Meanwhile, singer/songwriter Bic Runga took album of the year honors for “Birds” (Sony BMG) and the female solo artist award. Punk-rockers the Bleeders won breakthrough artist award, and best rock album for “As Sweet As Sin” (Elevenfifteensyven/Squeeze).

Veteran Dave Dobbin (Sony BMG) received his 15th win in the Tuis’ 27 years with the prize for best male solo artist.

—Christie Eliezer

>> PARLOPHONE ENLISTS A&R TOOL
EMI label Parlophone says it is the first U.K. major to adopt a technology that gives its A&R team an efficient method for cataloguing unsolicited demo tapes sent online and by traditional mail.

Called “A&R Tool” and developed by technology company Senica, the online system encourages unsigned acts to upload their works, including MP3 files and publicity photos, for the A&R team to stream and make its selections.

The move to adopt the software follows a three-month trial this summer.

—Juliana Koranteng

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GLOBAL | BY STEVE McCLURE

**License Questions Linger In MTV-Baidu Deal**

TOKYO—MTV describes its new content and advertising alliance with Beijing-based Web portal Baidu as a milestone, but not everyone is giving the union their blessing.

The IFPI, for example, is distrustful of Baidu, which provides “deep links” to Web sites offering unauthorized downloads. The portal faces seven lawsuits filed in the Beijing No. 1 Intermediate Court by the IFPI on behalf of its members.

The deal, effective Oct. 17, offers China’s 123 million Internet users access to 15,000 hours of MTV/Nickelodeon original video content and music videos licensed by four Asian music companies for online viewing or download. The labels are Shanghai-based EE Media, Hong Kong-based Music Nation, and Beijing-based Modern Sky and Ocean Butterflies.

“We are monitoring this service very closely to see if any of our members’ music videos are being used in an unauthorized way,” Hong Kong-based IFPI Asia regional director Maysee Leong says. She describes Baidu as “blatant [copyright] infringers.”

The agreement will see the launch of Baidu’s first branded area online, MTV Zone, on baidu.com. In a statement, MTV Networks International president Bill Roedy said the alliance with the search engine “advances our long-term commitment to expanding our brands and local content in China.” MTV already had a similar partnership with Chinese telecom operator China Mobile.

MTV initially said videos from Tokyo-based leading Japanese independent label Avox would be available via MTV Zone. But a source close to Avox says the label does not have a deal with MTV regarding use of its videos on Baidu or any other digital platform in mainland China, adding that Avox was unaware of the MTV-Baidu deal until it was publicly announced. An MTV representative subsequently confirmed that Avox videos will not be available via MTV Zone. “It’s absolutely fine with us if they don’t want to work with Baidu,” the rep says.

Meanwhile, many tracks by Avox acts are available via Baidu’s deep links to Web sites offering unauthorized MP3 downloads.

No major label or international repertoire will be available via the MTV-Baidu deal, but Roedy says the company “would like to negotiate with the international labels.”

He adds that Baidu has committed to dealing only with licensed product. “We’ve talked intensively with Baidu about digital rights management, which is critical to sustaining our relationship,” Roedy says.

When asked if he expects Baidu to stop such practices as deep-linking, Roedy says, “We’ll see—the quality-control aspect of the deal is a powerful force.”

MTV says some downloadable content including music videos would require payment. However, most content would be free after viewing advertisements. MTV, Baidu and, where applicable, record labels will share revenue from user fees. MTV and Baidu will share ad revenue.

“Content owners and artists will be compensated through this revenue-share agreement,” Baidu chairman/CEO Robin Li said in a statement.

One industry source suggests that a key aspect of the deal is that “it gives Baidu legitimacy, as they get a music powerhouse endorsing them.” However, the source adds, “[it] brings no significant content to Baidu and its users which they didn’t already have access to.”

“MTV needs a wider footprint in China in terms of traffic and branding,” the source says, “which they are not getting via normal TV channels. They must have felt a need to do a deal which shows significant traction for their advertisers.”

News of the MTV-Baidu deal followed MTV Networks Asia Pacific’s Oct. 11 announcement of a wide-ranging reorganization of its operations that included the resignation of its president Nigel Robbins and the laying off of 84 staffers at its head office in Singapore.

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SPANISH CAFÉ ADDING ONLINE VARIETY

**Dance Industry’s Leading ‘Chill-Out’ Brand Now A Lifestyle Package**

MADRID—The music at Café del Mar may be chilled-out, but its owners insist the brand still has a healthy pulse.

While the dance industry debates the demise of “chill-out music,” its most successful brand is repositioning itself as an Internet-based lifestyle package.

Long associated with après-rave clubbers on the Spanish Mediterranean island of Ibiza, Café del Mar’s activities during the coming months include a deal with Apple’s iTunes, which sees exclusive material by unsigned acts from the Café del Mar music label’s compilations made available as downloads beginning next month.

In December, the 6-month-old portal Café del Mar Community (cafedelmarcommunity.com) will open an English-language section. A new Web site called Café del Mar Download will also launch the same month, allowing fans to compile their own selections of music played in the brand’s clubs.

The initiatives are emerging at a time when opinions among Europe’s dance specialists about the future of chill-out music are divided.

“The chill-out market is still there,” insists Oliver Wegener, founder/managing director of Hamburg-based dance music promoter/management firm Public Music & Media, “but you have to be creative to find new ways to get the customer.”

Matt Stuart is label manager at London-based dance music powerhouse Ministry of Sound Recordings, which has a multifaceted business model including club, compilation label and online radio operations.

Stuart suggests that the chill-out genre “had its heyday” in 2002-03. “Certainly for us,” he says, “the chill-out market isn’t what it was. We released a ‘Chill Out Session’ album earlier this year, and it absolutely bombed.”

Ibiza became a summer haven in the ’60s, and during the past two decades a vibrant dance scene has flourished. The chill-out sound developed alongside “rave culture” in the late ’80s as laid-back music played at the end of a night.

The original Café del Mar venue was opened in 1980 by Ibiza-based current brand president Ramón Guiral, who says it “is still going strong” with 3,000 people visiting it every day between April and October (the club closes in winter). Café del Mar currently operates eight clubs in Spain and one in Singapore. It has plans to open two Japanese Mar compilations.

PolyGram U.K. and then Universal took over distribution of the series between 1997 and 2001. Since then, Café del Mar Music’s compilations—featuring original and licensed tracks—have been distributed through local independent distributors including MSI in the United States and Plastichead in the United Kingdom.

The Spanish-language Community portal launched in May 2006. Its Madrid-based music director Miguel Angel Tudanca says it now has 18,000 members—80% from Spain and Latin America—and attracted 296,150 visitors between May and September.

A separate Café del Mar-owned Web site, cafedelmarmusic.com, has been operating since 2000 but is essentially an online shop offering CDs and clothing.

The Community portal has already attracted sponsors including electronic giant Samsung, home-delivery wine club Vino Selección and travel firm Viajes Caila. Tudanca says sponsors are being sought for the Community’s English section.

The Community portal features two 24-hour-streamed “radio” channels, Canal Relax and Canal Activa. Both will also be available in the English-language section, alongside other content coordinated by London-based club DJ Marcos Duncan.

“The portal is designed to bring Café del Mar fans together,” Tudanca says. They are sharing not just music, he says, but a lifestyle based on clothes, art, travel, gastronomy and spirituality.”
How do you feel about the Music Industry Trusts Award? Quite chuffed, actually. It's a nice thing to have because it's an accolade from the industry, and it's not very often you get that. Also it raises some money for good causes.

They've never done a promoter before. Currently, I'm certainly not the biggest promoter, but I'm the only one anyone knows—probably because I'm one of the few prepared to stand up and be counted. I care just as much about what goes on behind the stage as in front of it, so I make myself available to the public and take note of their comments, as well as making sure the acts are OK.

So live promotion is more faceless than it used to be? Yes, and I don't think that's good. It's becoming a money machine, which is sad, really. The whole live business has lost a bit of its edge. It needs to be edgy to give opportunities for new acts, and you'd better reinvigorate your public all the time, otherwise it just becomes like blotting paper.

It needs more proactive, creative thought to give it a different slant, [so] you're not always just playing the same big venues all the time.

But hasn't the live industry suffered far less than other sectors in the business downturn of recent years? The live business doesn't seem to have suffered at all—the only thing it may have suffered from is this year's overload. There are just too many shows out. Over the last three or four years, certainly in Europe, the live industry has had a growth pattern.

Why has the European business performed better than its American equivalent? There's a lot of reasons for that. [In the United States], it's partly that it's become soulless and partly that it's too expensive. They've overpriced tickets, and they're not giving enough value back to the public, who are getting fed up with it—and they've got a huge amount of choice. [Also], over here, we have a much wider acceptance for a variety of talent, whereas in America they seem to be locked down on certain areas and genres of music, depending on which part of America you're in.

Are the public's expectations higher than in the past? I don't think that's true. The public has always expected an enjoyable experience, and we've let them down. For the first 20 years of my career, all I was doing was fighting with authorities and venue owners to get their act together and give a better experience. They are now learning to do that, because they realize if they do that, they make more money out of it.

It's such a competitive market today, you have to improve what you're offering.

Your observations of the international scene are based on extensive experience, aren't they? I was always working abroad from very early days. I toured Miles Davis, Eric Clapton and West, Bruce & Laing, taking them abroad when no English promoter had ever stepped abroad. And I started to work with the big British acts—Yes, ELP, groups like that—and built their success up in Britain, and they went out to America. And I was one of the only promoters over here [in the United Kingdom] that was working with American acts as well.

Does it bother you at all that to the general public, you're most closely associated with one event—Live Aid? Why should that be bad? I suppose it's understandable, and yes, I have done a lot of other things—maybe some things even better. I'm quite proud of what we did on Live Aid, and even on Live 8, which was hard work. Live Aid broke all the rules. It was the first time music had ever had dominance on [U.K.] TV. 17 hours of coverage. No one, including us, had a clue whether it would work. There were no mobile phones, no fax machines, no computers. There was telex, landlines and maps. We were using pairs of calipers to figure out where the satellite would be, and that's the truth.

On Live 8, I oversaw five shows, and I had 45 days, I think, and no ticket revenue. Live Aid, to some extent, was easier, because it was a fund-raiser. We didn't know how much we'd raise, but we charged for tickets and persuaded the acts to play for nothing.

Live 8 was never intended to emulate Live Aid—it was political. We felt whatever the public did was fantastic, but they couldn't make the difference. The difference had to be in [putting] pressure on governments.

Did Live Aid have any lasting cultural impact? It was the point when rock music became establishment. From that point onwards it had a wider audience, but it started to lose its edge.

The national press in Britain grabbed hold of music and made it a mainstay, and I don't think it's been the same way since.

Previously, the media looked at rock musicians as hairy, drug-crazed animals, which was kind of fun. After that, we were a major feature in every newspaper, every day of the week. It gave the foundations of a business and took the creativity and the edge out of it. That's probably why we haven't developed enough global superstars since.

What is your final take on where the music business stands in 2006? I don't like the business as it is, the commercial aspects of it. I don't like that we as promoters globally have let these ticketing systems take over our lives. It's appalling because they take out and don't put a single thing back.

Although in England, we're throwing up a lot of young great talent—much more than America or anywhere else—the big acts have become too greedy, which makes it hard for the new acts to break through, and the record companies don't quite know what they are yet, still.

There used to be a competitive, uneasy relationship between record companies and radio, but now it's too cozy. It needs a lightning bolt to stimulate a lot more young people to have a reason to do [music], and it isn't reality shows on TV.

The acts that came up when I started, like Leonard Cohen, [Bob] Dylan, [Joan] Baez and Neil Young, were reactionaries. Punk was a reaction. Now there's no reaction.
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y his own estimation, Meat Loaf has turned down offers to appear in five movies, six episodes of the new TV hit “Heroes” and a guest-starring stint on “CSI” this year.

If he wanted, the rock veteran could be working like, well, a bat out of hell. But come to think of it... he is anyway. The monster that Meat Loaf helped create in 1977 has been unleashed again, and it’s chewing up all his time and energy—with his full and willing cooperation.

Virgin Records releases “Bat Out of Hell III: The Monster Is Loose” on Oct. 31 (Halloween, get it?), adding a new chapter to the biggest and best-known album serial in rock’n’roll history. Its two predecessors—1977’s “Bat Out of Hell” and 1993’s “Bat Out of Hell II: Back Into Hell”—have sold nearly 50 million copies combined, and Meat Loaf is well aware that the anticipation for the threequel is as much, if not more, about the “Bat” than it is about him.

As his manager, Allen Kovac of 10th St. Entertainment says, “It’s an entertainment experience—not just a song or a record.”

“‘Bat Out of Hell’ are not Meat Loaf’s records,” the singer says. “‘Bat Out of Hell’ is bigger than me. It’s bigger than any of us who are involved. Meat Loaf becomes the spoke in the wheel of an event, and it’s the event that takes over.”

The “Bat” experience started in the mid-’70s. Back then, Meat Loaf, a one-time high school football player born Marvin Lee Aday in Dallas, had established credits on stage (“Hair”) and screen (“The Rocky Horror Picture Show”), recorded an album for Motown in 1971 with “Hair” colleague Shaun “Stoney” Murphy and sang on Ted Nugent’s “Free for All” album in 1976.
Meat Loaf met Jim Steinman when the singer performed in the composer’s musical “More Than You Deserve.” The two were part of a tour for the National Lampoon Road Show. While Steinman was working on what Meat Loaf calls “a futuristic Peter Pan story” called “Neverland,” he came up with the idea for the first “Bat Out of Hell” album, enlisting his friend to sing. All melodrama and bombast—Phil Spectrator meets Tod Bowling—the Todd Rundgren-produced album became a 1977 sensation—three hits (“Two Out of Three Ain’t Bad,” “You Took the Words Right Out of My Mouth” and “Paradise by the Dashboard Light”) and logging an 82-week stay on The Billboard 200.

A second “Bat” project was planned to follow immediately, but Meat Loaf suffered a psychosomatic voice loss he now chalks up to simply being unready to take the plunge again.

“I thought it was way too early,” he says. “My intuition said, ‘You don’t want to do this. ‘Bat Out of Hell’ is still selling these millions copies a week. Why do you want to squash this? Why not let it just run its course? Come back in five years and do it.’

“If that record came out when they wanted to bring it out, I wouldn’t be sitting here talking about ‘Bat III’.

Instead, Steinman recorded the songs himself as 1981’s “Bad for Good,” which didn’t come close to equalling the success of “Bat.” But a dozen years later, “Bat II” hit pay dirt, winging to No. 1 on The Billboard 200 and pushing Meat Loaf toward a Grammy Award for best male rock vocal performance for the chart-topping single “I’d Do Anything for Love (But I Won’t Do That).”

“Bat II” went through a little hell before it became a reality, too. Meat Loaf and Steinman started working on it in late 2001, but the composer suffered some health setbacks, including a heart attack, forcing Meat Loaf to make the difficult decision to move forward without him. “I told Jim I wouldn’t do ‘Bat III’ without him, and I had no intention of doing that,” Meat Loaf says, adding that “lawyers worked over for a year putting together a contract for him to do ‘Bat Out of Hell III.’ It was one of the best producer’s contracts in the history of the record business.”

Meat Loaf acknowledges that his decision to sideline Steinman—who still composed seven of the tracks on “Bat III”—was absolutely selfish on my part. He had a heart attack and two strokes, his health was the main concern for me. I know the stamina that it takes to put together a ‘Bat Out of Hell’ record, and the intensity. I just did not believe he was healthy enough to sustain it.

“The decision not to use Steinman has taken its toll on me. It was not easy, because I am a really loyal person. But I had to make the decision that was right. I couldn’t sit around and wait.”

Steinman would not comment about the issue to Billboard, but his manager David Sonenberg says that “Jim’s health is excellent. That’s not the reason he didn’t participate in ‘Bat III.’ He had some meaningful health problems about four years ago, but he’s been totally healthy the last couple of years. His health in no way impacted on his involvement in the ‘Bat Out of Hell’ project.”

Sonenberg says Steinman is in the midst of working on a “Bat” theater piece, which will probably debut in England.

Meat Loaf subsequently wound up going to court earlier this year to wrest from his collaborator the “Bat” trademark, which the singer says Steinman had acquired through an attorney’s “clerical error.” The $50 million matter was settled out of court.

“I knew the lawsuit was going to be gone in a heartbeat,” Meat Loaf says. “‘Jimmy got points on the record, which is fine. I didn’t mind giving him the points on ‘Bat III.’ In my mind that kind of makes up for me not using him” to produce it.

In lieu of Steinman and after considering several other producers, Meat Loaf chose Desmond Child, a hitmaker with plenty of hard rock credits (Bon Jovi, Aerosmith, Kiss) and a burning desire to be part of the “Bat” story. “This is something Desmond had been dreaming about his whole life,” says Kovac, who nonetheless initially told Child that “he was the wrong guy. He had the passion, but musically I never heard anything I thought would work for a ‘Bat Out of Hell’ record. He needed to deliver a song that made me believe he was the right guy.” Child answered with “If God Could Talk,” which Meat Loaf—who was already favorably disposed toward Child—“saw ‘give me goose bumps.’ I thought, ‘There’s a hit if we ever heard one,’ and we went from there.”

Even though Child is considered the main producer of “Bat III,” Kovac says the set is “really a Steinman-Child record. It’s about even split as far as songwriting, but it was produced by Desmond. Desmond did an unbelievable job of bringing this project into 2006-07.”

Child—who began recording sessions by playing Slipnot CDs to get the assembled musicians in the mood—had plenty of help bringing “Bat III” to life. Rundgren returned to help arrange backing vocals. Motley Crue’s Nikki Sixx, former Marilyn Manson and current Rob Zombie guitarist John5, Steve Vai and James Michael contributed to the songwriting, while Vai, John5, Grammy-winning producer of the year John Shanks and Queen’s Brian May were part of the album’s guitar army. “I didn’t just want to bring in rock players—I wanted to go to extreme rock people,” Meat Loaf says. The result, he adds, is an album that “has all the touches of the other two ‘Bats,’ but it’s much more of a rock album.”

Nevertheless, the album’s first single, a duet with Marion Raven on “It’s All Coming Back to Me Now,” falls decidedly on the pop and even AC side of the spectrum. The song, a Steinman-penned hat for Celine Dion in 1996, was originally slated for “Bat II,” and Meat Loaf is still disappointed (“I used a stronger adjective,” he says with a laugh) that he didn’t get first crack at it.

“That was my song,” Meat Loaf says. “I wanted to record it for ‘Bat II’, and Jim said, ‘Let’s wait for ‘Bat III,’ and so I took him at his word. The next thing you know, Celine Dion is recording it.”

The “Bat III” campaign, however, started with the hard-rocking title track. Honing in on Meat Loaf’s association with Major League Baseball—dating back to the spoken segment on “Paradise by the Dashboard Light” by Hall of Fame broadcaster Phil Rizzuto—Virgin took “The Monster Is Loose” to the league for play at ballparks during broadcasts. “I think the strategy with ‘Bat III’ is to just make people aware it’s out,” Virgin chairman/CEO Jason Flom says. “That sounds so basic it’s almost silly, but it’s the kind of record that, to me, if you went and set up a little booth in Rockefeller Center and had this record on sale and people just walking by, a decent percentage of them would pick it up just because it’s ‘Bat Out of Hell.’ The franchise is amazing.”

Flom says that working “Bat III” “evolves more around marketing than it does radio,” with an emphasis on TV appearances (“Today,” “Jimmy Kimmel Live,” ESPN’s “Cold Pizza”), media and online campaigns. A special in-store display has been designed to house all three “Bat” albums, and a Direct TV promotion will also pump the series. VH will feature “Bat III” as part of its Hear First series, and VH Classics plans to give the set extensive airtime. Virgin will also release a special edition of “Bat III” with a DVD and expanded artwork and liner notes. A boxed set with all three albums plus demos and unreleased material is planned for 2007.

Meat Loaf’s appearance in the upcoming Tenacious D film “The Pick of Destiny” will also help bang “Bat III.” And on Halloween night, Pillar Entertainment will present a “Bat III” release event in more than 100 theaters across the country, which will include footage from the recording sessions, the video for “It’s All Coming Back to Me Now” and an introduction by Meat Loaf himself.

“Our basic point of entry is Halloween,” Kovac says. “ ‘Bat Out of Hell’ sounds like it’s almost the soundtrack to Halloween, so the idea was the hit on Halloween and then have it lock in the Christmas season.”

And despite Flom’s earlier assertion, there’s still hope that radio will back “Bat III” in due course. “I think radio response so far has been cautious, which is not something you wouldn’t expect,” he says, adding that Meat Loaf has been working personality-dominated morning shows that don’t adhere strictly to musical formats. “We think we’ll get [radio] eventually,” Flom says.

Meat Loaf is planning a “Bat III” world tour that begins in March in Florida, but he staged a special concert showcasing all three albums Oct. 16 at London’s Royal Albert Hall, with a “Bat on Broadway” performance slated for Nov. 2 at New York’s Palace Theatre.

“It’s going to work great,” Meat Loaf says of the show, which he’ll also perform in Toronto; Atlantic City, N.J.; Uncasville, Conn., and Mexico City. “It’s in two halves, and there’s costume changes and a string section and some funny stuff happening right at the top—really unexpected stuff happening within the first six minutes of the show.”

However, plans to film the London show were scratched. “The cameras and everything were just going to get in the way,” Meat Loaf says. But he does want to do some filming during the tour, when he hopes “Bat” mania will be fully rekindled and audiences will know “Bat III” as well as they know the other two.

“I'll tell you what ties [the albums] together,” Meat Loaf says. “They’re all very funny. They’re all tongue-in-cheek. It’s all these high, tense, emotional songs that are way over the top, and that’s what makes them ‘Bat Out of Hell.’

“Maybe that’s what makes them so difficult to make.”

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**SEQUEL OPPORTUNITY**

‘Bat Out Of Hell’ Is Not The Only Album Brand To Inspire A Series

With more than 50 million copies sold worldwide, Meat Loaf’s “Bat Out of Hell” is by far the most successful album series in music history. But it is hardly the only one of its kind. Here’s a look at how some notable album series stack up:

- **Alive:** was the group’s first gold album at No. 9, while 1993’s “Alive III” grabbed more gold at the same chart peak. “Kiss Symphony: Alive IV” debuted at No. 18 in 2003 and has sold 134,000 copies.
- **Queen’s 1988 rock opera “Oper-**

ation: Mindcrime” went platinum and climbed to No. 50. This year’s “Operation: Mindcrime II” debuted at No. 14, with shipments of 118,000 so far, according to Nielsen SoundScan.
- **Queen’s epic 1982’s “Night and**

Day” and No. 4 gold status. “Night and Day II,” released in 2000, did not chart and has scanned 30,000 copies.
- **Neil Young spent two weeks at No. 1 and stuck gold—and, ultimately, quadru-**

ple platinum—with 1972’s “Harvest.” His 1992 “Harvest Moon” was a cash crop, too, selling 1.7 million copies and reaching No. 16.
- **Dr. Dre’s hip-hop competition in 1992 with “The Chronic,” a No. 3 album that shipped 5.2 million copies. He lit things up even bigger in 1999 with “2001,” which hit No. 2 and moved 7.1 million units.
- **Nas’ “Stillmatic” put the rapper on the map in 1999 with a No. 12 chart peak and sales of 1.1 million. 2001’s “Stillmatic II” (2004’s “Disci-**

ples of the 3rd Culture: Chapter 1”) a live set, hit a less impressive No. 92, with sales of 97,000.

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Pull back the curtain and cast your vote on Election Day, and you could be making a difference in the music industry’s future. Many key federal legislative players on issues crucial to the music biz are up for re-election.

Fireworks will ignite next year, when music industry groups representing copyright holders are expected to take a stronger stand than ever before against powerful broadcasters, technology firms, consumer electronics companies and telecommunications companies—industries that work with the music industry but often oppose its legislative positions. Lobbying efforts may reach an all-time high.

At stake are a slew of complex issues, unresolved this year, that could lead to billions of dollars for some industries—and massive losses for others. What rights will copyright holders have in music digitally broadcast to portable devices that record, disaggregate and store hours of music? How will the music publishing license process be streamlined for digital products? How will digital music be protected?

All of the affected industries will need to work together, both to achieve healthy compromises and to ensure a strong marketplace once legislation is in place. Strong congressional leadership is important for this process.

To help voters know who stands where and on which issues, Billboard culled key Capitol Hill insiders for insight on some of the most notable senators and representatives running for re-election. All of the sources were promised anonymity.

Music industry issues are largely nonpartisan and span Congress. Members of the Senate and the House Judiciary committees are key legislators on the issues of protecting copyright. These committees hash out legislation and oversee activities for a variety of legal and law enforcement issues, including intellectual property rights. Most—but not all—Judiciary Committee members lean toward protecting copyright interests.

Broadcasters, technology firms, consumer electronics companies and telecommunications companies work closely with members of the Commerce committees. These committees handle issues covering such areas as telecommunications, the Internet and consumer protection. In general, their members often take positions favoring commercial advancement and consumer interests. Legislative experts say that, generally, strong supporters of intellectual property rights are good for those with copyright interests. Legislators who side with commercial enterprises can still be helpful if they are open to work toward balancing interests.

With this in mind, the following voter’s guide primarily focuses on senators and representatives with known track records who currently serve on the Senate Judiciary Committee; the House Judiciary Committee; the Senate Committee on Science, Commerce and Transportation; or the House Committee on Energy and Commerce.

The incumbents’ committee titles are an indication that they have seniority and influence. Only a member of the majority party may be a chairman of a committee or a subcommittee. The ranking member is the top minority party representative on the committee. If any incumbent loses the election, the newly elected member may not have the clout to land a seat on one of these committees.

Challengers are only listed for races expected to be close. Except where noted, information demonstrating their positions on intellectual property protection or music industry issues was not available.
ARIZONA SENATE

Jon Kyl  R  Judiciary Committee member. Chairman of the Subcommittee on Terrorism, Technology and Homeland Security. Not a go-to guy for the music industry, but considered extremely driven when it comes to supporting innovation as well as property rights; viewed as a significant voice in the middle who could bridge technology and music industry disputes.

CALIFORNIA SENATE

Dianne Feinstein  D  Judiciary Committee member. Ranking Democrat of the Subcommittee on Terrorism, Technology and Homeland Security. Powerful committee member; long track record of protecting intellectual property rights; author and lead sponsor of the Perform Act (S. 2644), which includes a requirement for cable, satellite and Internet broadcasters to protect music they transmit over digital radio.

CALIFORNIA HOUSE

Daniel Lungren  R (3)  Judiciary Committee member. Strong supporter of technology companies; viewed by some in the music businesses as one who promotes broader fair use over intellectual property rights. Seen as closely aligned with Rick Boucher, R-Va., who introduced the Digital Media Consumers' Rights Act of 2005 (H.R. 1201). That bill would change protections under copyright law, to permit—for noninfringing purposes—the circumvention of technological measures used to protect copyrighted work.

Zoe Lofgren  D (16)  Judiciary Committee member. Consistently offered amendments supporting a broader application of fair use, which music industry trade groups viewed as eroding intellectual property rights.

Howard Berman  D (28)  Judiciary Committee member. Ranking Democrat of the Subcommittee on Courts, the Internet and Intellectual Property. One of the strongest supporters of copyright holders; could become Judiciary Committee chairman if Democrats take the House.

Adam Schiff  D (29)  Judiciary Committee member. Co-chairs the Congressional International Anti-Piracy Caucus, which works to persuade the administration to include strong anti-piracy provisions in any trade deals negotiated with foreign countries.

Maxine Waters  D (35)  Judiciary Committee member. Strong supporter of intellectual property rights; considered to be a friend to the hip-hop community. Earlier this month, for example, she joined activist Cornel West and rapper Talib Kweli in New Jersey for the “Princeton Hip-Hop Symposium.”

Linda Sanchez  D (39)  Judiciary Committee member. Strong supporter of intellectual property rights; consistently voted in favor of artists and songwriters on bills before the intellectual property subcommittee.

Mary Bono  R (45)  Commerce Committee member. Co-founder of the Congressional Caucus on Intellectual Property Promotion and Piracy Prevention; music rights activist; copyrights of her late husband, Sonny Bono, make intellectual property protection a personal issue; often teams with Rep. Marsha Blackburn, R-Tenn., to advocate for songwriters and copyright holders.

Darrell Issa  R (49)  Judiciary Committee member. Former Consumer Electronics Assn., chairman; a strong supporter of consumer and technology groups, but also listens to copyright holders' views.

FLORIDA SENATE

Bill Nelson  D  Commerce Committee member. Ranking Democrat of Subcommittee on Science, Technology and Space. Understands music industry concerns; daughter is a singer/songwriter.

FLORIDA HOUSE


GEORGIA HOUSE

Nathan Deal  R (9)  Commerce Committee member. Understands music industry issues; daughter works in the music industry.

INDIANA HOUSE

John Hostettler  R (8)  Judiciary Committee member. Chairman of Subcommittee on Immigration, Border Security and Claims. Strong supporter of intellectual property rights; recently participated in an event with Under Secretary of Commerce for Intellectual Property Jon Dudas in Indiana to highlight the importance of intellectual property protection in a global market, the dangers of piracy and counterfeiting, and the creation of jobs in the knowledge-based U.S. economy. Democratic challenger Brad Ellsworth, ahead at press time according to The Washington Post, is a county sheriff.

KENTUCKY HOUSE

Ron Lewis  R (2)  Ways and Means Committee member. Main sponsor of a capital gains tax bill that gives songwriters the same tax benefits as corporations when selling music publishing catalogs.

MARYLAND SENATE

Ben Cardin  D  House Ways and Means Committee member. Congressman running for seat of retiring Republican Sen. Paul Sarbanes. Strong supporter of a capital gains tax bill that gives songwriters the same tax benefits as corporations when selling music publishing catalogs.

Michael Steele  R  State lieutenant governor. Running for seat of retiring Republican Sen. Paul Sarbanes. Candidate did not provide information on specific background supporting intellectual property or the music industry, but TV commercial and Web site feature Russell Simmons supporting Steele.

MARYLAND HOUSE

Steny Hoyer  D (5)  House Democratic Whip. A leader in passing the Sound Recording Preservation Act, which established the first nationwide effort to preserve American sound recordings.

MICHIGAN HOUSE

John Conyers Jr.  D (14)  Judiciary Committee Ranking Democrat. Avid supporter of songwriter causes and intellectual property rights protection; a founding member of the Congressional Black Caucus.
### NEVADA SENATE

**John Ensign**  
R  
Commerce Committee member. A technology industry ally, but open to music industry arguments; would be a strong presider to make peace between technology and music groups.

### NEW JERSEY HOUSE

**Mike Ferguson**  
R (7)  
Commerce Committee member. Lead sponsor of the Audio Broadcast Flag Licensing Act (H.R. 4861), which would force digital radio device manufacturers and broadcasters to protect music that is transmitted digitally. Democratic challenger Linda Stender is a member of the state Assembly. Last June, Stender and Assemblywoman Joan Quigley reportedly proposed that the state ban—then changed ban to boycott—sale of the book "Godless: The Church of Liberalism."

### NORTH CAROLINA HOUSE

**J. Howard Coble**  
R (6)  
Judiciary Committee member. Chairman of Subcommittee on Crime, Terrorism and Homeland Security. Strong supporter of music creators; if Lamar Smith, R-Texas, becomes chairman of the Judiciary Committee, Coble has a shot at taking Smith's spot as chair of the Judiciary Subcommittee on Courts, the Internet and Intellectual Property.

### OHIO SENATE

**Mike DeWine**  
R  
Judiciary Committee member. Chairman of Subcommittee on Antitrust, Competition Policy and Consumer Rights. Does not champion music industry issues, but is sensitive to copyright holders' concerns; understands property rights. Strong challenger is seven-term Democratic Congressman Sherrod Brown, House Commerce Committee member. No known track record on intellectual property protection or music industry issues.

### OHIO HOUSE

**Steve Chabot**  
R (1)  
Judiciary Committee member. Chairman of Subcommittee on the Constitution, influential senior committee member; committed to supporting intellectual property rights; supported all copyright bills that have come before the Judiciary Committee. Democratic challenger John Cranley is an attorney serving as a Cincinnati city councilman; no known intellectual property or music industry positions.

### TENNESSEE HOUSE

**Marsha Blackburn**  
R (7)  
Commerce Committee member. Founder and chairman of the House Songwriters Caucus. Fierce supporter of songwriters and copyright holders; especially effective when teaming with Rep. Mary Bono, R-Calif., as passionate activists for music creators.

**John Tanner**  
D (8)  
Ways and Means Committee member. Co-sponsored songwriters' capital gains tax bill; son works for a music publisher.

**Steve Cohen**  
D (9)  
Running for seat of retiring Democratic Rep. Harold Ford. For more than two decades, the go-to guy for copyright holders in the Tennessee legislature; an energetic advocate who has shown a passion for the arts and has deep relationships in the artist and songwriter community. Also running: Republican Mark White is a small-business owner; no past dealings with music or intellectual property issues.

### TEXAS HOUSE

**Joe Barton**  
R (6)  
Commerce Committee chairman. A good chairman, not clearly in anyone's corner; public comments indicate he will move issues forward if industry parties fail to come together on a bill; believes in a broad interpretation of fair use but does not give much latitude to so-called "copyleft" groups—those who advocate less copyright protection, has a very open door to discuss the issues.

**Lamar Smith**  
R (21)  
Judiciary Committee member. Chairman of Subcommittee on Courts, the Internet and Intellectual Property. One of the leading protectors of copyrights and go-to guys for copyright holders, including artists and songwriters; could become Judiciary Committee chairman if Republicans maintain a House majority.

### UTAH SENATE

**Orrin Hatch**  
R  
Judiciary Committee member. Chairman of Subcommittee on Intellectual Property. Author of several important pieces of legislation that protect copyrights; a long-time go-to guy for copyright holders, including artists and songwriters; a songwriter who understands the issues.

### VIRGINIA SENATE

**George Allen**  
R  
Commerce Committee member. Chairman of Subcommittee on Technology, Innovation and Competitiveness. Strong supporter of the technology industry, but chose not to help lead a fight against copyright holders; supports issues driven by market forces, but very responsive when asked to listen to concerns over property rights. Democratic challenger Jim Webb is former Secretary of the Navy and an attorney; no known intellectual property or music industry positions.

### VIRGINIA HOUSE

**Bob Goodlatte**  
R (6)  
Judiciary Committee member. Co-chairs the Congressional International Anti-Piracy Caucus that works to persuade the administration to include strong anti-piracy provisions in any trade deals negotiated with foreign countries.

**Rick Boucher**  
D (9)  
Commerce Committee member. Presents a challenge for rights holders; viewed as the voice for those advocating less copyright protection; during the last two congressional sessions, introduced the Digital Media Consumers' Rights Act of 2005 (H.R. 1201). That bill would change protections under copyright law, to permit—for noninfringing purposes—the circumvention of technological measures used to protect copyrighted work.
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Deep Grooves

WE'VE ALREADY GOTTEN a taste of what's in store—literally and figuratively—during this year's fourth-quarter juggernaut of hot R&B and hip-hop albums. Already out of the starting blocks are Beyoncé ("B'Day"), Justin Timberlake ("FutureSex/LoveSounds"), Chirly ("Hoodstar"), Lupe Fiasco ("LupeFiasco'sFood&Liquor") and the recent photo finish between Ludacris ("ReleaseTherapy") and Janet Jackson ("20Y.O."). The three-month period from October through December has become the traditional time when labels release their heavy hitters to boost retail traffic and, they hope, their bottom lines. To get a jump on the annual holiday-buying season, labels of late have stretched the fourth quarter into September. And with album sales down 5.2% from 2005, this year is no exception. Thus beyond Beyoncé and Ludacris, there are plenty more R&B and hip-hop projects in the pipeline. Albums by Monica ("The Makings of Me"), Lloyd Banks ("RottenApple"), Diddy ("PressPlay") and Ruben Studdard ("The Return") are among key October releases. Also on the docket are a greatest-hits album with additional new tracks from Mary J. Blige plus new albums by Bow Wow and Mario. That's just the tip of the proverbial iceberg. Profiled here are 10 more releases whose attendant buzz more than amply predict these projects will further drive retail traffic between now and the end of the year. These capsules were written by Hillary Crosley, Clover Hope and Gail Mitchell.
AKON
"Konvicted" Upfront/SRC/Universal Motown

AKON has already burned up The Billboard Hot 100 with the first of two singles from the singer/rapper's anticipated sophomore album, "Konvicted," set for release Nov. 21.

"Smack That," featuring Eminem, skyrocketed from No. 95 to No. 7 on the Hot 100 the week of Oct. 14, setting the record for the largest climb in the chart's 48-year history. Igniting the song's consumer engine—its No. 6 debut on Hot Digital Songs with 67,000 downloads.

The second single, "I Wanna Love You" featuring Snoop Dogg, has scaled the Hot 100 and the Hot R&B/Hip-Hop Songs chart.

Born in Dakar Senegal, AKON moved to Union City, N.J., at the age of 7. His dad is noted jazz percussionist Mor Thiam. AKON's 2004 debut album, "Trouble," spun off several domestic and international hits including "Lonely" and "Locked Up (Remix)" featuring Styles P. The latter was written after AKON was jailed for three years for armed robbery. "Trouble" has sold 1.4 million units, according to Nielsen SoundScan.

Since then, AKON has produced and/or guested on songs by Young Jeezy ("Soul Survivor"), India.Arie ("I Am Not My Hair") and his own Konvict Muzik artist T-Pain. AKON's recent collaborations include work with Elton John and Gwen Stefani.

VARIOUS ARTISTS
"Dreamgirls" Music World Music/Sony Urban/Columbia Records

At a time when overall soundtrack sales have lost luster, with a few exceptions such as "High School Musical," all eyes are on the highly anticipated "Dreamgirls" album. Featuring music from the long-awaited movie version of the Tony Award-winning Broadway play, the Underdogs-produced soundtrack bows Dec. 5 at retail, including Starbucks, and online.

The movie, which premieres Dec. 4 at the Imperial Theatre in New York and Dec. 21 nationally, stars Beyoncé Knowles, "American Idol" finalist Jennifer Hudson and Tony winner Anika Noni Rose (Broadway's "Caroline, or Change") as the Dreamgirls. Rounding out the main cast are Jamie Foxx, Eddie Murphy and Danny Glover.

The soundtrack's first single, "Listen," went to radio Oct. 18. That set up a marketing blitz that includes a MTV "Making of the Video" in mid-October and promotional appearances by Beyoncé, who'll perform Nov. 21 at the American Music Awards, and on "The Oprah Winfrey Show." "Late Show With David Letterman," BET's "106 & Park" and MTV's "TRL." Viacom presented a worldwide premiere of the "Dreamgirls" trailer Oct. 5.

Prior to the soundtrack's arrival, Beyoncé released her second solo album, "B'Day." Sept. 5. The album, which also features "Listen," debuted at No. 1 on The Billboard 200 with 541,000 units and has sold 956,000 copies to date, according to Nielsen SoundScan.

JAY-Z
"Kingdom Come" Def Jam Records

Few MCs realize that there are no 401(k)s plans for rappers, but after Jay-Z's "retirement" in 2004, he found a safe new berth in his role as president of Def Jam Records.

After hinting he'd return during his 10th anniversary "Reasonable Doubt" performance at Radio City Music Hall in June, the MC turned executive drops his latest album, "Kingdom Come." Nov. 21.

The first single, "Show Me What You Got," produced by Just Blaze, leaked onto national radio recently and is already No. 20 on Billboard's R&B/Hip-Hop Songs chart. Posed to be among the year's biggest albums, "Kingdom Come" has Def Jam ecstatic.

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THE GAME

"The Doctor's Advocate"

Geffen Records

Following his 2005 multiplatinum debut "The Documentary," and the almost-career-ending beef with crew member 50 Cent, Game comes out swinging this November with "The Doctor's Advocate."

Though his original champion, Dr. Dre, is not part of the album, and the Game has officially deported the Aftermath and G-Unit labels, it seems as if it was all his grand plan.

With the first single, "It's Okay (One Blood)" featuring Junior Reid, he's got everyone from bloggers to Nasty Nas calling him a superstar. And as for Dre's missing involvement?

"50 can't dictate what the mighty powerful Dr. Dre is doing," the Game says. "It just happened that 50 said that, and then Dre just wasn't on the album, unless there's something I don't know. And if there is something, I don't want to be involved in the politics of hip-hop. I just want to make music good enough to be called a classic."

JOHN LEGEND

"Once Again"

Columbia/Sony Urban

Could John Legend get any more soulful? The answer lies in his nostalgic sophomore effort "Once Again," due Oct. 24. Brimming with wistful ballads and old-school soul, the disc—along with Legend's promotional deals with Verizon and Gap—looks to broaden his already extensive appeal.

The new offering is the follow-up to his Grammy Award-winning 2006 debut "Get Lifted," which has shifted 1.8 million copies and yielded the single " Ordinary People," a stark piano ballad with striking lyrics and vocals.

For "Once Again," Legend spent six months recording roughly 30 tracks with producers like Kanye West, Raphael Saadiq and Will.i.am, who co-wrote and produced " Ordinary People." The duo wrote seven songs in five days, including the lead single "Save Room."

"The mind state we kept while working on this record was one of hunger, humility and fear," Will.i.am told Billboard in August. "Since John and I first met, both of us have sold a lot of albums and won a bunch of Grammys. But we didn't think about that. I love working with John because he's a real musician. He understands melody. It's not just hip-hop beats all day." And Legend says, "These are songs I need people to hear because they are good and I'm proud of them. It represents me. It's not an album of showoff records."

NAS

"Hip-Hop Is Dead: The N" Def Jam Records

This year has been wild with change for Nasir Jones, who married his girlfriend, Kelis, left Columbia Records and announced a deal with Def Jam under his longtime arch rival, Jay-Z.

After dropping "Streets Disciple" in 2004, Nas further established himself as an artist first, rapper second by choosing noncommercial beats. But for his upcoming album, "Hip-Hop Is Dead: The N," due Dec. 19, he worked with Kanye West, Just Blaze, Dr. Dre, Scott Storch, Will.I.am and even Philadelphia 76er Chris Webber.

McIs like West, Damien Marley and the Game make appearances, and after hearing tracks like "Still Dreamin" and "White Man's Paper," it's clear that Nas will help Def Jam maintain a commanding presence on the Top R&B/Hip-Hop Albums chart come December.

CIARA

"Ciara: The Evolution"

LaFace/Zomba Label Group

"There's still more about me that I'd like to share with the world," Ciara told Billboard last November. As any budding singer would, the 20-year-old is opting for a more mature sound on her sophomore disc "Ciara: The Evolution," the follow-up to her 2004 debut "Goodies." The album bowed at No. 3 on The Billboard 200 and has sold 2.6 million copies.

Due in December, the new disc is helmed by producers including Rodney Jerkins, Pharrell Williams, Will.I.am, Lil Jon and Polow Da Don, who crafted the lead single, " Promise."

"Nobody's really heard her do a ballad and the way we did it is young but sexy," Polow says of the song. "It's incredible and I predict, it'll be No.1."

Taking a more active role in the studio this time around, Ciara wrote or co-wrote every track and co-produced the majority of the album, serving as co-executive producer.

"Every artist who is a veteran and has been in this for awhile always talks to me about the sophomore jinx," she says. "But once you get that second album done you feel so good."

The multitalented singer made her film debut this year in MTV's "All You've Got." Her label's plan is "to maximize her star power," says Julia Lupari, senior VP headset of marketing for Zomba Label Group. "A lot of people expect Ciara to have a dance record, but ["Promise"] is an amazing vocal performance and it does mark an evolution. It's about more than just her music. We're capitalizing on her vision."

In addition to launching a national club tour on Oct. 26, the label is organizing mobile partnerships and partnering with BET, the co-sponsor of her club tour, for programming, including the half-hour special "From the Studio to the Stage," a dance contest and an online preview of the album one week before its street date.

Real Talk

HILLARY CROSLEY hccrosley@billboard.com

Jams Flying High

At Power Summit

You're probably tired of me talking about the ninth annual Power Summit in the Dominican Republic (Billboard, Oct. 21). But the Diplomats' Jim Jones, who is also Warner Bros. director of A&R, definitely had the song of the conference in "We Fly High," featuring Max B.

For the record, Jones' joint was my jam months ago, but after hearing him perform it four times—once for more than 10 minutes—I had to ask him and the producer, Zukan Bey, how it became 2006's summer anthem.

"It's a straight-up New York record," Jones says. "And in my mind, everybody wants to be a baller. It's just a good ghetto cry and gives people in New York something to look forward to." Now we've already established that New York rap hasn't died, but it has been a hard sell lately. However, Jones' Diplomat crew—Cam'Ron, Juelz Santana, J.R. Writer, Zha Zha, Hell Rell and Freeky Zekey—has the underground hip-hop audience's undivided attention.

From mixtapes to DVDs like "Killa Season," and one-off tracks like Cam'Ron's "Weekend Love," this crew could probably release an off-key chorus and still fall into Billboard's Hot Rap Songs chart's top 20. Oh, wait, it did.

"The way the music is now, none of the R&B singers coming out can really sing," Bey says. The Philadelphia native has also worked with Ludacris, R Kelly, LL Cool J, the Roots and Jay-Z. "More of the hip-hop artists are on key than the R&B singers—it's too strict. Hip-hop is loose, it's fun."

More important, Bey swears that he knew "We Fly High" was a hit before he even finished the beat. In fact, it hit him right after his production equipment stopped floating in mid-air. "The beat came to me, and the drum machine started to float above me," says Bey, who describes his sound as a hybrid of the North, South and East Coast. "And then I had the beat. So I called Jim and Yandy Smith, Jim's manager, and told them I had another one."

BUCK THE WORLD: My favorite G-Unit member besides 50 Cent, Young Buck releases his new album Nov. 28. It has Buck working with producers Dr. Dre, Eminem, Jazze Pha, Timbaland, Lil Jon, Hi-Tek and the Justus League on 17-18 tracks. The first single, "If You Want Some," catters to the ladies, while album cuts like "I Ain't Fuckin' Wit You," featuring Snopp Dogg and Trick Daddy, and "Say It To My Face," featuring Bun B, BBlaw and MjG, portray his enduring violent threats.

Buck is also shopping his Ca$hville record label for distribution. And though he's signed to Interscope Records as an artist, he's open to anyone who'll meet his needs.

"Ca$hville Records has Lil' Murder, D-Tay, Hi-C, and I've also formed the group 615," Buck says. "We're in the middle of negotiations, and have had offers from Atlantic and Def Jam. But I'm just looking for the best place to take it. Outside good label promotion, I'm looking for that family feel, and if it ain't going to be with Interscope, than it won't."

Buck's also looking into the reality TV fray and shopping his show pitch in which he reunites with his drug addict father...
OMARION

"21" T.U.G/Epic/Sony Urban

R&B vocalist Omarion has been commanding the spotlight since his days as the frontman of producer Chris Stokes’ popular boy band B2K.

In December, Omarion will deliver his sophomore album, “21,” which he says is carved out in the tradition of records by Michael Jackson and Prince.

With the album, whose title refers to the singer’s current age, Omarion hopes to offer “feel-good music” for the masses. The disc boasts production by Pharrell Williams, the Underdogs and Bryan-Michael Cox and is preceded by the disco-esque single “Entourage,” produced by Eric Hudson. The song has peaked at No. 25 on Billboard’s Hot R&B/Hip-Hop Songs chart.

Omarion’s 2005 solo debut “O” debuted atop The Billboard 200 and Top R&B/Hip-Hop Albums and has shifted 728,000 units. In addition, Omarion can be seen in several upcoming films, including the drama “Street Soldier,” the horror movie “Somebody Help Me!”—which features labelmate Marques Houston—and “Beverly Hills,” a movie about an aspiring Bronx rapper forced to flee to Puerto Rico.

BOBBY VALENTINO

"Special Occasion" DTP/Island Def Jam

Judging by the ladies’ screams at Billboard’s recent R&B/Hip-Hop Awards show, Bobby Valentino will be a winner in this year’s fourth-quarter derby. “Special Occasion,” due Nov. 14, is the follow-up to his successful 2005 debut “Disturbing Tha Peace Presents Bobby Valentino,” which was powered by the hit single “Slow Down.” The album has sold 680,000 copies, according to Nielsen SoundScan.

This time, the suave crooner co-wrote more than three-quarters of his sophomore set, collaborating once again with production duo Tim & Bub in addition to Rodney Jerkins, Sean Garrett, Bryan-Michael Cox and Dre & Vidal. Jenkins produced the lead single from the new album, the ballad “Turn The Page.”

“I wanted to see how other producers viewed me as an artist,” says Valentino, a protégé of Ludacris. “That’s one reason that made me want to work with a variety of producers, step outside the box and create a classic R&B album with a Valentino twist.”

To help promote the album, Valentino recently performed with Ludacris and labelmate Shareefa at Cingular Wireless’ live mobile concert series, Cingular Sounds Live. He’s also preparing to roll out Bobby V, his line of jeans for women.

YOUNG BUCK

“Buck the World” G-Unit

As the most charismatic member of G-Unit outside its originator, 50 Cent, Young Buck has made sure his gruff rhymes continue to bring the hip-hop flavor. Starting with his breakthrough album “Straight Outta Cashville” in 2004, Buck shone as the New York rap pack’s Southern splinter.

With his fans’ appetites with the 2006 mixtape “DJ Drama & Young Buck: Welcome to the Traphouse,” he reminded the underground that he still had passion and was ready to spare. With the low sales that G-Unit has garnered from its last few projects, the upcoming “Buck the World” looks to be the label’s fourth-quarter savior.

“My album is dropping Nov. 28,” Young Buck says. “I wanted to call it ‘F*ck the World,’ but they wouldn’t let me. Fortunately, I automatically stood out because my swag and everything is different. At the end of the day, I call it reality rap.”

Hot Picks, Lost And Found

Lost in the shuffle. That inevitably happens around this time of year: deserving records that receive less than their fair share of attention amid the fourth-quarter onslaught.

As 2006 winds to a close, here are a few records that warrant second listens—and can also fulfill R&B fans’ aural fixations.

“Retro Blackness” (Morning Crew Records): Most stalwart R&B fans know singer/songwriter/producer Gary Taylor by dint of songs he’s written for Anita Baker (“Good Love”), the Whispers (“Just Gets Better With Time”) and others.

Jumping off the major label merry-go-round long before it became fashionable, Taylor also has expanded his reach internationally via seven independent releases on his own Morning Crew Records label, including 2003’s “Eclectic Bohemian.”

He’s back now with his eighth CD, “Retro Blackness.” As the title implies, this album transports the listener back to one of R&B’s most prolific periods, the ’70s.

This soulful collection is all about love: self-love (“My Blackness”), romantic love (“Knew You Better”) and—most important—love of black people and their culture ("Lovin’ My People"). Evoking such prudish message-in-the-grooves talents like Curtis Mayfield, Donny Hathaway, Stevie Wonder and Gamble & Huff, Taylor defines his vision of R&B as “real and black,” proving there is still room on the plate for this style of soul food.

“Ghetto Revelations: II” (SoBe/Fontana): I was driving home late one night after a recent industry showcase when Urban Mystic’s “I Refuse” popped on the radio. It sounded pretty damn good, prompting me to revisit the artist’s sophomore set.

Released nearly six months ago, the album builds on the promise that this young singer’s rich, full-bodied voice exhibited on his 2004 debut set, “Ghetto Revelations.”

“Where Were You?” the set’s first single, still holds up, as do several other tracks. Mystic still has some more living to get in under his belt. But once he does, stand back.

“Sing (If You Want It)” (Blunt Music/Other Records): Soul is alive and well on the other side of the ocean.

Among the more notable progenitors is Omar. Of late, this U.K. soul icon has been busy on domestic shores promoting the October release of his sixth album, which features Stevie Wonder, Angie Stone and Common, among other guests.

It’s a funkier and more stripped down Omar who greets fans after a five-year recording hiatus. With production help from his brother Scratch Professor, Omar (aka the Godfather of British Soul) shines on the Wonder-written “Feeling You” that strikes the right balance between old school and contemporary soul. Also check out the title track and “Get It Together”.

“Bold and Beautiful” (BBE/I7 Records): There’s Sade, and then there’s Vikter Duplaix. The singer/songwriter/producer/DJ combines his unique brand of mood music on his first full-length album under a new association with London’s BBE Records and Germany’s I7 label.

The former Hollywood Records artist and Philadelphia native cooks up alluring, atmospheric soundscapes that exude escapism and sensuality through a mix of Afrobeats, drum’n’bass, jazz, R&B and soul. Displaying those attributes to the hilt are such tracks as “In the Middle of You,” “Stimulation” featuring Ms. Saigon and “Another Great Love Gone By” with Esthero.

Music fans will recall that Duplaix is a founding member of Axis Music Group with Grammy Award-winning producer James Poyser and Chauncey Childs. Next up will be “The Sunset Collective, Vol. 1,” a compilation of songs to chill by in concert with saxophonist Jimmy Sommers.

On a closing note, Rest assured, I’m not overlooking female acts and groups. In subsequent columns, I’ll revisit their key 2006 releases as well.

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

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SPECIAL FEATURE

LATIN MUSIC’S GLOBAL AMBASSADOR GETS ‘UNPLUGGED’ ON MTV AND EARN PRAISE FOR HIS HUMANITARIANISM

RICKY MARTIN

NOVEMBER 4, 2006

www.americanradiohistory.com
HOW RICKY MARTIN IGNITED A NEW ERA FOR LATIN MUSIC

BY LEILA COBO

It was a ho-hum night at the Grammy Awards in February 1999 and, despite the best efforts of host Rosie O’Donnell, the crowd’s applause was more polite than enthusiastic.

“Toward the end of the show, a cadre of Brazilian dancers and batucada percussionists came down the aisles of the Shrine Auditorium and Ricky Martin took the stage, singing in Spanish, hips swiveling to the “Ale, ale, ale” of his international hit single ‘The Cup of Life.’

The crowd came alive and jumped to their feet, dancing in their seats. With confetti floating down amid the standing ovation, a stunned O’Donnell faced the camera.

‘I never knew of him before tonight,” she said. ‘But I’m enjoying him so much.’

So began Martin’s relationship with much of mainstream America. But for the Latin world and much of Europe, he was already a star with a rising popularity that had culminated, by that point, with the 1998 release “Vuelve.” The album sold nearly 1 million copies in the United States and 7 million units worldwide, according to Sony BMG Music.

Flash forward to the present. Confirming his stature as an international pop star, Martin will join the ranks of top artists tapped for an “MTV Unplugged” special that debuts Nov. 1.

The show will premiere not only on MTV but also MTV Tr3s, the network’s new bilingual channel aimed at young Latinos, along with MTV Puerto Rico, MTV Spain and MTV’s high-definition channel and VH1 in Latin America.

The recording of the show, “Ricky Martin MTV Unplugged,” arrives from Sony BMG as a CD and DVD Nov. 7 in the United States. Also on Nov. 1, Martin will be honored by the Latin Recording Academy as its person of the year. It is an honor that recognizes not only Martin’s musical achievements but his humanitarian efforts. Through his Ricky Martin Foundation, the singer has focused on the global fight against sexual trafficking of children.

By the time of the 1999 Grammys, Martin’s track record suggested he could move on to bigger and better things. But no one had imagined how much bigger or how much better it could get.

Weeks after his Grammy performance, Martin released his English-language debut, “Ricky Martin,” which went on to sell 7 million copies in the United States alone, according to Nielsen SoundScan, and 15 million worldwide, according to Sony BMG.

In the span of a single year, a Puerto Rican artist, who sang predominantly in Spanish, became one of the best-known singers in the world, in any language.

Even though Latin acts had made notable international inroads before, the level of Martin’s success ushered a new generation of Latin crossover stars. It sparked the moment in pop in the late 1990s and early 2000s that many still refer to as the “Latin explosion.”

Martin’s subsequent albums, in both English and Spanish, while not as successful as “Ricky Martin,” continued to deliver strong, steady numbers.

continUED >p42
MUSIC, PHILANTHROPY, INSPIRATION, HUMILITY, INTEGRITY, PASSION, HOPE.

RICKY MARTIN

FOR ALL THIS AND MORE, WE CELEBRATE YOU.

FELICIDADES

Ricky Martin enterprises

Ricky Martin Foundation
His English-language follow-up, “Sound Loaded,” notched 1.7 million copies sold in the United States. His Spanish work always tops the million mark worldwide.

Now 34, Martin stands poised to enter a new phase in his career with the release of his “MTV Unplugged” album. So his Latin Recording Academy honor also comes at an appropriate time.

Academy president Gabriel Abaroa puts Martin’s honor into perspective. “Think about a young guy,” he says. “He has many things anyone would wish for. In most of the cases, that person floats way above the reality of human drama and forgets to look down.

“That star has a name, and the name is Ricky Martin,” Abaroa says. “To honor as a person of the year a star like Ricky honors the Latin Recording Academy. It also honors music, and is our way of supporting the goals he pursues.”

The story of Martin, whose real name is Enrique Martin, begins in San Juan, Puerto Rico, where he grew up in a musical family, but one in which no one was a professional musician.

Martin not only liked music; he liked the spotlight. His first steps toward fame were as a child model in TV commercials. Emboldened by his success, one day he told his father he wanted to audition for a spot in Menudo, Puerto Rico’s all-boy group that had become a worldwide phenomenon. At the time, a search was on for a replacement for Ricky Meléndez, the only member of the original group that remained with the lineup.

Martin auditioned three times, and was rejected three times for his lack of height. But after a year and a half of putting him off, Menudo’s managers capitulated: Martin, short and all, would be part of the Menudo lineup.

“I always remember the first night he performed with us at the Centro de Bellas Artes in San Juan, Puerto Rico,” former Menudo member Charlie Masso recalls. “He was very, very shy and he was very worried about how he would look onstage, but he learned immediately. I always thought he was a very serious, very dedicated guy. And girls loved him.”

Martin would remain four years with Menudo, and he is thankful for the experience.

“Menudo was my school, and I am proud of those beginnings,” he said in a 1999 interview. “Menudo taught me the true meaning of the word discipline, and every time I write that word, I write it with capital letters.”

But, how do you move on from something like Menudo?

Martin embarked on a solo career with Sony and released his debut, self-titled Spanish-language album in 1991. Supported by Martin’s role in the soap opera “Alcanzar una Estrella” and the following garnered from the Menudo days, album sales soared in Latin America and generated two major hits, “Fuego Contra Fuego” and “El Amor de Mi Vida.”

“Since he was young, I remember him as a hard worker,” says Luana Pagani, senior VP of global marketing for Latin at Sony BMG International, who met Martin with that...continued on >>p44
DEAREST RICKY,

MANY CONGRATULATIONS FOR YOUR RICHLY DESERVED ACHIEVEMENT IN MUSIC.
I JOIN WHOLEHEARTEDLY IN THIS CELEBRATION OF YOUR BRILLIANCE, PASSION AND DEVOTION TOWARDS YOUR WORK AND MUSIC.
I WOULD ALSO LIKE TO APPLAUD YOUR GENEROSITY - I STILL TREASURE THE WONDERFUL MEMORIES OF THE TIMES WE DUETTED AT THE "PAVAROTTI & FRIENDS" CONCERTS, WHEN YOU SELFLESSLY OFFERED YOUR TALENTS AND MUSIC FOR THE GOOD OF OTHERS.

NICOLETTA JOINS ME SENDING YOU LOVE AND VERY BEST WISHES FOR MUCH FURTHER SUCCESS AND HAPPINESS IN THE FUTURE.

LUCIANO PAVAROTTI
from >>p42 first album.

Martin’s subsequent success, says Pagni, who continues to work with him today, was a combination of factors. “First, he’s talented, then, he’s hardworking. And he is such a good person that everyone wants him to be successful. Really, everybody wanted him to do well. And that makes such a difference.”

The follow-up to “Ricky Martin” was “Me Amarás” in 1993. But it wasn’t until the “A Medio Vivir” album in 1995 that Martin hit his stride with the track “María,” a song that defined his sound through its use of Caribbean dance rhythms, percussion and brass. It was a stamp that remains to this day, but that at the time raised many an eyebrow.

“It’s the end of Ricky Martin’s career,” one Sony executive is said to have grumbled.

Instead, it was the beginning. Beyond its musical identity, “María” cemented the relationship between Martin and his former Menudo bandmate Robi Draco Rosa, who penned the track (under the pseudonym Ian Blake) with Luis Gómez Escolar and K.C. Porter.

Those names reappear again and again in Martin’s discography, alongside Desmond Child (who later co-wrote “Livin’ La Vida Loca” with Rosa) and Venezuelan singer/songwriter Franco de Vita, who penned many of Martin’s romantic hits, including “A Medio Vivir.”

Martin was also looking ahead. He perfected his English, and took on roles in TV (as Miguel “Mo” in “General Hospital”) and on Broadway (as Marius in “Les Misérables”).

But two circumstances—or rather, two songs—intersected to bring about one of the biggest successes of contemporary pop. Columbia Records executives began to think about developing Latin artists for the mainstream pop market.

It was 1996 when Jerry Blair, then-executive VP of Columbia Records (and currently a principal record label/marketing company Fuerte), spoke with Frank Weltzer, then-chairman of Sony Latin America, and with Pagni. He asked for a list of artists on the Latin roster who they thought had crossover appeal. Martin stood out, and Blair went to see him perform at Radio City Music Hall in New York.

“And I’m like, ‘Holy shit.’” Blair recalls. Martin, who was signed to Sony International, was switched over to Columbia, and Blair devised an aggressive grass-roots strategy to test him in the American marketplace.

He commissioned a bilingual remix of “María,” where the verses were in English, but the trademark chorus—“Un, dos, tres, un paseito p’alante María”—remained in Spanish. The record was serviced to every high-density Latin market.

“If a station was doing an event, Ricky was there,” Blair says. “And that bilingual version became a top 10 hit in at least 20 markets.”

On the Billboard charts, “María” hit No. 88 on The Billboard Hot 100 in 1996, and on the rhythmic chart it peaked at No. 33.

Columbia organized an in-store for the single. But when Blair called a major New York radio station to say that more than 2,000 people had shown up and that it deserved coverage, he says that programmers asked in response: “Are there any white girls there?”

“I was talking to deaf ears,” Blair says.

Then came “The Cup of Life.” The track was selected as the theme of the 1998 World Cup. Martin recorded it in multiple languages, making it a hit in Latin America and Europe prior to its inclusion on “Vuelve.” Martin’s subsequent, breakthrough album.

Like its predecessor, “Vuelve” featured romantic material, including the title track, penned by de Vita, as well as eminently danceable fare, including “Por Arriba, Por Abajo” and “La Copa de La Vida.”

Soon after, Columbia, under the direction of then-Sony Music chief Tommy Mottola, had begun production of Martin’s first English-language album, months before the Grammys.

Montola, convinced of the possibilities in Latin music, had also lined up other artists to release material in English, including Marc Anthony, MDO and Jennifer Lopez.

But Martin was the first.

He was nominated in the Latin pop category for “Vuelve.” But producers of the 1999 show were leery about having a Spanish-language performance on prime-time TV.

Among the many who pushed for Martin was producer Emilio Estefan, a close friend of then-Grammy president Michael Greene, who insisted that Martin should perform.

“I said, ‘Mike, it’s important to have something like this.’” Estefan recalls.

And the rest, clichéd as it may sound, is pop history.

“You’re at the Grammys, you’ve seen Madonna and a couple of other people, and everybody sounds the same,” says John Lannert, who was Billboard’s Latin bureau chief at the time. “And then, Ricky Martin shows up with 30 people and does cha-cha-cha. It’s a perfect example of being at the right place and the right time with the right sound.”

That evening, “Vuelve” won a Grammy. Weeks later, Martin was a star, and the video of his new single, “Livin’ La Vida Loca,” went into heavy rotation on MTV, becoming one of only a handful of Latin artists who, at the time, had made it onto the channel.

“I think of that select group of people who are unforgettable onstage,” MTV’s Tom Calderone said at the time. “Gloria Estefan had that. Whitney Houston. It’s a magic moment that translates into stardom.”

“Ricky Martin” naturally included the “María” remix and “The Cup of Life,” in English. Beyond selling 15 million copies worldwide, it ushered a new era for Latin music. Months after its release, Sony launched its other crossover acts: Anthony, Lopez and later, Shakira.

For its part, Universal marketed albums by Paulina Rubio and Luis Fonsi. Interscope signed Enrique Iglesias.

“Everything was happening to the [Hispanic] demo,” Blair says. “But Ricky Martin was the spark that drew marketers’ attention to that demo. This woke up the world.”

Following such success would be a challenge, for any act.

Martin quickly recorded a follow-up album, “Sound Loaded,” which sold nearly 2 million copies in the United States.

Then, he took a break, dropping out of the spotlight for nearly two years, emerging only for an in-depth interview with Billboard during the 2002 Latin Music Conference and to receive the Spirit of Hope Award for the humanitarian work he had launched in earnest during the preceding two years.

Martin returned to Spanish in 2003 with “Almas del Silencio,” an album that, at the time, scored the highest first-week sales on Billboard’s Top Latin Albums chart (the record has since been broken).

The first single, “Tal Vez,” penned by De Vita, went straight to No. 1 its first week on radio.

With “Almas del Silencio,” Martin went against expectations by insisting on recording in Spanish when most people expected an English album.

“I did it because, honestly, I wanted to.” Martin said at the time. “I looked back at everything: I’d done and I said, ‘Wait a minute, I don’t need to prove anything to anyone. If in 10 years someone writes the book on music history, I’ll have a good chapter. So, relax, Ricky. You have to do what you want to do.”
CONGRATULATIONS RICKY!

A much deserved honor for an amazing career and all the lives you have touched along the way!

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and forget about sales and things like that."

"I need to return to my language for obvious reasons," he said, "maybe it’s a romantic decision. But at the same time, there’s an industry to support [in Latin America] that’s completely collapsed."

"Almas" was released in 37 territories worldwide and brought Martin closer to his Latin fan base once again.

"He definitely remains relevant," MTV Latin America VP of music and talent José Tillán said at the time of the album’s release. "On this album, there’s such honesty in the lyrics, I think people will be able to connect with them."

"Almas" included tracks by a big roster of Latin artists, among them Alejandro Sanz and Ricardo Arjona, who wrote songs based on conversations with Martin.

Some of the album’s songs, like "Asignatura Pendiente" by Arjona, are deeply personal, as Martin himself explained when he performed it at the taping of his "MTV Unplugged" this summer.

After the release of "Almas," Martin parted ways with his longtime manager, Angelo Medina. A legal dispute resulted, which the parties resolved out of court.

Martin’s career has since been guided by a team of people that includes his linkman friend and personal assistant, José Luis Vega, acting as personal manager; music industry veteran Bruno del Granado, who began as a consultant, is now his business manager for the Latin world. For the English-language world, Martin is managed by industry veteran Randy Hoffman.

"I attribute his success to steady work, dedication [to] the day-to-day, to not having an ego and to not comparing himself with his peers," says Vega, who has been with Martin since 1992.

"We now realize that no artist can take anything for granted, whether it’s Madonna, Prince or Ricky Martin," del Granado says. "You have to be more accessible. And, we’ve also realized that it is important to reconnect with his Latin fan base, who have accompanied him for nearly 25 years, and is still standing strong."

Del Granado, Vega and Hoffman were the team behind "Life," Martin’s predominantly English album released in 2005. A mix of Latin and world music, it marked a major departure in sound for Martin, who also co-wrote many of the songs.

"All great artists evolve, and Ricky has always evolved," Sony BMG/Latin America president Kevin Lawrie said when "Life" was released.

"When he broke into the English side, it was a huge departure for him language-wise and sound-wise. And [this was] another chapter in his career. Ricky is tremendously determined, and the record company as well. And we will defend him forever and ever."

Martin’s upcoming "Unplugged" release is yet another departure. It is an album that is stripped of the layers of glitz and glam associated with him, and that returns to the basics of a singer and natural performer.

"When we signed him [in 1991] we knew we were on to an incredible talent," Lawrie said recently, adding that the "Unplugged" album "is the perfect opportunity to bring all of what Ricky was before "Livin' La Vida Loca" to the world. It’s him totally in his element."
TO MARIA AND LA COPA DE LA VIDA TO LA VIDA LOCA...

We are proud to have seen you grown and congratulate you on a tremendous career – which is only the beginning!

Un abrazo fuerte, tu amigo
Arie Kaduri
HONORED BY THE LATIN RECORDING ACADEMY AS PERSON OF THE YEAR, MARTIN REFLECTS ON A LIFE OF ACHIEVEMENT

LIVING

LA VIDA PLENA

Ricky Martin has a reputation for being one of the hardest-working artists in the business. One of the nicest. The two traits have coexisted through the years, providing a solid foundation for a career that has seen extraordinary success and survived extraordinary challenges.

While many people still associate Martin with his breakthrough hits “The Cup of Life” and “Livin’ La Vida Loca” in the late ‘90s, his life onstage goes back 20 years, when, at age 14, he became a member of the Puerto Rican boy band Menudo.

Now, at 34, Martin is the youngest artist to be chosen as person of the year by the Latin Recording Academy. The Academy will honor Martin Nov. 1 at a dinner in New York, the night before the seventh annual Latin Grammy Awards are handed out at Madison Square Garden.

Martin’s “MTV Unplugged” special will also debut Nov. 1, and his album of that performance will arrive Nov. 7 in U.S. stores, along with a DVD release of the same name.

Recently, over coffee and sandwiches at his Miami home, Martin reflected on a life well-lived.

You looked very much in your element during the taping of your "MTV Unplugged" special. I liked it a lot. I had my musical director, my trumpet player, my drummer, people with whom I’ve worked with a long time. I loved it. Now, I don’t want to do it any other way. I honestly didn’t feel like going into a studio for a whole year. Because that’s how long it takes me, from the day I begin to record until the day I turn in the album. I wasn’t up to that.

How did "Unplugged" come about? My last tour was a more intimate concept, and at that point I said, “Yes, this is worthwhile.” In fact, during the tour, we had an acoustic set. And all that opened the door to the "Unplugged" performance.

The other day, I was out running, and “The Cup of Life” came on my iPod. What a great song that is. It still is. Everyone in the world still works out to that song. And, listen, I go to Lebaron, Egypt, anywhere, and when that song comes up, it explodes. Everyone sings it. During the [recent] World Cup, they still [used] it for commercial breaks.

It’s reminiscent of your early hit “Maria,” isn’t it? “Maria” is the mother of them all. When I recorded “Maria” [in 1995], I came from doing only ballads. Many people said I was crazy. That it was the end of Ricky Martin’s career. And after that came “The Cup.” Of course, Robi Draco Rosa worked on both, so there’s a link there. [Singer/songwriter] producer Rosa is a former Menudo handmate of Martin’s.

Let’s go to your early days. Growing up in Puerto Rico, what is your first musical memory? My mother has the most amazing music collection. LPs—thousands and thousands of albums. And that’s where the music starts. She had tios, tango. My mother says she was Mexican in another life, because she loves mariachi. Her thing is Latin music. Ruben Blades, Roberto Carlos, Oscar D’León.

That wasn’t my music. My music was Anglo, and that came from the influence my older brothers had over me. The cool thing was rock. I would hear Boston, Cheap Trick, Journey, Led Zeppelin, Pink Floyd. I’m talking when I was 4 years old. So, I have those two influences.

And what is your earliest recollection of actually making music? Of saying, "This is what I want to do?" One day, I was dancing on my grandfather’s balcony. I got hold of an aunt’s hairbrush, pretended it was a mic and started singing in front of everyone.

Do you remember what you sang? Maybe something from Chespirito or Walt Disney. I was only 5 or 6 years old. I also had a very talented and creative cousin who put musicals together. Every Friday we staged a small theater production for our parents and cousins. We would rehearse the entire week and do the show on Fridays. I’m talking the garage of the house. That was my first stage.

Who came up with the notion of having you audition for Menudo? I did. I wanted to audition. I began to do TV commercials when I was 6 or 7, and being in front of a camera never traumatized me. And when I saw that check and I saw I could buy my own videogames, whatever I wanted, then it bothered me even less.

I was the first to have a motorcycle in my neighborhood. Look at how one analyzes things. You’re in front of the camera, you have money, you can buy what you want.

But as a full-time job, it was around 1981, 1982 when I said, “Papi, Papá, Papá. I want to be in Menudo.” And when he saw there was a possibility, he went to the Menudo offices and picked up an application.

Had you taken dance or voice lessons at that point? Nothing, nothing. I simply sent my photo, my 8-by-10, my information, my experience, and I was called for auditions. And when I got there, I nailed it. I was ready, I wanted it. It was this small sound room, and there I sang, I danced. I knew all the choreographies because I had watched the videos. But there was a huge problem. I was too short. I was 12, but I looked 8. I was tiny. They told me I was too small.

In fact, they would tell you that again and again, for nearly two years before they finally took you in. What do you think made them change their mind? continued on >>p50
YOUR SUCCESS IS
A REFLECTION OF YOUR SPIRIT...

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TO WORK WITH YOU.

TONY MOJENA ENTERTAINMENT
They said I was perhaps a sign that they should return to youth. All the members had been growing, and when I came into the group, younger fans came back.

Was there ever a moment during this time when you said, "I'm tired of the spotlight"? Yes. When I left the group I was exhausted. When I was entering my fourth year, I wanted out. I thought Menudo had given me all I had to give. I was 17. I didn't need to have my life mapped out. And they said, "Stay one more year." So I did.

Was this good business for you? Or did you feel you were taken advantage of? Never. In fact, there was a time when things weren't going that well; one of those valleys in a career. And, naturally, the salary wasn't the same. But there was a very special bond. It was like a family. And I had no problem staying on for a while. Money wasn't an issue.

When I left, it was because I needed a break. I didn't know anything else. It had been five, six years since I had been to a mall, to the movies, to the beach. Imagine between 12 and 17, 18 years old. It's an intense time for anyone. You have a thousand issues. And when we were on an airplane... I went around the world on a private jet. I didn't have a hotel room; we had an entire floor. We were spoiled.

Did you ever think, "This isn't the real world?" I didn't know any better. That's the way it was.

You have been in the spotlight pretty much all your life. Do you ever feel like taking a year off, going incognito for a while? I did it. In 1988, 1989 after "Livin' La Vida Loca." I said, "OK, stop. Unwind."

It was urgent to take that pause. Because this is the only thing I know how to do, and it was giving me a bad taste. I was tired. You know how hard I worked, what my schedule was like? I never relaxed.

I was obsessed with this thing of being accepted. It's addictive. The applause, the adulation of the audience, the strength a stage gives you. I have yet to meet someone who has left this voluntarily. If they do, it's because they can't take it.

You go to India frequently to unwind. I heard you fly commercial and without an entourage. Is that true?

To India. I do. I close my eyes, and I'm in New Delhi. I get in a cab, and I'm at my hotel. I need that. You don't know how healthy that is, because there comes a time when you can't do anything on your own. You have so many people around you, you become useless.

Of course, you need to have that with work. And I'm grateful for everyone around me. But there comes a moment when I say, "I need to be alone, rent a bike, take a walk."

Going back to what you said about not knowing how to do anything else—you're being a little too modest. Your Ricky Martin Foundation is growing and doing some remarkable things. How was that conceived?

The Ricky Martin Foundation continues on >>p52
Ricky,

Congratulations on this most prestigious award, I am very proud to be working with you.

All the best,
Randy

Gracias por tu dedicación para mejorar las vidas de los niños alrededor del mundo.

HOFFMAN ENTERTAINMENT INC
New York City, NY
from > p50

dation began as an organization for the well-being of children in health, education and children's rights. We've done many different things. And on one of my trips, I went to India, invited by Nacho Cano [founder of defunct pop group Mecano, who runs a foundation for children in India], and I went nuts. He has a music school, but it's only part of this gigantic structure, whose mission is to rescue girls from the streets.

One day, we went out to rescue girls. I personally found three girls, approximately 4, 5 and 11 years old. And to make a long story short, girls like these are at the gates of hell.

Because they are girls in India, child traffickers come to the streets, they seduce them and take them away. I couldn't understand how little girls could be seduced or trafficked.

And that's where People for Children is born. I realized how little people know about this. The mission of the Ricky Martin Foundation and People for Children is to create awareness.

Do you feel it's your duty to give back?

I can't sit back and watch what happens and do nothing. So, I try to effect change, and I'm very active about it. And the foundation brings me a lot of satisfaction and passion, a lot of anger and sometimes, a lot of frustration, because I like instant gratification.

You have been writing songs for a long time, but Ricky Martin the songwriter was someone we really saw for the first time on "Almas Del Silencio," your 2004 Spanish-language album. What motivated you to write at that point?

It was the first time I had time. I was always on stage and simultaneously recording an album. I never had three years to create music like I did there.

I thought I would hear more of your own material on "MTV Unplugged." What happened?

Well, I had just returned from touring. I called [producer/musical director] Tommy Torres and I said, "Let's do this." We wrote "The Plena" [Martin's only composition on the MTV set] in three hours.

Days later, we went back and fixed a couple of things in it. But it is difficult for me to write. I have to be in the right mind frame. And in this particular moment, that's what I had.

I've written 65 songs. But I do it without an ego in the sense that I never think, "If I include one of my songs and I sell so many copies, I'll make this much money." It's what works best.

The common thought is that people like you, with long careers, reinvent themselves. That's the sense I get too from your albums. Each one is so different. Is that the case?

I hope I'm not the same person I was five years ago. It's wonderful to be able to evolve. Definitely, when I begin to create, what I don't want to do is something I did before.

With all the recognition you enjoy everywhere in the world, how do you keep your feet on the ground?

It's extremely difficult. It can be so confusing. I think I've been blessed. The same way that I have the opportunity to be before 150,000 people, life has also allowed me to see suffering. It's not so much that I'm on a spiritual quest as that spirituality has found me in a healthy way with some of the things in life.

You have a reputation for being a tireless worker when it comes to touring and promotion. You could have relaxed on your laurels long ago and limited your activity, like many do. Why haven't you?

There was a time when I didn't step out of the limelight, as I mentioned. But look at Madonna. She's the queen of pop, and she continues to work. I think it's something you carry in your genes. You need to have a winner's mentality. And winners are warriors in life. They are constantly creating and seeing how they can affect society, be it through politics, law, education or whatever it is. In my case, the way I've worked since I was 12 years old has been very demanding. But that's the way it is. Is there any other way?

You have gone back and forth between languages in your recordings. Are you going to keep on doing that?

I don't know. I love Spanish. I don't have plans to record in English anytime soon. But it shouldn't be an issue to sing in English or Spanish.

But here in the United States it is. It shouldn't be. This may be a Ricky Martin Spanish-language album, but in many countries, it is simply Ricky Martin's new album. Period. Because I'm known all over the world as a Latin act who recorded an album in English and has done very well.

But in Australia, Russia, Thailand, New Zealand, you name it, Ricky Martin is in Spanish. So, my next ENG... continued on >> p56
The Ricky Martin Worldwide Fan Club congratulates Ricky on being chosen as the 2006 Latin Recording Academy Person of the Year for lifelong musical achievements and outstanding humanitarian efforts.

Ricky, your fans from around the world are proud of your musical success and your selfless leadership as a humanitarian. It is an honor to salute you at this significant moment in your career.

Congratulations Ricky!
You are indeed a man who combines great talent with a great heart.
a salute to ricky martin on his 20\textsuperscript{th} year anniversary in the entertainment industry and for his humanitarian work with children worldwide

(rickymartinfoundation.org)
from >>p52  It's simply Ricky Martin's next album.

But the fact is, your singing in English did open the possibilities for other Latin acts to explode worldwide. That's a big responsibility (for one to assume). The timing was perfect, and a lot of work had been done for a long time. I agree that the work I did helped to interest the non-Latin world in my culture. And I love that.

What is your most successful song abroad?
Well, “Cup of Life” is a song even grandparents sing. But there are two more that people always sing to, even though they’re in Spanish, whether I’m in Beirut, Cairo or Budapest. One is “La Bomba” (an uptempo dance track), another is “Vuelve.” A ballad. Those two have a magical vibe.

How do you describe yourself?
I’m an entertainer. I love to entertain. I’m very creative when I’m onstage. One night I’ll do something, next night I’ll do something different. I am never boring onstage.

There was a moment when I got tired being onstage. I was in a bad mood. And at that moment I said, “Wait a second, I gotta stop.” And that’s when I took a sabbatical. And I came back and said, “I just needed to rest.”

So, where do you see yourself 10 years from now?
With my humanitarian work, doing a couple of documentaries. I will be thinking, “I did amazing documentaries and I did this amazing movie about child trafficking.” I don’t know if it will be me as an actor or as a producer. I’ll be enjoying the fruits of my labor. And musically speaking, at 44, I could still be performing.

Will you still perform songs like “The Cup of Life”?
Of course. They’re significant songs, which, in all humbleness, marked an era. And not only for Hispanics. It’s wonderful to be in a restaurant anywhere in the world and still have people say, “Hey: Alé, alé, alé.”

—Leila Cobo
We salute your many accomplishments and applaud your efforts in helping create a brighter future for humanity.

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An MTV “Unplugged” performance is a milestone in any artist’s career. But for Ricky Martin and MTV to make this one happen, the stars of creativity and opportunity needed to align just right.

For Martin, an international pop icon who has performed for massive crowds since he was a child, the intimate acoustic performance is more than a footnote—it signals a new chapter and artistic direction.

For MTV, Martin’s “Unplugged” special is a way to inaugurate MTV Tr3s, the new bilingual channel aimed at young Latinos, with a bona fide crossover star.

For Sony BMG, the “Unplugged” special debuting on Nov. 1 is an opportunity to showcase one of the world’s most popular artists in a new way via a global visual performance.

“We’ve been counting down the days to present him in this very credible and stripped-down fashion,” says Kevin Lawrie, president of Sony BMG U.S. Latin. “When you become a white-hot pop star, the perception of the public after a while may turn cynical, (as if to say), ‘Well, maybe Ricky was just something that was manufactured.’

“This is a perfect opportunity to dispel any of that,” he adds. “In the acoustic ‘Unplugged’ format, there isn’t much of a way to hide anything. It’s really Ricky unmasked. And that’s something that a lot of people haven’t seen yet, and that’s compelling in itself.”

Luana Pagani, senior VP of marketing at Sony BMG International, adds, “Ricky Martin is a superstar and MTV ‘Unplugged’ is a natural step in his career. The show “is giving him the chance to connect with the audience in a more relaxed and intimate environment.”

MTV and Martin’s team had discussed an “Unplugged” by for years, but the idea gained steam after Martin’s last tour, which took him to small venues for one-night-only stops in cities worldwide.

Those shows featured an acoustic segment, and “the whole thing snowballed,” says Bruno del Granado, who manages Martin’s U.S. Latin and Latin America markets.

“It’s the start of a new phase. It’s a more adult sound,” del Granado says, referring to the influence of Martin’s extensive world travels in recent years on his music. “The ‘Unplugged’ idea was the right vehicle.”

Jose Tillan, senior VP of music and talent for MTV Networks Latin America and MTV Tr3s, says Martin’s “Unplugged” special was about connecting to his Latin roots and to the performance element of music.

With that in mind, “Ricky Martin MTV Unplugged” comprises songs from Martin’s Spanish repertoire. He had rehearsed a version of “Livin’ La Vida Loca,” but in the end his passion for the Latin concept won out.

“It needed to feel organic, and something that developed out of a little idea,” del Granado says.

The singer and his team also vetted several dozen songs submitted by authors from the United States and Latin America before deciding on three new ones to record: “Pégate,” an uptempo song Martin co-wrote with Roy Tavare; “Con tu Nombre,” written by Christian Zalles and Juan Carlos Perez Soto; and single “Tu Recuerdo,” a flamenco-influenced ballad with Spanish singer La Mari of the group Chambao and the guitar accompaniment of songwriter Tommy Torres.

Charlie Singer, executive VP of programming and creative strategy for MTV Latin America, says the energetic Martin didn’t completely hold back during his “Unplugged” performance.

“There are a few moments of the show when he just cannot sit down,” Singer says. “He needed to dance.”

“Tu Recuerdo” entered the Latin Pop Airplay chart at No. 19 in advance of a yearlong marketing campaign that encompasses TV, radio, print and digital.

On Sept. 25, the “Tu Recuerdo” video premiered on MTV Latin America and the first episode of MTV Tr3s’ flagship show “MTV Live” visitors to mtvrevolution.com will be able to stream the entire “Unplugged” session plus extra songs not seen during the show’s TV premiere.

The video for “Tu Recuerdo” has also found its way onto MySpace and YouTube.

On Oct. 23, MTV Tr3s aired “Diary of Ricky Martin,” and on Oct. 28, the channel will show “Videologia,” a countdown of Martin’s favorite videos.

On Nov. 1, the full special will be televised on MTV Tr3s, MTV and VH1 in Latin America, MTV Puerto Rico, MTV Spain and MTV’s high-definition channel.

Following the special’s debut on Nov. 1, MTV Tr3s will present a program on the making of the “Unplugged” show.

The “Unplugged” album and DVD street Nov. 6 in Spain and Latin America, Nov. 7 in the United States and throughout December and January in Europe and Asia as the TV special premieres in additional countries.

A week before the album goes on sale, it will be available for streaming via mtvla.com’s “Mercado Negro.”

The days surrounding the album’s release will be busy for Martin, who will receive the Latin Recording... continued on >>p60
The Coliseo de Puerto Rico is crazy about your success!

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30,000 fans
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Acoustic sets in small venues on Ricky Martin’s last tour paved the way for his ‘MTV Unplugged’ session.

from >>p58 Academy’s person of the year award
Nov. 1.

Then on Nov. 2, Martin will perform a medley
and a surprise song at the Latin Grammy Awards.
The concert will be televised on Univision and
distributed to more than 100 countries.

“The release will be supported by a carefully
crafted marketing plan that includes a strong
setup: TV campaigns, print and important radio,
retail and online,” Pagani says.

A TV campaign will include broadcast net-
works in Latin America as well as MTV begin-
ing with the debut of the music channel’s
Premios Latinoamerica on Oct. 19.

The week of the album’s launch, Martin will
make in-store appearances at locations yet to
be announced in New York, Los Angeles and
Puerto Rico.

After six weeks of promotion, Martin will begin
rehearsing for a world tour set to kick off in late
winter in San Juan, Puerto Rico. Del Granado says
Martin hopes to do a seven-month tour in larger
venues than the last ones he visited so that fans
who didn’t catch him last time will get to see him.

“He feels really at home onstage,” del
Granado says.

Pagani notes that Martin’s Nov. 1 honor as the
Latin Recording Academy’s person of the year
recognizes not only his status as an artist but also
his charity work through his own foundation and
other avenues.

“Sony BMG is proud to have him as part of the
roster,” she says, “and it is always a pleasure work-
ing with such a great professional.”

Ricky Martin’s 1999 hit “Livin’ La Vida Loca” became his breakthrough and signature song
when it topped both the Hot Latin Songs chart and the Billboard Hot 100 that year.

But in this exclusive ranking of Martin’s top singles, it comes in second to his hit “Tal Vez,” which
topped Billboard’s Hot Latin Songs chart for 11 weeks, after debuting on the chart April 12, 2003.

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

—Keith Caulfield

It’s hard to find the right words to say,
when english is not our first language.

(Couldn’t find a music-to-english dictionary...)

Congratulations, bro. It’s been an amazing journey.

Tommy Torres

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Tal Vez</td>
<td>1 (11 weeks)</td>
<td>April 12, 2003</td>
<td>Sony Discos</td>
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<td>2</td>
<td>Livin La Vida Loca</td>
<td>1 (3)</td>
<td>April 17, 1999</td>
<td>Sony Discos</td>
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<td>3</td>
<td>Solo Quiero Amarte</td>
<td>1 (4)</td>
<td>Feb. 10, 2001</td>
<td>Columbia/Sony Discos</td>
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<tr>
<td>4</td>
<td>She’s All I Ever Had</td>
<td>1 (3)</td>
<td>July 10, 1999</td>
<td>C2/Sony Discos</td>
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<td>5</td>
<td>Vuelve</td>
<td>1 (2)</td>
<td>Feb. 14, 1998</td>
<td>Sony Discos</td>
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<td>6</td>
<td>Y Todo Queda En Nada</td>
<td>1 (9)</td>
<td>Dec. 27, 2003</td>
<td>Sony Discos</td>
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<td>7</td>
<td>She Banga</td>
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<td>Oct. 7, 2000</td>
<td>Columbia/Sony Discos</td>
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<td>Jaleo</td>
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<td>July 5, 2003</td>
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<td>Perdido Sin Ti</td>
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<td>Sept. 5, 1999</td>
<td>Sony Discos</td>
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<tr>
<td>10</td>
<td>The Cup Of Life</td>
<td>1</td>
<td>March 28, 1998</td>
<td>Sony Discos</td>
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Life has given you options. 
Music has given you a voice. 
Love has given you support. 

But it is your generosity of spirit that makes you a great human being and that, my friend, is your most valuable and everlasting legacy.

I'm proud of you and I love you.... Hoy, mañana, y siempre.

Ednita
In the wake of the devastating tsunami that struck Southeast Asia in December 2004, many musicians responded by staging benefit concerts to raise funds to help those in need. Ricky Martin got on a plane.

Within three days, he flew to Thailand. On arrival he met with the country's prime minister and minister of foreign relations and offered to help in any way he could. Martin went to orphanages, to the mosque, to the temple, and then he requested land on which to build houses for those who had lost theirs. He teamed up with Habitat for Humanity, which built 225 new homes, providing shelter for at least 500 children.

Martin has a lifelong history of humanitarianism and philanthropic work. In 2000, after achieving international stardom, he gathered all his efforts to form the Ricky Martin Foundation. Its essential mission? The well-being of children.

Martin advocates for the eradication of sexual abuse and sexual trafficking of children, building awareness of the issue through People for Children, an initiative funded by his foundation. "Sexual trafficking in children is a global problem affecting large numbers of children," the United Nations Children's Fund (UNICEF) reports on its Web site. "Some estimates have as many as 1.2 million children being trafficked every year.

"There is a demand for trafficked children as cheap labour or for sexual exploitation," it continues. "Children and their families are often unaware of the dangers of trafficking, believing that better employment and lives lie in other countries."

Martin reflected on his actions following the tsunami. "Why build houses in Thailand? Because when I got there, even though the numbers were unreliable, 2,500 children had been reported missing. If a child is wandering around, looking for his mom, that's when traffickers get hold of them, when they're at their most vulnerable. I could build a school, a hospital, anything. But it's worthless if a child has no one to go home to."

Martin's interest in aiding children goes back to his days with Puerto Rican teen-pop group Menudo, whose members were named ambassadors of goodwill for UNICEF.

Initially, his philanthropic work covered many different projects and funneled money to a variety of causes sponsored by different organizations.

After Martin created his foundation in 2000, however, he focused on the well-being of children in health, education and children's rights.

Among other projects, Martin paid the full cost of the construction by SER, Puerto Rico's Easter Seals organization, of a center in the Puerto Rican mountain town of Aibonito, which serves 150 children with developmental deficiencies.

He also supports the Fundación Sol y Solina Ferrer, a center for single mothers and pregnant teens, and awards scholarships to students enrolled in the University of Puerto Rico's School of Medicine and at Puerto Rico's Escuela Nacional de Música.

Most recently, the foundation began to work with pediatric AIDS and donated $1 million in instruments to public schools. In addition, Martin pushed for creating a music department as part of Puerto Rico's public school system.

Martin's focus shifted slightly after a trip to India a few years ago during which he visited singer Nacho Cano's Sabera Foundation, a music school for girls in Calcutta.

Part of Sabera's mission is to rescue girls from the street who otherwise could be taken by kidnappers who make them part of a trafficking network where children are exploited and forced into sexual slavery.

Martin, who had been unaware of the problem, created People for Children as a vehicle to raise worldwide attention not just on child trafficking, but also child prostitution, abuse and exploitation.

In the beginning, Martin did his work quietly, as he had done before: "And one day, I spoke with a group of activists in [Washington] D.C., and they said, 'How nice, how nice that you're involved, but you aren't helping us out at all,' " he says. "They were very aggressive about it," he adds. "They told me, 'Your intentions are the best, but you need a voice. We need a voice. We've been working on this at least a decade, and I can't accomplish anything because I'm Joe Blow. People like you can make a difference.'"

Martin began to speak out. He appeared in a series of public service announcements talking about child trafficking. He also hosted a documentary produced by the InterAmerican Development Bank about human trafficking that aired on TV in Latin America.

The five-country "Call and Live" campaign with the International Organization for Migration also promoted hotlines 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.

"He had to work on that issue and get the word out that this problem exists in the world," says Angel Salto, who runs Martin's foundation.

Salto says the problem of child trafficking is exacerbated by "denial in the minds of many people."

"Our focus is on child protection and working for the well-being of children around the globe. It sets a new model of partnerships. It brings to light a new way of doing philanthropy and a new way of impacting large audiences. It's a great example of how a public figure can use his power of conviction to trigger the interest of authorities and general audiences and the private sector to pay attention to a cause that is very much close to Ricky's heart—protecting children.

Now, Martin's focus is supporting laws that protect children. Testifying before the U.S. Congress' House International Relations Committee in September, Martin called on the United States to ratify the United Nations' Convention on the Rights of the Child, and provide more antitrafficking aid to foreign governments and organizations.

"We must work toward a universal law where children are considered children until they turn 18," he says. "In many countries, children become adults at 12, because they still follow constitutions that haven't been amended. In those same constitutions, there is no item that says that prostitution is illegal. So, if a child is forced into prostitution, it isn't illegal."

A second law, he says, will focus on registering all children when they're born.

"Sixty-three percent of all children in the world don't have a birth registry," Martin says. "They have no identity. They don't exist. That's why they can disappear so easily. We have to make it easy for families, for health-care providers, to register them."

"I was a child who worked. I left home at 12 to work. But I worked in something I loved and contributed to society. These children are forced into a world of [exploitative] relationships."
RICKY,
CONGRATULATIONS
ON ALL YOUR ACCOMPLISHMENTS!

GIORGIO ARMANI
WHY FANS FROM JAPAN TO FINLAND LOVE RICKY

BY STEVE ADAMS

From the day Ricky Martin signed a deal with Sony Music International a decade ago, label executives believed his bilingual talent would propel him to global popularity.

Along with exuding considerable talent, Martin also "has always been fluent in both English and Spanish," notes Daniel Levy, Sony BMG Music VP of global marketing, "so it was always going to be a natural step for him to go from being a Latin superstar to an international superstar to a worldwide superstar."

Martin's sales outside the United States and Latin America underline Levy's point. According to Sony BMG figures, the singer has shipped almost 34 million albums worldwide, with slightly less than half of that total coming from markets outside the United States.

"Ricky is one of the first real global superstars to come out of Latin America," Levy adds. "He was already signed to our Latin American company, and it was only after the first three albums that he got signed to Sony Music International."

Levy considers Martin's performance of his 1998 World Cup theme song, "The Cup of Life/La Copa de la Vida," at the 1999 Grammy Awards—which received TV coverage in several key international markets—as the moment his global potential became clear.

He says Sony got Martin to record his first English-language album as quickly as possible after that "to try and capture the excitement" the performance generated.

That album, "Ricky Martin," was released in September 1999 and has sold 15 million copies worldwide, according to the label. It also yielded the global smash hit single "Livin' La Vida Loca."

However, Martin's ini-

continued on >>p66
 CREATIVE ARTISTS AGENCY salutes our client
Ricky Martin We can’t wait to see what’s next!
tional international breakthrough had come earlier in August 1995 with his third album, “A Medio Vivir,” which has shipped 1.3 million copies in Europe alone, according to the label. The album was a strong performer in Spain, France (where it remains his best seller) and—perhaps surprisingly—Finland.

“Finland was one of the first markets to break outside of Latin America,” Levy says. “Finland and France took chances, and [the single “Maria"] got massive radio airplay.”

Martin’s follow-up album, “Vuelve,” released in July 1997, featured the international hit “The Cup of Life.” Sony BMG reports shipments of 2.1 million copies for the album in Europe, where Italy, Turkey and Germany all became important markets for Martin.

The album also shipped more than 1 million units in Asia and an additional 204,000 units in Japan alone.

Kelly Chew, Sony BMG senior VP of global marketing for Asia, says Martin’s visits to play showcase gigs and conduct promotional work were crucial to the album’s success.

“Making the effort to tour in Asia was rare for a superstar artist,” Chew notes. “Asia is not usually on the ‘A’ list of regions to travel to.”

Chew adds that Martin’s “uptempo, happy singles” also stood out on radio in the region “at a time when radio was crowded by boy bands and ballads.”

Martin has now shipped more than 3.1 million albums in Asia, plus an additional 1.5 million in Japan.

“Not many [international] artists can boast such numbers in Asia,” Chew says.

Levy notes that the Asian release of Martin’s upcoming “MTV Unplugged” album will be held back until the new year—elsewhere, it will arrive in November—to enable a greater marketing push once the congested Christmas period is past.

“MTV will broadcast the show [regionally] in January too,” he says.

Martin has reaped the benefits of a massive amount of international promotional work around the release of “Vuelve” and “Ricky Martin,” according to Levy.

“He’s probably the hardest-working artist I’ve ever worked with,” Levy says. “Not just touring but promotion-wise—the guy’s a machine.”

However, Levy concedes that sales in Australia and New Zealand—which peaked at 424,000 for “Ricky Martin”—have dropped in recent years.

“Those markets aren’t as strong because he hasn’t toured there in a while, but also because they haven’t released the [Spanish-language] albums,” he says. “All the other European and Asian countries release the Spanish albums, so for those markets and those consumers, Ricky has always been there.”

Martin’s sales in English-language markets may have diminished in recent years, but his Spanish-language album shipments “are very, very consistent,” Levy says.

He points out that Martin’s latest Spanish-language album, “Almas Del Silencio” (2003), has shipped more than 1 million copies worldwide, compared with the 694,000 of English-language set “Life” (2005).

“A lot of people think Martin emerged after ‘Livin’ La Vida Loca,’ but his first international smash was ‘Maria,’ ” Levy says. “He was already established as a Spanish-singing superstar in the world outside of America. [Now] he is strongly established worldwide as a bilingual artist whose Spanish album sales are as strong as ever.”
You are a great entertainer and humanitarian. Thank you for allowing us to be a part of your LIFE.

Love,

Allen and David
and the rest of the gang at
Grubman, Indursky & Shire, P.C.

www.americanradiohistory.com
DESDE ESPAÑA
FELICIDADES A ...
RICKY MARTIN
... queremos seguir compartiendo todos tus éxitos y darte las gracias por contar con nosotros.

Laura Giantonio & Ascot Travel saluté Ricky Martin on an outstanding lifetime career, achievements and dedication to worldwide humanitarian effort. Congratulations.

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Laura G...
MTV LATINOAMÉRICA AND MTV TRÍS CONGRATULATE RICKY MARTIN FOR MAKING HISTORY WITH AN AMAZING MTV UNPLUGGED.
from ->p68 other chance to see Martin on tour once again. Del Granado says the idea of touring was long overdue, and that Martin was eager to start performing live again.

“Ricky wanted to go out on the road as soon as possible, so we did a month of prepromotion, and a month of promotion as soon as the album was released,” the manager says. “The tour started exactly a month after the CD hit the street.”

To connect more closely with fans on his One Night Only tour, which ran through June 2006, Martin moved away from large facilities and into theaters, halls and performing arts centers.

“We said, ‘We’re going to do it much smaller just so the fans feel that intimate, close-up bond with Ricky.’” del Granado explains. “The last time Ricky went to most of those markets it had been stadiums or arenas.”

Chris Dalston, Martin’s worldwide agent at Creative Artists Agency (CAA), was in the audience at the singer’s sold-out concert Jan. 24 at Hollywood, Calif.’s Pantages Theatre.

“It was an incredible show,” Dalston says. “It was basically an arena production put into theaters. It was a huge production.”

AEG Live was a co-promoter on that date, says Susan Rosenbluth, the company’s Western region VP. She says the small-venue capacities left fans wanting more, and that the Pantages Theatre concert “could’ve sold a lot more tickets than the one night.”

A.J. Wasson of Live Nation’s Florida Music Group was involved with two successful One Night Only concerts at Miami’s James L. Knight Center (Feb. 14) and Orlando’s Bob Carr Performing Arts Centre (Feb. 15). Combined, the shows grossed $485,049 and drew 6,917 fans, according to Billboard Boxscore.

Wasson says one of the shows attracted fans from abroad. “I remember I had gone out into the audience at one point, and there were some girls from Uruguay, Paraguay and Venezuela that had just flown in for the show,” he says.

Del Granado describes Martin’s fan base in Latin America and the United States as extremely loyal.

“When you go to a Ricky Martin show, whether it’s in Mexico City or Los Angeles, you have these fans that sing along to just about every single song,” he says. “Don’t forget that he came out of the Latin market, so if there’s one artist they really feel a sense of ownership of, it’s Ricky Martin. They saw him when he was with Menudo, then beginning as a solo artist and then when the U.S. discovered him.”

Del Granado has managed Martin for about two years, but has known him for the past 15 from his days as VP of music programming at MTV Latin America.

“He was one of the core artists we used to feature on the channel, when his second solo album came out in 1993,” he says.

The manager’s first realization that Martin had worldwide star potential came during a 1995 concert in Argentina with 250,000 fans.

“They had to shut down the largest avenue in Buenos Aires,” he says. “I thought, ‘Wow, this guy is not only a Latin artist, he has the potential to become a huge artist.’”

As of press time, no official dates for Martin’s upcoming global arena/stadium tour were locked down, but CAA’s Dalston says he’s working on dates for February and March. The trek will be “in support of ‘MTV Unplugged.’” Manager Hoffman says the upcoming jaunt won’t be “unplugged,” but those elements will be incorporated into performances.

“We’re going to do a very extensive Central and South America tour in February and March, which encompasses five shows in Mexico, hopefully multiple shows in Argentina and single shows in Chile, Brazil, Uruguay, Nicaragua, El Salvador and Peru,” Dalston says. “If you have a map, pretty much pick any country in Central or South America, and we’re going to try to hit there.”

After those dates, the plan is to take a break for Easter before starting up a U.S. tour in April, according to Dalston.

“Then the idea is to head to Spain, Italy and potentially European markets in May,” Dalston says, adding that response from promoters has been very strong.

The tour will most likely start in Puerto Rico, and will also hit markets in the Far East, Australia and Japan, according to del Granado.
Ricky, you embody the evolution of the artist. Your voice ignites arenas worldwide. Your music moves us and makes us move. Your humanitarian heart offers hope and inspires a vision of a better world. For all you've done and all you've become, we honor you.

With love and admiration from Dago and your friends at VENENO
CONGRATULATIONS ON 40 YEARS!

We look forward to breaking on through for forty more!

available on www.eaglerockent.com
www.thedoors.com

www.americanradiohistory.com
It seems to happen every decade or so.

In 1979, eight years after the death of the Doors’ magnetic frontman Jim Morrison, the band’s song “The End” seared the psyche of moviegoers during the opening scene of Francis Ford Coppola’s landmark Vietnam epic “Apocalypse Now.”

Then in 1991, Oliver Stone’s Doors biopic relit the fire of interest in the band, recalls manager Jeff Jampol, commenting on the band’s enduring and cyclical popularity.

Now, the band’s surviving members—keyboardist Ray Manzarek, guitarist Robby Krieger and drummer John Densmore—are preparing to celebrate the 40th anniversary of their 1967 self-titled debut album with a wealth of activities to spark interest in the band among a new generation.

On tap: a new boxed set, the band’s first authorized biography and a push into areas ranging from ringtones to a theatrical production in Las Vegas that will feature the group’s music.

Wh ile the Doors have been one of the most written about and reissued acts in rock, Rhino/Elektra Records’ “Perception” boxed set and Hyperion’s “The Doors by the Doors” coffee-table book hit the streets with something new.

Lo rline fan, artist and TV/radio personality Henry Rollins, who contributed to “The Doors by the Doors,” is optimistic that the book and boxed set will offer something valuable for followers of the band.

The band’s previous projects “have never been cheesy or have never offended me because it’s always for the fans,” Rollins says. “It’s never some awful t-shirt or something disgusting like an Elvis thing.”

True to that spirit is “The Doors by the Doors,” due Nov. 7, an oral history written by Ben Fong-Torres, the journalist who conducted Morrison’s final interview and later penned his obituary for Rolling Stone.

While working on the book, Fong-Torres consulted every bit of Doors music, archival footage and previously published interviews and then dug deeper, conducting new interviews with the three surviving band members, their families and closest associates.

“T here’s more detail from intimates than hasn’t been said before, because I took their interviews and asked for more details and more information,” Fong-Torres says. “This is the first time you have an ‘as told to’ in the voices of the Doors by all four of them in one collaboration and not told by an outside narrator, biography, investigative reporter or just one of the Doors with just only his point of view.”

The 388-page tome will also include never-before-republished photos and memorabilia, including Morrison’s drawings and handwritten lyrics to “L.A. Woman,” which Fong-Torres obtained from one-time Doors publicist Diane Gardner, who lived in the apartment below Morrison’s girlfriend Pamela Courson.

It was in Gardner’s apartment that a chance meeting between Fong-Torres and Morrison became the final published interview with the iconic singer/poet.

While “The Doors by the Doors” will enlighten fans with new details behind the band’s rise and fall, the 12-disc “Perception” boxed set, due Nov. 7, promises to reveal previously unheard aural treasures for the faithful. The set is broken down into six CDs and six DVDs featuring the band’s six Elektra studio albums.

Yet rather than the usual remastered boxed set, “Perception” includes new stereo mixes of the six albums, incorporating backing vocals and other outtakes that were left off the original releases, plus alternate takes of choice cuts.

In addition, the DVD versions of the albums features 5.1 surround sound mixes, photo galleries, lyrics, discographies and two videos of songs on each disc. In continued on >>p74
addition, each album will feature new liner notes by noted rock journalists, including Fong-Torres; Paul Williams, founder of Crawdaddy; and Barney Hoskyns, author of “Waiting for the Sun,” a history of the Los Angeles music scene from which the band emerged.

“There were all kinds of things that we left off the albums at that time—harmony vocals, different guitar parts, things like that—and we put them all back in, so those who hear the new [versions] will hear a lot of new stuff,” says Bruce Botnick, the Doors' longtime engineer who oversaw the new set.

“The first album [1967's “The Doors”] in particular has never been heard at the correct speed,” Botnick says. “It’s always been running slow. So those who buy the [boxed set] will hear it at the correct speed for the first time.”

Additionally, Rhino will reissue deluxe double-disc versions of the albums separately beginning in January 2007. The label also hopes to reach new fans by pushing the Doors’ songs as ringtones through an extensive TV advertising campaign. “There’s a whole new generation of potential fans to whom we have to connect,” Jampol says.

The 40th-anniversary campaign kicks off Nov. 8 with an event on the Sunset Strip, which served as the setting for the Doors’ rise to fame. That night the Whisky a Go Go, the club where the Doors served as the house band during the summer of 1966, will be honored with a plaque from the Rock and Roll Hall of Fame, designating it as a historic location. Inside the Whisky, Doors guitarist Robby Krieger will be on hand for a listening party for “Perception.”

Despite the fact that the Doors were banned from the Whisky following a performance featuring Morrison’s obscene Oedipal rant in “The End,” the club owner Mario Maglieri has nothing but fond memories of the band.

“He was a good guy,” he says of Morrison. “I’d bawl him out and he’d look at me, rolling his eyes. They were a good bunch of guys, young guys that succeeded with this kind of carnival music, which I enjoyed.”

Down the street from the Whisky is the Cat Club, the former home of the London Fog, the venue where the Doors played some of their earliest gigs. During the Nov. 8 event, Doors keyboardist Ray Manzarek will host a scaled-down version of the Doors’ Rock and Roll Hall of Fame exhibit, which opens in spring 2007 at the rock hall in Cleveland.

Across the street is Book Soup, formerly the site of the Cinematheque 16 movie house where Morrison once staged an impromptu poetry reading accompanied by Krieger on acoustic guitar. There, Densmore will be on hand to sign copies of “The Doors by the Doors.” The book will also be on sale at the Whisky and the Cat Club, allowing fans to get their book signed by all three Doors members as they visit the three locations.

Even before the 40th-anniversary’s official kickoff event, the Doors were once again proving their commercial viability. On Aug. 8, Rhino/Elektra reissued the two-CD “The Best of the Doors,” which promptly returned to the No. 1 position on Billboard’s Top Pop Catalog Albums chart.

Since its original re-

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Celebrating 40 Years of The Doors.
Cheers to entertaining audiences for years to come.
Congratulations on 40 years of breaking on through.
lease, "The Best of the Doors" has been certified nine-times platinum by the RIAA. The recent success of the album "just shows how relevant the band continues to be," Rhino VP of marketing Kenny Nemes says.

Of course, those affiliated with the band through the years have seen the signs of a resurgence before. Bill Siddons, who became the band's first manager at the age of 19 simply because he was the only one they could trust, was shocked when his then-13 year-old daughter began requesting photos of Morrison more than two decades ago.

"I asked why she wanted them, and she said, 'All my friends want them, Dad.'"

Current manager Jampol, who has guided the Doors' career since the death of his partner and longtime Doors associate Danny Sugerman in 2005, sees it as part of a continuing tradition.

"The Doors have been an iconic brand for 39 years," Jampol says. "I'm actually in the very luxurious and grateful position of having a brand that's completely relevant today."

The statement is backed up by the band's continuing merchandise sales. Dell Furano, CEO of Signature Networks, the longtime Doors' merchandising and licensing representative, says the band is one of the company's best sellers, right up there with the Beatles and AC/DC. The fact that such celebrities as Paris Hilton have been photographed wearing a Doors T-shirt has just upped the ante.

While the Doors may once again be riding high, this latest resurgence began more than two years ago in sort of an underground, subversive manner true to the band's roots.

Jampol began licensing the Doors' music for remixes in videogames. "Riders on the Storm (Fredwreck Remix)" featuring Snoop Dogg appeared in the 2004 videogame "Need for Speed: Underground 2." Authorized remixes by such electronic acts as BT, the Crystal Method and Paul Oakenfold followed.

However, not everything was planned or authorized. In 2005, renegade mash-up artist Go Home Productions combined the Doors' "Riders on the Storm" with Blondie's "Rapture" to create "Rapture Riders," an intriguing blend of cool '80s new wave hip-hop and mysterious '60s psychedelia.

In the renegade spirit of the Doors, when Jampol caught wind of the recording, rather than having an attorney send a cease-and-desist order, he met with the man behind the project to find a way to release an authorized version of the mash-up in a manner that would benefit all parties involved.

It was officially released on Blondie's "Greatest Hits: Sight + Sound" and later became a hit on the Hot Dance Club Play chart as well as in several international territories, thanks in part to a video mash-up featuring both acts. As for the Doors, they were ecstatic. "Hey," Manzarek quips, "we did Blondie."
Dear Robby, John, Ray:

We've been your fans all our lives and your managers for three years.

It's like a dream come true, and we are happy, grateful and excited to work for and alongside our heroes.

The Doors' music, Jim Morrison's poetry, and the soul, vibe, sound, meaning and relevance of The Doors as a band resonate more strongly than ever in the hearts and minds of millions of fans - new and old - all over the world.

It's an honor, a blessing and a privilege to work with the greatest band in all of rock 'n' roll.

Thanks for making us a part of your lives and participants in Doors history.

We look forward to celebrating your 40th anniversary officially throughout 2007, which we hope will prove to be one of the greatest years ever in the annals of The Doors. Here's to another 40 years - together!

Our heartfelt thanks, also, to all of our partners, without whom we could not do what we do:

Lou Reisman and the Morrison family
Jerry Mandel and the Courson family
Rhino Records
Jeff Kwatinetz and The Firm
John Branca, Esq., and David Byrnes, Esq.

Randall Wixen, Wixen Music Publishing
Jerry Swartz, Swartz Accountancy Corp.
Bruce Botnick, The "God Of Sound"
Budd Carr & Nora Felder
MusicToday

Sparkart LLC
The Dowd Agency
Evolutionary Media Group
Editorial Emergency
Wolfson PR

And lastly, thanks to my late partner and friend, Danny Sugerman (1955-2005), without whom none of this would have been possible. We miss you, Danny, and your spirit still guides us.

Love, Jeff

Jeffrey Jampol and everyone at DOORS MUSIC CO and JAMPOL ARTIST MANAGEMENT, INC.
Cory Lashever, Mark Hobson, Terry McConico, Mohan Reddy

Doors Music Co. •• Jampol Artist Management, Inc.
8899 Beverly Blvd, Los Angeles, CA 90048
(310) 274-8471 (323) 466-7100 fax (310) 274-9856

Photo courtesy of Ed Caraeff
As they prepare to celebrate the 40th anniversary of their self-titled debut album, the surviving members of the Doors have been reflecting on their legacy.

The trio of keyboardist Ray Manzarek, guitarist Robby Krieger and drummer John Densmore have collaborated with music journalist Ben Fong-Torres for "The Doors by the Doors," an oral history that will be published this month by Hyperion.

They also spent time in the studio with long-time engineer Bruce Botnick, as he worked on remixing the Doors' six studio albums in 5.1 surround sound for the "Perception" boxed set on Rhino Records.

Billboard recently spoke with Manzarek, Krieger and Densmore in separate phone interviews about the enduring appeal of their music, and what their late bandmate Jim Morrison would think of their quest to use new technology to expose the Doors' music to the next generation of fans.

In your wildest dreams, did you ever think that people would still be listening to the songs that you recorded for your first album four decades later?

Manzarek: Hardly, but on the other hand, that's not a musician's concern. I don't think musicians play music thinking in terms of posterity. It's just the opposite: You have to think in that individual moment in time, the Zen moment in time.

And if you capture the energy, then you do what a musician is supposed to do. If by the grace of the gods on Mount Olympus you happen to be liked 40 years from now, that's only a testament to the Doors' audience as far as I'm concerned.

Doors music is not a simple kind of music. It's like the Bauhaus: It's clean and pure. Morrison's lyrics are psychologically deep. So for people to understand Doors music is certainly a testament to their intellects.

What did your parents think of you playing this crazy rock'n'roll music at the time?

Manzarek: They loved it, and then "Light My Fire" becomes the No. 1 song in America. What's not to like? My mother had three boys of her own, Raymond, Richard and James. So Jim Morrison comes along, and I introduced him and brought him down to Redondo Beach to bun a couple of free meals off my parents. My mother loved him. That's her fourth son. She cut his hair. She used to cut our hair and gave Jim a little trim, too.

What do you remember about that first Doors gig at the Sunset Strip club the London Fog?

Densmore: I had been a professional drummer for years before that playing weddings, bar mitzvahs and bars with my fake ID. Here I was in the dumbest fucking bar that I'd ever seen. Jim was so nervous he wouldn't even face the audience. I thought, "I don't know if this group is going anywhere."

And then I'd go down to the Whisky and hear Love and wish I was in their band. But when I first walked into Ray's parents' garage, before I brought Robby into the band, I knew immediately that Jim Morrison had the potential for magic, but it certainly hadn't come to fruition at the London Fog. He was learning how to do it.

In the garage we were...
Hello We Love You,
You Lit Our Fire, Helped Us Break On Through,
Deal with Strange People and Strange Days,
Touched Us, Took Us to The Soft Parade,
Kept Us Waiting For The Sun,
Showed Us How to Love Madly,
Congratulations and Thank You Cause
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looking at the really raw ingredient. Jim had never sung, so we were looking at really raw material. But he had brilliant lyrics that made me want to immediately play drums.

Ray handed me a crumpled piece of paper and I read it. “The day destroys the night/The night divides the day/Tried to run/Tried to hide/Break on through to the other side.” I read it and went, “Oh, shit. Where’s my drums?”

**How did you land the gig as the house band at the Whisky a Go Go?**

**Manzarek:** The week before our final night at the London Fog, Ronnie Harran, the booker from the Whisky a Go Go, had come down and fell in love with the band. She asked us after the set, “How would you guys like to be the house band at the Whisky a Go Go?” And we went, “Fucking A, Are you kidding? Of course, we’d love to.”

She said, “You’ll open the show, then the headliners, then you play another set, and then the headliners. So two sets a night.” We said, “How much money?” And she said, “Union scale,” which was like $135 per man, per week. It was like, “Wow.” We were making like $40 or $50 at the London Fog.

We were going to be the house band at the Whisky a Go Go and Jim Morrison. Mr. Cool, says to Ronnie, “We got to think about this. Why don’t you come back tomorrow?” And she looked at him with those big puppy-dog eyes.

After she left, we proceeded to pummel Morrison on the arms and shoulders. “What do you mean we have to think about it?” Jim said. “Of course we’re going to take the gig, but you don’t want to appear too anxious.”

The next week we started, and the band we played with was none other than Them, Van Morrison and Them. And we jammed during the last set of the night. So Jim Morrison and Van Morrison were singing “Gloria” together at the Whisky a Go Go. What a night.

**What were the influences that shaped the Doors’ sound and what does each member of the band bring to the table?**

**Densmore:** Ray grew up in Chicago so he had the blues, Muddy Waters and all that. He also had classical training. That was pretty cool. That was invoked in the intro to “Light My Fire,” which was very kind of Bach-like. Robby had a flamenco and folk music background. I was so enamored with watching Robby’s fingers crawl across the flamenco guitar strings like a crab.

I’m a jazz guy and Ray was also into jazz, so when we met we talked about [John] Coltrane and Miles Davis. I think that influence gave me freedom. Like in “When the Music’s Over,” I just stopped playing the beat, and I would just comment on Jim’s words percussively, out of rhythm, like we were having a conversation. I got that from listening to Elvin Jones and John Coltrane.

And then there was Jim, Mr. Literary, who had read every book on the planet, but didn’t know anything about music and how to write songs and trusted us. Therefore, we were a total democracy.

We shared everything—writing credits, veto power. Jim had melodies as well as words. He didn’t know how to play a chord on any instrument, but he had melodies in his head. To remember the lyrics he would think of melodies and then they would stay in his head. He had melodies and lyrics in his head, and he would sing them a cappella, and we would eke out the arrangements.

**What is it about the Doors’ music that makes it so seemingly timeless?**

**Krieger:** The Doors were just ahead of their time. It seems like what we were playing back then, the blues and stuff like that that we were into, were starting to catch on 10 years later. Because we were ahead of our time in our heyday, we weren’t really that huge.

I don’t think a lot of people really understood what the hell we were doing until later. Maybe just now people are waking up to the Doors’ music.

**What in your mind is the essential Doors album?**

**Densmore:** The first one had all the hits, but was poorly recorded. There were only four tracks. The second one was one of my faves because we got relaxed in the studio. We had

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Happy 40th, Doors!
You don’t sound a day over 25!
congratulations

140 years

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The Doors’ debut album was the first album I ever bought. It is still my favorite. What a wonderfully serendipitous pleasure life has served in allowing me to work with you these many years.

Much love and respect,
Randall Wixen

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fun experimenting.
The fourth and fifth albums, we tried strings and horns. Those were, the critics hated them, but I don’t care. They were [both hit albums].
The last one, “L.A. Woman,” gets back to who we really are. We got back to the essence. We produced it ourselves with Bruce Botnick and only did two takes on everything. Fuck the mistakes, like Miles [Davis]. I said that to Ray when we were recording. “Let’s just go for the feeling and raw emotion.”

What inspired “Light My Fire”? Krieger: At that point, Jim was writing the songs. I’d written maybe a couple before that but nothing too serious. One day I’m mentioned that we didn’t have enough songs, so he said, “Why don’t you guys try and write some songs.”

So I went home and wrote “Light My Fire.” It was the first song I wrote for the Doors. Jim came up with the second verse about the funeral pyre. Ray did the baroque intro and John came up with the kind of Latin drum beat.

When we would play “Light My Fire” for the live audience, everybody loved it, so we knew it was a special song. I knew if it was going to compete with Jim’s stuff, it had to be pretty heavy duty.

So I figured, OK, I’ll write about the four elements: earth, air, fire or water. I picked fire because I like the [Rolling] Stones song “Play With Fire.”

Consumers now have the ability to buy individual songs, not just singles, out of the context of an album. How do you feel about that?

Densmore: Bad, because we spend a lot of time arranging the program and thinking of the album as a total experience you’d have listening to the whole thing. On the other hand, it’s fun playing producer, isn’t it? Everybody gets to mix things around and make their own record and that’s kind of cool.

What would Morrison think about the use of the Doors’ songs as ringtones and in videogames?

Krieger: You never knew what Jim was going to think. I’d have to put words in his mouth, but I know he didn’t like the idea of using songs in advertisements. I think ringtones are different. It’s another way of having your song heard.

I feel the same way about advertisements, too. It’s getting harder and harder to get your stuff on the radio to be heard, and there are a lot of different new ways to get it heard, whether it’s advertisements or ringtones or any of those things.

I’m not against those things.

Densmore: We’re not selling deodorant, and I’m sure that’s where Jim would draw the line and get very upset. I’m positive about that.

Have you seen any commercials featuring music by some of your peers that made you cringe?

Densmore: I was shocked when Bob Dylan did Victoria’s Secret, but I also love him to death for being the greatest songwriter of the 20th century and possibly the 21st.

Do you have a favorite use of the Doors’ music in a film?

Densmore: “Apocalypse Now”—a world-class director, a movie about American foreign policy at the time, which was very important. It polarized the entire country. All that and they take one of our songs. It really pleased us that a great, artistic filmmaker would do that. We were real happy.

Through the years the Doors have been covered by hundreds of artists. Do you have any favorites?

Densmore: I’d say Jose Feliciano and X, because they found a new way of interpreting the songs they did. Jose made “Light My Fire” a ballad. That’s very interesting. We didn’t think of it that way when we wrote it. Echo & the Bunnymen just copied “People Are Strange,” which is cool, we made some money, thanks. But when an artist finds a new interpretation of one of your songs, that’s great. It turns your head around.

What are your feelings about the proposed Las Vegas attraction using the Doors’ music?

Densmore: I went to the premiere of the Beatles thing (“Love”) and the music was scat. I’m excited by the idea. I don’t know what it is yet. This kind of project is big. You have to have a stage built and it ain’t cheap, but I’m very intrigued by the idea. It’s not a commercial. It could be magic. Our songs take you on a journey, so what better vehicle for a theatrical production.

How would you like the Doors to be remembered?

Krieger: For the music. I think that’s how we will be remembered in the long run, because all the movies, all the books and all that stuff will eventually go away, but the music will last for a long time. If you think about Count Basie or Duke Ellington, people don’t really know who those guys were, but they do know the music. After 50 or 60 years, that’s what’s important.
THE DOORS' MOST-PLAYED HITS

The Doors racked up two No. 1 hits on The Billboard Hot 100 with “Light My Fire” in 1967 and “Hello, I Love You” in 1968. Surprisingly, however, neither song is the band's most-played tune during the past year. This exclusive chart compiled by Nielsen BDS, shows that the appeal of a song in the long term can't always be determined simply by a chart position at the time of its release.

This list ranks by detections the group's 10 most-played songs during the 12 months ending Sept. 10. The chart reflects airplay on all formats of U.S. radio (including classic rock, college and oldies stations), video channels (like MTV and VH1), satellite radio (Sirius and XM) and cable music service Music Choice.

"Roadhouse Blues," a No. 30 hit in 1970 on the Hot 100, was the Doors' most-played song during the past year. Coming in at Nos. 2 and 3 on this tally are the group's two aforementioned No. 1 singles. Two tracks on this list, "Break On Through" and "L.A. Woman," never reached the Hot 100.

—Keith Caulfield

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AND TOP ALBUMS

The Doors will soon mark the 40th anniversary of their self-titled debut album's 1967 release. But "Waiting for the Sun," the band's 1968 release, which contained the No. 1 "Hello, I Love You," is the group's top-ranked album in this exclusive chart analysis.

The titles on this chart are ordered by peak position on The Billboard 200. If more than one title peaked at the same position, ties broken by the number of weeks spent at that spot. If titles still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or the top 40, depending on where the title topped out.

—Keith Caulfield

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APY = Annual Percentage Yield. Source: Financial institution website and/or phone survey 10/01/06. Rates subject to change without notice. Some rates from other institutions may have additional qualifying requirements. Please check with your financial institution for current rates. Certificates are subject to early withdrawal fees and penalties. First Entertainment deposits insured up to $100,000 by the FDIC. Bank of America, Wells Fargo, Washington Mutual and Citibank are registered trademarks of their respective companies. NCUA National Credit Union Administration, a U.S. Government Agency. www.americanradiohistory.com
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The Ex-Kids Are Alright
The Who Gets Its Way Before It Gets (Too) Old

It took 24 years, but Pete Townshend and Roger Daltrey both got their way. Daltrey got what he’s desperately wanted for so long—the first album of new Who songs since 1982’s “It’s Hard.” And Townshend got to craft the music to his satisfaction, in his own studio, without deadlines, expectations or even a record deal.

“Roger and I have a really tricky relationship, but it’s very clear,”Townshend says. “So, it was clear what I had to do was finish the work and then play it to him. And if he felt it was OK to sing it and put it out as a Who record, that was the way it would like to put it out. If I didn’t do that, I probably wouldn’t have put it out at all.”

“Endless Wire,” due Oct. 31 via Universal Republic, features a number of tracks based on Townshend’s online novella “he Boy Who Heard Music.” It also includes a 10-song mini-opera, “Wire and Glass,” centered around the rise and fall of fictional band the Glass Householders.

The Who is playing anywhere from six to 10 songs from the album each night on its current tour, which is averaging nearly $1.2 million gross per show, according to Billboard Boxscore. The track “It’s Not Enough” (11 pretty much coldly put it together for classic rock radio,” Townshend jokes) is No. 11 this week on Billboard sister publication Radio & Records’ Heritage Rock chart.

“The mini-opera reading of this story has just about captured all the nuances and ideas I’ve been ‘carrying for a long time that I’ve ever wanted to put out,” Townshend enthuses. “Musically, there’s everything from synthesis loops a la “Baba O’Riley” (“Fragment”), classic Daltrey/Townshend local interplay (“Black Widow Eyes”), muscular guitar rock (“Sound Round,” “Mirror Door”) an oddball Tom Waits homage (Townshend’s growled “In the Ether”) and two startling acoustic tracks featuring just Daltrey and Townshend (“Man in a Purple Dress,” “Tea & Theatre”).

Townshend says those stripped-down songs are actually Who firsts. “Back in the days of ‘Who by Numbers,’ I did a song on ukulele, ‘Blue Red and Gray.’ But even then, we didn’t feel comfortable leaving it unadulterated, so [bassist] John [Entwistle] added some beautiful brass-band brass to it,” he says. “This is clean. If Roger sings and I play acoustic guitar, what we actually have is a band, a brand and acoustic music [laughs]. It focuses the attention where it should really be, which is on the song.”

Similarly, there are no frills in the label’s promotional campaign, just a companywide effort to re-engage Who fans weaned on “Pinball Wizard” and “Won’t Get Fooled Again.” In a clear nod to the past, “Endless Wire” will come bundled with a bonus DVD, “Live at Lyon,” the cover for which mimics the Who’s iconic 1970 “Live at Leeds” album. The DVD includes six songs taped this summer in France.

“We decided not to make a video, because we want to encourage people to go out and enjoy the live experience,” Universal Republic president Monte Lipman says. “Live, they’ve been ending with ‘Tea & Theatre,’ with just Pete and Roger. It’s incredible. There’s so much energy in the show, but to end it like that is something certainly you don’t expect.”

Extending that theme, the label hid one “golden ticket” inside a random album, allowing a lucky winner to fly to 2007 show on the band’s private jet. And while advertising has understandably been focused on an older demographic, younger fans just discovering classic rock are also targeted.

“We have someone in house doing things with blogs,” Universal Republic senior VP of marketing/artist development Kim Garner says. “Pete has been doing a lot of interviews for these sites, which would usually never have access to a band like the Who.”

The Who will return to North America for another leg of touring beginning Nov. 4 in Los Angeles. The international performance slate is already filling up for 2007, leading to the inevitable question of, well, Who’s next? Townshend isn’t sure, but now more than ever, he’s at peace with the band’s giant-sized legacy and his ever-evolving relationship with Daltrey.

“In old age, I’ve realized, this guy Roger Daltrey, he’s not the easiest guy to get along with, but he’s my guy,” Townshend chuckles. “We don’t sit and chew tobacco and drink beer, but fuck, when we get on the stage, it really does feel like a brotherhood. It’s all we’ve got left of those days.”
Wayne’s World

New Orleans Rapper Expanding His Audience With New Albums, Deals

It took more than a decade, but New Orleans rapper Lil Wayne has emerged as one of the most celebrated performers in contemporary hip-hop. On the heels of last year’s “Tha Carter Vol. II” (which has shifted more than 1.1 million copies in the United States, according to Nielsen SoundScan), Wayne will return Oct. 31 with the Universal Motown set “Like Father, Like Son,” a collaboration with Cash Money CEO Bryan “Birdman” Williams.

Strategic mixtapes and feverish guest appearances in the past year have dramatically elevated the artist’s profile. Wayne’s latest hit, produced by Labor’s “Make It Rain” and Lloyd’s “You,” both of which are among the Billboard’s Hot R&B/Hip-Hop Songs chart, as the new album’s “Stuntin’ Like My Daddy.”

“Every time I turn around, I have a new song on my desk,” Universal Motown VP of marketing Katrina Bynum says. “If we cleared all the songs, it’d be Lil Wayne radio.”

And though “Stuntin’ Like My Daddy” got off to a slow start, it reached a new peak of No. 8 this week on R&B/Hip-Hop Songs, its 18th on the chart. Overall, “Like Father, Like Son” recalls the old Cash Money days, thanks to Wayne’s low Louisiana growl and familiar electronic drumbeats like the TMJX-produced title track. Songs like “Don’t Die” find both MCs trading lyrics over a floating rhythm, while standout “1st Key” cleverly chops up UGK’s verses from the “Pocket Full of Stones” remix. Throughout, the project reinforces Wayne’s status for catchy hooks and Birdman’s classic Louisiana perspective.

Wayne signed to Cash Money and recorded his first rhyme at age 12 when he appeared on labelmate B.G.’s 1995 album “True Story,” as a member of New Orleans group the Hot Boys—comprising Wayne, Turk, B.G., and Juvenile—he coined such now-overshadowed phrases as “drop it like it’s hot.”

By 2002, Wayne was riding high, having sold more than 2.1 million copies combined of his first two albums, 1999’s “Tha Carter” and 2000’s “Lights Out.” But his third album, “500 Degrees,” did a less-than-expected $22,000 units, and before long, B.G. and Juvenile were leaving Cash Money after complaining of financial mismanagement. “Mack was made,” Birdman says. “All of them took away from me to count and I paid the price for it, but you have to remember I was 17 doing this shit.”

Wayne himself even threatened to leave in 2005, when he announced at a New York concert that he was taking with Jay-Z’s Roc-A-Fella label. “People blew that out of proportion,” says Wayne, who has two albums left on his Cash Money/Universal deal. “I was never going to leave—I was just shopping my Young Money Entertainment label. Everybody knows that I love Roc-A-Fella, so I hollered at Jay and he tried to help me work it out. But I’d already made a great relationship with Universal.”

After a contractual renegotiation, Universal took on distribution for Young Money Entertainment, which will bow next summer with an album from rapper Currency. Wayne is also balancing business responsibilities as Cash Money’s president, a role bestowed upon him “because he has the great ideas,” Bynum says. However, since Hurricane Katrina washed its New Orleans offices away, Cash Money is surviving in Miami without a fully functioning office.

“We know people that died in that, but I don’t think about it,” says Wayne, who also lost his house in the disaster. “We’re coming back to New Orleans soon.”

And it’s clear Birdman wasn’t about to let Wayne leave the fold. “Over my dead body—that’s my brother,” Birdman says. “What kind of man are you if you leave your family?”

While Cash Money regrouped, Wayne honed his craft via the mixtapes “1st Drama & Lil Wayne: Dedication 1 & 2” and Mick Boogie’s “Lil Wayne and Juelz Santana: Blow,” where fans heard his uninhibited personality rapping over commercial hits like T.I.’s “What You Know.”

Late last year, Wayne also switched management, exchanging Melissa Philipin for Tina Davis, who works in tandem with Young Money president Cortez Bryant. Davis, who also manages teen heartthrob Chris Brown, added Wayne to this summer’s Up, Close and Personal tour, exposing him to sold-out crowds of 10,000-20,000 people.

“The (tour) really expanded his fan base,” says Bryant, who is also working on a New Orleans concert around Thanksgiving in conjunction with the Bayou Classic football game as well as a Young Money mixtape with Wayne, Cash Money and other artists.

And though he’s nonchalant about approaching Hollywood, Wayne’s contribution to cult cartoon “The Boondocks” titled “The Attack of the Katrinnas” and airing next year, tells a different tale. “He plays a 20-year-old character named Noqiet who comes to stay with the family after the hurricane,” say producer Carl Jones. “He’s the guy that, even though he’s family, you don’t really trust him. Wayne was amazing. We’re trying to write him into episodes that we’re already written.”

Universal will augment “Like Father, Like Son” with a DVD around Christmas, featuring videos and interviews with Wayne and Birdman, Bynum says. Also in the works is a 2007 tour, a handful of late-night TV performances and “any other strategic marketing partnerships that make sense,” she says.

Wayne is prepping his next solo album, “Tha Carter III,” which will feature production from Kanye West, David Banner, Steve Morale, and Timbaland.

To be sure, Wayne’s popularity has not come without question. An MC named Gillie Da Kid recently claimed in XXL magazine that he guided Wayne’s rhymes on “Tha Carter” and influenced his lyrical upgrade. Initially Wayne ignored the accusations, but lately he has been speaking out.

If “he wrote my rhymes, then why isn’t his case, ‘I’m not getting paid?’” he asks. “Instead his case is, ‘I wrote that man’s rhymes, that’s why he’s so cold.” It just makes me feel good to know that I’m so good that people want to take credit.”

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LIL WAYNE

![Image of Lil Wayne]
Craig Morgan And Broken Bow Records Raise The Bar

In the spring of 2001, when Atlantic Records closed its Nashville office and put Craig Morgan and a half-dozen other artists on the street, the former Army Ranger says he was not afraid for his future.

“I honestly didn’t freak out about it,” Morgan says. “I was less freaked out than the promotion team and all those people who were losing jobs. I was a songwriter and had a publishing deal and felt that opportunities would come up for me to get another record deal.”

Despite interest from major labels, the singer/songwriter signed with Broken Bow Records, a young independent, at a time when indie labels were having a hard time getting past the gatekeepers at country radio.

It seems to have been a smart move. Morgan and Broken Bow broke through together, leading the first broad-based wave of success by independent labels in country music in decades.

Morgan’s 2005 album “I Love It” produced the career-breaking hit “Almost Home” and sold nearly 300,000 copies. Then 2005’s “My Kind of Livin’” sold 418,000, according to Nielsen SoundScan, on the strength of Morgan’s first certified smash, the five-week No. 1 “That’s What I Love About Sunday.” The song was the most-played country single of 2005.

With a setup like that, Morgan and label officials are more than a little optimistic about the prospects for the new album “Little Bit of Life,” due Oct. 31. Broken Bow is shipping more than 200,000 copies (twice as many as the last album) and enhancing the release with special exclusive editions for several retailers. Wal-Mart’s package has a DVD with interviews, studio footage and four music videos. Target’s has two road-tested songs by Morgan as hidden tracks.

In a bid to “raise the bar,” Morgan says he and production partner Phil O’Donnell invited in Keith Stegall, veteran producer for Alan Jackson and others. Even with the new blood and the sense of mission, the themes and values that made “Sunday” such a huge record are embodied throughout the new CD.

“What the fans say and what we hear is that I make a big deal out of the little things in life,” Morgan says. “And that is who I am. It’s those little things in life that are important to me. Simple things like the smell of fresh cut grass. That what ‘Sunday’ was about.”

The title track, which has already reached the top 25, is not a Morgan song. It was written by Tony Mullins and Danny Wells, but it is full of the telling details that Morgan says he aims for in his own work. Morgan is eager to see one of his own songs, the declaratory “I Am,” released as a single. It further builds on the artist’s formula of traditional values and comfortable touchstones (“I Am just like you, baseball and apple pie,” he sings).

Morgan began writing seriously during his 10-year term in the Army, especially during a deployment in Korea, where he had “a lot of free time to think on what I had left behind.” Once out of the service, Morgan returned home to Tennessee and worked a string of day jobs while playing writer’s nights and honing his songwriting. He says co-writing with veterans like Buddy Cannon, Norro Wilson, Dean Dillon and Harley Allen shaped and improved his craft.

Morgan’s breakthrough will forever be intertwined with Broken Bow and its efforts to break down the barriers to independents among radio programmers. Label VP of promotions Jon Loba (also an Atlantic refugee) says that working “Almost Home” was at times a frustrating experience, but one he turned into an opportunity.

“We were really hitting this wall with respect to [radio] worrying if Broken Bow Records was going to be around,” Loba says. “I put together an e-mail and fax that I sent to radio that said, ‘If you think you know who you’ll be doing business with in the next six months, think again.’ And I showed all of the major-label imprints that had closed over the last five years. And I don’t know if it was that or not, but sometime shortly after that we started getting some more access.”

It also helped that labelmate and newcomer Jason Aldean hit a couple of home runs with singles from his debut album. Loba says the company is committed to taking on just one new artist per year and following through with focused promotion. It was one of the philosophies that attracted Morgan to the privately owned label, and one that he thinks will ensure future growth.

Morgan says, “Knowing that when the history books come out [in later] years that Broken Bow Records and Craig Morgan and even Jason will be in those books, that’s a pretty neat thing.”

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Lennon Cover Marks Tokio Hotel’s Year On Charts

German teenage pop-rock band Tokio Hotel has joined the select group of acts donating recordings of John Lennon songs to human rights organization Amnesty International’s Web site Make Some Noise ( amnesty.org/noise).

Download sales of the Lennon covers support Amnesty’s global work. Other participating acts include the Cure, the Black Eyed Peas and Maroon 5.

Tokio Hotel’s version of Lennon’s “Instant Karma” appeared on the site a few weeks after the band clocked one year on Germany’s Media Control charts with debut album “Schrei” ( Island/Universal). Released in September 2005, it topped the charts in Germany and Austria. The label says shipments have passed 400,000 units in Germany alone. The band has also built a strong fan base in Poland and Hungary, while “Schrei” recently logged a rare top 20 entry for a German-language album on France’s IFOP/Tite Live chart ( Sept. 26).

“Schrei” is produced by Hamburg-based Peter Hoffmann; its songs are by writers David Jost, Pat Benzer and Dave Roth. That quartet jointly manages the band, whose 17-year-old vocalist Bill Kaulitz provides additional lyrics (Copyright Control).

“Instant Karma” marks the act’s English-language debut, but an international version of the album in English is being considered. “Tokio Hotel has the potential for success internationally and in the U.S.,” Universal Music Germany president/CEO Frank Brieggemann says. Live work is through Four Artists Booking in Berlin.

— Wolfgang Spahr

BLUE NOTES: The French connection is paying off for classical violinist Nigel Kennedy and his first album for EMI’s Blue Note imprint, “Blue Note Sessions.”

According to Paris-based Blue Note France managing director Nicolas Pflug, the album has shipped more than 100,000 units globally—including 50,000 in France—since rolling out across Europe during the first week of October. “Blue Note Sessions” will be released Nov. 8 in Japan and Jan. 9 in the United States.

British Kennedy and his Polish jazz quintet launched a 13-date European tour—booked by Paris-based Gérard Drouot Productions—Oct. 31, after a break for five Tokyo shows, it ends Nov. 29 at the Paris Olympia. Kennedy has recorded exclusively for EMI Classics since 1984, but has always included jazz material in concerts “From now on in my career,” he says, “jazz will occupy more than half of my time.”

The new album places jazz classics alongside new material. “This is an accessible jazz record,” Pflug says. “With Nigel’s name, it can reach a large audience.” — Aymeric Pichelin

ISLAND LIFE: According to Island Records group U.K. president Nick Gatfield, English singer/songwriter Scott Matthews is “an artist in the Island Records tradition of acts like Nick Drake and John Martyn.”

In other words, Gatfield says, Matthews is “a pure artist and musician that didn’t set out in terms of anything other than wanting to make music.”

Island won a recent bidding war with other U.K. labels for 30-year-old Wolverhampton, Midlands-born Matthew after his debut album “Passing Stranger” had picked up critical acclaim, accompanied by substantial airplay for lead single “Elusive.” The album was originally released in April by indie label San Remo.

Island advertised its Oct. 2 release of the album on U.K. TV, Gatfield says, “as the best way to remind people who Scott is—and who the piece of music they’d been hearing [on the radio] for the past 10-12 weeks was by.”

He adds that a worldwide rollout for the album is planned for next year. “Scott is an artist that we’re going to work all through 2007,” Gatfield says. “I fully believe we’ll have a [U.K.] platinum album by next summer.”

Matthews is published by Universal Music, with European bookt through London-based Aspari. — Steve Adams

Global Pulse
EDITED BY TOM FERGUSON tferguson@billboard.com

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Blanchard Goes With The ‘Flow’
Jazz Artist/Composer Gets The Documentary Treatment

In “Flow: Living in the Stream of Music”, the just-premiered documentary spotlighting trumpeter/composer Terence Blanchard’s music and travels, the musician says, “We feel jazz is a cutting-edge music… it’s not about living in the past for us.”

The movie, an insightful travelogue containing performance excerpts and interviews, zooms in on this characteristic of Blanchard’s electronics-tinged, ethnically-informed purview of the changing shape of jazz. “Flow” theatrically debuted Oct. 15 at the 17th annual New Orleans Film Festival at Canal Place Cinema.

While best-known as a straight-ahead artist steeped in the jazz tradition, Blanchard, born and based in New Orleans, is also presented as a seeker set on defying jazz complacency. He’s been exploring in simpatico company with his fine young band comprising saxophonist Brice Winston, pianist Aaron Parks, guitarist/vocalist Lionel Loueke, bassist Derrick Hodge and drummer Kendrick Kirkwood.

The film documents the sextet during its tour (which hit France, Japan and South Africa) supporting Blanchard’s double Grammy Award-nominated 2005 Blue Note recording, “Flow.” In the doc, Blanchard describes the improvisation rush of the music as “a runway freight train where you have to jump onboard.”

Produced and directed by Jim Gabor, “Flow” also opens a window on Blanchard’s impressive career as a film composer; he has worked on 38 features. “Flow” captures him, the band and an orchestra working on the score of Spike Lee’s latest film, “Inside Man.” (Blanchard will be a featured speaker at the fifth annual Hollywood Reporter/Billboard Film & TV Music Conference Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles.)

The evening before the premiere, a sneak peek of “Flow” was shown in Nunemaker Auditorium at Loyola University as a Grammy University Network student outreach event sponsored by the Recording Academy. Blanchard, present before the screening, said, “Jim opened our eyes to our lifestyle and allowed us to see ourselves doing our own hip thing. When we’re on the road trying to make our gigs, we never get a chance to really appreciate what we do as artists.”

After the film, Blanchard and four-fifths of his band (Loueke had a previous commitment) performed a mini-set, including a tune from “Flow” and an impassioned new piece by Parks that will be part of the trumpeter’s next album. It will feature music from Blanchard’s score to Lee’s compelling HBO documentary, “When the Levees Broke: A Requiem in Four Acts.”

Even though “Flow” made its cinematic debut in the Crescent City, it was released Sept. 26 on DVD by JAZZIZ Music & Video, distributed by Warner/Bryko.

This is the first video project of JAZZIZ Digital, a new company founded by JAZZIZ magazine founder/publisher Michael Fagien and Liaison Entertainment president Jim Snowden. In addition to DVD releases, the company will extend the magazine’s reach with the new JAZZIZ music label as well as JAZZIZradio.com and the MyJAZZIZcentral.com that will support the print publication’s editorial content.

Young, Gifted And Black—And Remixed
Dance Producers Rearrange Nina Simone; Compilations Get Creative

“You may dig on the Rolling Stones,” Mos Def posits on 1999’s “Black on Both Sides,” “but they could never ever rock like Nina Simone.”

With current pop offering little inspirational meat, modern artists are finding grit and passion in the storied figure—and voice—of Simone. Lauryn Hill shouted her out in “Ready or Not.”

Mary J. Blige and Kanye West borrowed some samples. Even NPR gave her culturally aware props, proclaiming, “In the 1960s, no black woman was more gangsta.”

Now it’s dance’s turn to incorporate the singer’s sound and style with “Nina Simone: Remixed and Reimagined” (Legacy/RCA), out Oct. 31. “The timing is perfect,” executive producer Scott Schlachter says. “Nina’s music is experiencing a major resurgence right now.”

The inventiveness of previous Simone remixes—like Masters at Work’s “See-Line Woman” and Felix Da Housecat’s “Sinnerman,” both for the “Verve Remixed” compilation series—hinted at what other dance producers might be able to do with her crackling, tremulous voice. “Remixed” plumbs all the possibilities, from devil-may-care house (Groovefinder’s “Ain’t Got No/I Got Life,” already a hit in the United Kingdom) and raving breaks (Coldcut’s “Save Me”) to humid techno (François K’s “Here Comes the Sun”) and dancefloor-burning dub (Tony Humphries’ “Turn Me On”). Beloved Zanzibar houseman Humphries, who says his parents kept a collection of Simone LPs, came out of studio retirement to contribute. (His last remix was Janet Jackson’s “Together Again” in 1997.)

Keeping Schlachter at the helm, the “Remixed” series will continue in 2007 with another inimitable vocalist: Billie Holiday.

TREND-BUCKING COMPS: Any label exec will tell you: Compilation sales are down. But since DJ-mixed comps are about the only format immune to picky, piecemeal downloading, shouldn’t they be up? Three comp series are trying to buck the trend with a relatively unsexy tool: education.

The “Kings Of” series, released worldwide on BBE/Rapster, could be boxed and released as an aural Encyclopedia Britannica. Each two-CD installment pairs substantial DJs—Carl Craig and Lauren Garnier for “Kings of Techno,” the most recent—and asks them to weave the given genre’s tale through not-always-obvious track selections. On “Techno,” the jocks think broad picking works from Aethra Franklin, the Stooges, Nitzer Ebb and Art of Noise. The other six installments— including “Hip-Hop,” “Disco” and “House” — are just as addictive and inspiring, showing the shared genes of all music.

While a three-CD set is ambitious, if not ballsy, in a struggling market, U.K. imprint Renaissance’s two “3D” releases—one devoted to Faithless (released this August), one to Satoshi Tommie (March)—have justified their hefty. The import-only releases track the artists’ careers, with a single CD devoted to their current music preferences (“Club”), their own body of work (“Studio”) and their groovy living room picks (“Home”). It’s a comprehensive time capsule, which also manages to satisfy every possible stylistic demand of a prospective dance comp buyer—thus killing three birds with one $30 stone. More installments are planned.

There aren’t too many dance artists who go by one name alone. The latest edition of Ministry of Sound’s long-running “Sessions” series finally joins one of our greatest split personalities, Chi-town producer/DJ Curtis Jones, aka Cajmere and Green Velvet. The Cajmere CD is chunky and house-y, while the Velvet is blippy and weird (as expected). The comp is even credited to “Cajmere Vs. Green Velvet.” Thanks for clearing that up, guys.
Latin Notas

LEILA COBO lcobo@billboard.com

Latin Grammy Crystal Ball

Our Annual Predictions, With Shakira Leading The List

Now that voting is closed for the Latin Grammy Awards, it's time for us to give our annual forecast of who will take home awards this year. For those new to this column, our Latin Grammy predictions are educated guesses based on past voting behavior. This crystal-ball gazing should not sway voters, as ballots have already been counted. (What, you haven't voted already?) Finally, these are predictions, meaning they won't necessarily come true. Write down your own, enjoy and let me know how we both do after Nov. 2.

RECORD OF THE YEAR: If Shakira hadn't been the most-talked-about artist of the year, in any language, if "La Tortura" hadn't been such a great song, and if it had been a duet with anyone other than Latin Grammy favorite Alejandro Sanz, some other track might have a shot. As it is, "La Tortura" wins hands down.

ALBUM OF THE YEAR: Ooh. So hard. After last year's win by Ivan Lins, with an album that hadn't even been released in the United States and sold negligibly in Brazil, one has to wonder what criteria voters use. My guess is the bulk will be divided between Juliesta Venegas' "Limón y Sal" and Shakira's "Fijación Oral, Vol. 1." Given the reasons cited above, Shakira will win.

SONG OF THE YEAR: Undoubtedly, the winner will be Shakira and Alejandro Sanz's "La Tortura." But my honorary mention goes to Ricardo Arjona's "Acompañame a Estar Solo," which brings together all the qualities of great songwriting and interpretation.

BEST NEW ARTIST: The rightful winner is Callo 13, an act that was new, novel, outstanding and actually sold records in multiple markets. This is the only nominee in this category that made it to the Billboard charts.

BEST URBAN MUSIC ALBUM: I must say, anyone could win and would deserve to win in this category. Daddy Yankee is king of the genre, but his contestants have boucoup respectability in the genre. Considering that Yankee's album is a live set, that Don Omar is controversial and that Wisin & Yandel are successful but not revolutionary, my bet is on Callo 13's spunky self-titled debut.

BEST MALE POP VOCAL ALBUM: What a tough category this is, comprising all ranges of styles. Andrea Bocelli, by sheer name recognition, will win for "Amor." But the winner should be Ricardo Arjona's gorgeous "Adentro."

BEST ROCK ALBUM BY A DUO OR GROUP WITH VOCAL: In this anemic field of mostly newcomers, the heavily touted Natalia y la Forquetina will win with debut album "Casa."

BEST BANDA ALBUM: The competition here is between the big honchos—Banda El Recodo's "Hay Amor" and Joan Sebastian's "Más Allá del Sol." My bet is with Sebastian given his high profile this year, his Billboard Lifetime Achievement Award and his long-running No. 1 radio hit. El Recodo is a Latin Recording Academy favorite but hasn't been heard as much this year.

BEST SALSA ALBUM: The vote for favorite Gilberto Santa Rosa will be split among a Christmas album with El Gran Combo de Puerto Rico and a not-so-hot studio album, "Directo al Corazón." While India and Tito Nieves are tropical stars, Victor Manuelle has kept a higher profile, down to his newly announced gig as host of the Latin Grammys. He will win with "Decision Unánime."

BEST SHORT FORM MUSIC VIDEO: Shakira will win for "La Tortura." But Ricardo Arjona should win for "Mohjo," a powerful vision of his ode to immigrants directed by Simon Brand.
THE OTHERFOOT

Switchfoot Tweaks Its Sound And Approach With New Album

In recording Switchfoot's new project, "Oh! Gravity," lead vocalist Jon Foreman says part of the goal was to erase the boundary between artist and audience. So the band devised ways to make the fans part of the process. "In music, the band is only half of the equation," Foreman says. "The other half is the listening public. The word fan is awkward...for me, it's a partner." 

Switchfoot's "partners" were able to get an up-close look at the making of the album via a 24-hour webcam that allowed viewers access to the recording sessions. The band even ran a special contest on its MySpace page.

"The band started really marketing the record six or eight months ago with a cowbell contest where a fan could win the opportunity to play the cowbell on one song," says Bob Semanovich, Columbia Records VP of marketing. "They had 22,000 entries." The winning fan got to play on "Amateur Lovers." "Oh! Gravity," which streets Dec. 26, is the San Diego-based band's sixth studio album and its third for Columbia. The band is also distributed to the Christian market through EMI Christian Music Group. Switchfoot's first Columbia effort, "The Beautiful Letdown," has sold 2.6 million copies, according to Nielsen SoundScan, spawning the hits "Meant to Live" and "Dare You to Move." Last year's "Nothing Is Sound," has sold 549,000 units.

That's a respectable number, but sales of "Nothing Is Sound" were hurt when it was one of 15 Sony CDs recalled because digital rights management software on the discs raised security concerns (Billboard, Nov. 26, 2005). That one of the reasons Foreman and his bandmates—brother Tim Foreman, Jerome Fontamillas, Drew Shirley and Chad Butler—wanted to ensure "Oh! Gravity" had such a fan-friendly launch. "The whole cowbell contest was about how do we blur the line between who we are as a band and the people who listen to us," Foreman says. "Oh! Gravity" also marks the first time Switchfoot has worked with producer Tim Palmer (U2, Pearl Jam, the Cure). "We wanted to take some new steps with the songwriting and production," Foreman says. "And we trusted Tim. He steps in when you need someone to step in and steps out when you have your own opinion." "Oh! Gravity" contains the same caliber of thought-provoking, articulate lyrics that the band has become known for, but the new album rocks harder and has a more aggressive sound. Such songs as the title track and "American Dream" have an edgy, punk-rock intensity, while "30 Second Hands" boasts an alt-country rock vibe. To promote the album, a 60-second spot aired on Jumbotron and video screens at festivals during the summer. "Oh! Gravity" is the first single, and the band has also sent the track "Dirty Second Hands" to digital outlets to give fans a further taste of the record. "Oh! Gravity" is up on iTunes with a 17-minute special featuring the band talking about the record and playing new music.

"As a band they are one of the best at being proactive," Columbia senior VP of marketing Barbara Jones says. The band sponsors an annual San Diego surfing competition, the Bro Am, with proceeds benefiting needy youth. The December issue of Surfer magazine will also be wrapped in plastic promoting Switchfoot and include a copy of the first single.

The band taped a program called "Walt-Mart Soundcheck," which will feature it performing and will be broadcast on the monitors in all Wal-Mart stores. The label has also initiated a promotion with West Coast-based Wahlouh's Tacos that will have employees wearing Switchfoot T-shirts during the month of December at 40 locations in California, Arizona and Nevada.

Consumers who preurchased the CD at FYE.com will get a ticket for the current tour. In advance of the tour dates, the label is partnering with street reps to set up album listening events. "Financially, it makes more sense to tour after the album is released—and we'll do that, too," Foreman says, "but we were just itching to get out on the road and play these new songs."
Are You?” has never been more apt when it comes to the Who, or what’s left of it. Shorn of the fury provided by the late Keith Moon and John Entwistle, what is now effectively the Townshend-Daltrey Band wisely diverges from many of the Who’s sonic trademarks on its first album in 24 years. While the Who’s acoustic side has always been underappreciated, Townshend revels in it here, particularly on the rootsy “Two Thousand Years” and the stark “Man in a Purple Dress.” “Fragments” begins with a myth tattoo similar to “Baba O’Reilly,” while the 10-part “mini-opera” “Wire & Glass,” oblique lyricism aside, sports a cache of catchy ideas for those who crave the band’s electric side. “Are we leaving life or moving in?” Daltrey sings in “Fragments,” but the real answer is that they’re moving on—just as they should.—GE

**MEAT LOAF**
Bat Out of Hell III: The Monster Is Loose
Producers: Steinman, Desmond, Child, Todd Rundgren
Virgin
Release Date: Oct. 31

You can pretty much count on Meat Loaf to taste the same. As expected, “Bat Out of Hell III” plays out like a cinematic movie score, with 14 melodramatic, heavily orchestrated tracks that run forever. "Seize the Night" is the most daring, a temerarious crash test of violins, timpani and electric guitar that sounds like the bastard child of Styx and John Williams. "The Monster Is Loose" is a straight-ahead rock’n’roll tantrum, his cover of Celine Dion’s “It’s All Coming Back To Me Now” is surprisingly poignant, and “What About Love” is so theatrical that you can practically see a Broadway banner beaming overhead. Amid all the pomp and circumstance, Loaf delivers an album fans are going to love. Best, 29 years after "Bat,” he still sounds like he’s having the time of his life.—CT

**WILLIE NELSON**
Songbird
Producer: Ryan Adams
Lost Highway
Release Date: Oct. 31

Willie Nelson has been ripe for a career renaissance on par with Rick Rubin’s early-’90s resurrection of Johnny Cash. Ryan Adams no doubt spotted that potential and with “Songbird," a record that is pretty much his vision from start to finish, Nelson is very likely on the cusp of enjoying bigger acclaim and certainly more strong sales. Featuring a heady and vaguely unusual mix of covers (for Nelson, at least), “Songbird” includes versions of songs by the Grateful Dead (“Stella Blue”), Harlan Howard, Leonard Cohen (“Hallelujah”) and Gram Parsons. Parsons’ “$1,000 Wedding” wins you over slowly, and “Blue Note” is a B-3-drenched jewel. But it’s the shimmering beauty of the title track, an overhaul of the Christine McVie-penned Fleetwood Mac tune, where Adams and Nelson’s styles most seamlessly, and quite beautifully, mesh.—WD

**BRIAN MCKNIGHT**
Used to Be My Girl (4:14)
Producers: Tim & Bob Writers: B. McKnight, T. Kelley, B. Robinson
Publishers: various Warner Bros./Reprise

Brian McKnight has long straddled the line between the elegant date that you could bring to your mama versus not mutual sexual being. He delivers on the latter persona on “Used To Be My Girl,” the lead single from upcoming full-length “Tell Me.” A slinky stepper—a actually a song about the woman who "used to dip her hips for me/used to lick her lips for me"—features some intriguing jungle-like production elements and an unexpected background falsetto: nice work. The overall vibe is youthful and coy, sounds like an R&B smash that will keep McKnight wooing the younger generation.—CT

**STACIE ORRICO**
I’m Not Missing You (4:15)
Producer: DK Gay Gee
Writers: various Publishers: various Virgin

Beautiful, graceful, talented Stacie Orrico arrived toward the end of the last pop revival in 2003 and ended up a bitter and tarnished Grammy Award nomination with his “Stuck” and more adheive “(There’s Gotta Be) More to Life.” She returns in a time that’s tough for melodic artists littered with an unhealthy re-evaluation of whether the world even worth returning to) with this new track. It is a fine display, albeit blantly urban in an effort to attract gold and garnering its Curious nomination with animated drumming by Abe Cunningham. Lead single “Hole in the Earth” comes off like a more muscular Coldplay, whereas the title song is a perfect reflection of the blemish in progress, projecting the mix of a country vocal sound, serious rock energy and enlightened 21st-century social attitudes. “Clouds” is a deeply felt, piano-/Vocal-driven ballad and it’s country vocal sound, serious rock energy and enlightened 21st-century social attitudes. “Clouds” is a deeply felt, piano-/Vocal-driven ballad to be loved for a long time. Twenty Years Ago" is an achingly gorgeous tale of father-son reconciliation, while Troy Gentry’s “If You Wanna Keep An Angel” is a soulful, hook- and heart-heavy lesson in having and holding true love. Montgomery Gentry is quickly proving themselves pre-eminent in the evolution of what could only be called 21st-century country and are only sounding better as they go.—GE

**THE OAK RIDGE BOYS**
Front Row Seats
Producers: Michael Sykes, Duane Allen
Spring Hill Music Group
Release Date: Sept. 26

This legendary quartet first rose to prominence in the gospel field, then crossed over to country, where they ruled the airwaves in the ’70s and ’80s. In recent years, they have successfully revisited their gospel roots, but this time out the Oak Ridge Boys deliver a mainstream country record as potent and chartworthy as anything currently playing on radio. “Hard To Be Cool (In A Minivan)” is catchy; its clever tune many will easily relate to while Duane Allen’s warm, smooth voice delivers an emotional punch that the poigniant ballad “Until You Get There.” He also takes the lead on the compelling closer, “Did I Make a Difference.” Somehow, Allen, Joe Bonsall, Richard Sterban and William Lee Golden are all singing better than ever, and they’ve put those distinctive voices to good use on this great collection.—DEP

**FRANKIE J**
Priceless
Producers: various Columbia/Sony Urban
Release Date: Oct. 17

A ballad at heart, "Priceless" finds him in that position more often than not. On "Daddy’s Little Girl," the melodic crooner paints a touching portrait of a father leaving, singing from the child’s perspective: “Daddy, daddy, don’t leave/continued on >>p92
from p28
Mommy’s saying things she
don’t mean.” Elsewhere, he
vows loyalty on cuts like
“He Can’t Be” and “Never
Let You Down.” At other
times, though, Frankie J. lets
his desire to infuse hip-hop
undercut these warm
sentiments. While he does
it well on tracks like the
uptempo “Dance” and lead
single “That Girl” featuring
Mannie Fresh and Chamillionaire, clichés abound on missteps like
“Hurry Up” and “Top of the
Line.” Still, “Priceless”
mostly plays to his
strengths.—CH

LAting
RAYMOND CASTELLÓN
Campu Urbano
Producers: Raymond
Castellón, Dennis Vivas
Release Date: Nov. 7
After releasing a single
song in Cuba, Spanish
American singer-songwriter
Raymond Castellón tries
his luck this side of the
Atlantic with an album
marrying the simplicity of
traditional, tropical music
(campo) with urban and
cuban pop elements. Rich in
guitar, drums and percussion,
“Campu Urbano” sometimes
invokes Carlos Vives (particulariy on the
collection’s first cut “Tu No Me Quieres Na”) and Juan Luis
Guerra. There is some
treliness here (the pop/
flamenco “Acora” is a
cliché down to its title), but
for the most part this is a
tidy, beautifully arranged
tape. Although Castellón
writes much of the material,
he is smart enough to enlist
collaborators, notably
Miguel Yosadi on the hit
gingle “Se Me Va La Vida.” —LC

Jazz
BEN RILEY’S MONK
LEGACY SEPTET
Memories of T
Producer: Don Sickler
Concord
Release Date: Oct. 31
Thelonious Monk’s
music stands tall as the
most melodically
majestic, harmonically
sophisticated and
rhythmically whimsical of
the jazz canon. While next
February marks the 25th
anniversary of his death,
these tunes live on in
swinging vibranz on
“Memories of T.” The
album’s outstanding
duo of saxophone
players, David Weiss and
John Riley, the pianist’s mainstay
beats fom 1964 to 1968.
Horns and guitar
are scrupulously
arranged by trumpeter
Don Sickler, and the
album is impeccably
engineered by Rudy Van
Gelder, who recorded many
of Monk’s great sides. While
Monk’s repertoire has
been covered
exhaustively since his
departure, these versions
shed a new celebratory
light on the maestro’s
unique harmonic universe
without straitening the
twists and turns of the
original performances.
Riley dances through the
proceedings, delivering
rolling solos on “Rhythm-A-
Ning” and “Bemsha Swing,”
while Sickler’s orchestration
make for captivating
listening throughout.—DO

CHristian
AVALON
Faith
Producer: Brown Bannister
Sparrow Records
Release Date: Oct. 3
When these four
founding voices join
forces on these classic
hymns, everything old
sounds new again. Avalon
members Jason Crabb,
Janna Long, husband Greg
Long and Melissa Greene
are well-known as some of the
most accomplished
vocalists in the Christian
industry, and on their latest
collection, they breathe
new life into such church
favorites as “Holy, Holy,
“Amazing Grace” and “It Is Well.” “Amazing Grace”
boasts a rather R&B
feel that is a fresh take on a
much-recorded tune.
Avalon’s two female voices
deliver a compelling
rendition of “Great Is Thy
Faithfulness,” while “How
Great Thou Art” is another
of the disc’s many
highlight.
voices and those
songs are a match
made in heaven.—DEP

Gospel
FRED HAMMOND
Free to Worship
Producers: Fred Hammond,
Bobby Sparks
Verity
Release Date: Oct. 10
Long one of gospel’s
great innovators, Fred
Hammond continues to
refine a sound he had
a significant hand in creating.
Integral to introducing
contemporary R&B and
to the gospel
tradition—with the
trailing commissioned
and Radical for Christ—he
and his latest ensemble
meld instantly
memorable, eminently
sincere
Sunday-morning
jams and
ballads into
an
amalgam
already
known
and
embraced
as
urban
and
worship.
“My Heart is for You”
rides a rocking
backbeat.
“A Great Lover” is
a majestic ballad,
while the venerable
standard “This Is the Day”
receives a mighty
makeover from an
artist of boudless
inspiration.—GE

Rock
INCUBUS
Anna-Molly
Producer: Brendan O’Brien
EMI America
Publishers: various
www.americanradiohistory.com
The lead single from
Incubus’ pending
release “Light Grenades,”
sounds like it’s a
second must-align
melodists.
Bands like Anna-Molly
are a little
more
pop.
Keane’s
doing
flexible
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rock
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By Any Name, Diddy Is No. 1; Second-Week Slopes

Diddy bows at No. 1 on the Billboard 200, his second chart-topper as a lead artist. If you add various artists set "P. Diddy and Bad Boy Records Present. . . We Invented the Remix" to his credits, his haul of No. 1 albums now equals the number of stage names he has employed in his career.

His first album as Puff Daddy, "No Way Out," spent four weeks at No. 1 in 1997. His next two each peaked at No. 2 in 1999 and 2001 before "Remix" bowed at No. 1 in 2002. The "Bad Boys II" soundtrack, which he executive-produced, spent four weeks at the top of the page in 2003. Diddy's new "Press Play" begins with 170,000, which means that each of his albums since "No Way Out" has sold less than the one before.

That said, as many leading artists are hitting smaller numbers than they did in prior years, this sum is not out of whack with Diddy's third album, which started at 186,000 in 2001.

LIMITED THINKING: "Advance planning in the music business means you know where you're having lunch next week," a colleague quipped during one of my first weeks at Billboard. That observation amused me for years, but as I survey the impact of short-term thinking on the industry's health, the punch line has lost much of its humor.

Imitating success to excess created a fixation on opening-week sales. The cost of such focus: a short attention span that makes it difficult to engender true artist development.

Combine that myopic goal with an unbalanced release schedule that places too much emphasis on the last four months of the year while paying too little attention to the first eight, and you paint an ugly picture.

The quest for a fast start might be one of the factors that make it difficult to cultivate the kind of blockbuster release that can captivate attention for weeks at a time.

And, the fervor has undermined the traditional music stores that stock developing artists and catalog, a point brought home dramatically by the painful sight of Tower Records' liquidation.

During most of Nielsen SoundScan's 15-year history, it has not been unusual to see albums that start with six-figure sums slide by 50%-60% in the second week. But in the last two years, slides in excess of 60% have become disturbingly common.

Recent chart-topper Beyoncé's "Dangerously in Love," which charted for 12 weeks at No. 1, dropped 72% in the second week; while Janet Jackson's "20 Y.O." dropped 74% after starting near 300,000. They are among eight albums since the start of 2005 to tumble by more than 70% the week after bowing in the top 10.

In the early to mid-'90s, when record labels were still getting familiar with SoundScan data, music executives looked at Hollywood with envy, citing the awareness studies build for new films.

Sale-priced new albums was old hat, so value-added editions for high-traffic combo chains and mass merchants became the means to pump opening-week sales.

During the week this issue's charts were compiled, 13 different albums—most new releases—came with extras at particular accounts. The menu of good-ies ran the gambit from extra tracks or access to bonus downloads to T-shirts or DVDs. At least nine such value-adds were available during the prior chart week.

Put that many special editions in play and you dilute the meaning of the word "special." Moreover, these value-added versions are almost always offered at the same chains that employ lowball pricing, a cocktail that lures even the most loyal consumer away from the traditional music store. After all, why should a fan buy his favorite band's album at his favorite music shop when another store in town sells that same album with bonus tracks for a significantly cheaper price?

Labels meet the goal of maximizing first-week sales. Thus, The Billboard 200 has seen more No. 1 s in 2006—33 and counting—than in any other year. But with so much attention paid to the opening frame, gravity sets in quickly, making it difficult for albums to remain in the top 10 for more than a couple of weeks.

Certainly other factors are at play, but the emphasis on opening-week bargain prices and value-added editions helps set the tone.

So, where are you having lunch next week?
New: JASON ALDEAN, CHRISTINE AGUILERA, JOSIE AND THE JUDDS, BILLY CRAWFORD, TIM MCGRATH, RAY CHARLES & THE COUNT BASIE ORCHESTRA | Nov. 4, 2006

The Billboard 200 | Nov. 4, 2006

1. EVANESCENCE: "The Open Door" (9.30)
2. ROYAL: "The High Road" (9.30)
3. JASON ALDEAN, CHRISTINE AGUILERA: "Still the Same... Great Rock Classics Of Our Time" (9.30)
4. RUBEN STUDDARD: "The Return" (9.30)
5. TONY BENNETT: "Duets: An American Classic" (9.30)
6. THE KILLERS: "Sam's Town" (9.30)
7. GEORGE STRAIT: "It Just Comes Natural" (9.30)
8. LUDACRIS: "Release Therapy" (9.30)
9. TIMMY BUCKETT: "Take the Weather With You" (9.30)
10. JOHN MAYER: "Continuum" (9.30)
11. LIL WAYNE: "Tha Carter III" (9.30)
12. THE FRAY: "How to Save a Life" (9.30)
13. ALAN JACKSON: "Like Red on a Rose" (9.30)
14. BEYONCE: "B'Day" (9.30)
15. DIERK BROOKS: "It's All About the Love" (9.30)
16. ROYAL: "It's All About the Love" (9.30)
17. JOHN MAYER: "Continuum" (9.30)
18. LIL WAYNE: "Tha Carter III" (9.30)
19. TI: "lOve x Life" (9.30)
20. JOHN MAYER: "Prepared (Radio Edit)" (9.30)
21. JOHN MAYER: "Prepared (Radio Edit)" (9.30)
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29. JOHN MAYER: "Prepared (Radio Edit)" (9.30)
30. JOHN MAYER: "Prepared (Radio Edit)" (9.30)

The young single is so significant that it enters at #1 with 188,000 units, powered by strong airplay and big TV. "Too Late, Too Late."
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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### HOT DIGITAL SONGS

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### ADULT TOP 40

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### MODERN ROCK

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<td>Welcome to the Black Parade</td>
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<tr>
<td>Girl From the North</td>
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<td>I'm Not a Vampire</td>
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<td>When the Smoke Gets Rhythm</td>
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<td>Suzie Jo the Boogie Woman</td>
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<td>The Replacements</td>
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<td>The Four Horsemen</td>
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<td>The Smashing Pumpkins</td>
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### ADULT CONTEMPORARY

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Data for week of November 4, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 97
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**R&B/HIP-HOP ALBUMS**

**BLUES ALBUMS**

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

**BETWEEN THE BULLETS**

Former "American Idol" victor Ruben Studdard scores his third top 10 on Top R&B/Hip-Hop Albums, arriving at No. 2 with "The Return."

Fresh off his "Idol" win, "Sealife" peaked at No. 1 in January 2004 and after its No. 1 bow on The Billboard 500, Gospel set "I Need an Angel" started at No. 6 on the R&B list. With 71,000 copies sold or "The Return," Studdard carries single "Change Me" 5-2 on Adult R&B Airplay and 28-23 on Hot R&B/Hip-Hop Songs with No. 1 rotation from 17 stations.

Elsewhere, "Press Play" gives Diddy his third career No. 1 album, while at No. 3 Justin Timberlake's "FutureSex/LoveSounds" jumps 20% as overall airplay for second single "My Love" grows 15 million. —Raphael George
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**RHYTHMIC AIRPLAY**

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<td>SIMON &amp; OTHERS</td>
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<td>WHEN THE SUN GOES DOWN</td>
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<td>MY OH MY</td>
<td>The Wreckers</td>
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**HitPredictor**

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<td>BRAD PAUL</td>
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**BETWEEN THE BULLETS**

As Dierks Bentley’s “Long Trip Alone” eases TopCountry Album, No. 1, the lead single, “Every Mile A Memory,” gains 3.1 million audience-in-pressions and hops 3-1 on Hot Country Songs.

The Phoenix native has cut a wide swath on the Billboard charts since his first appearance three years ago. His first single, “What I Thinkin’,” peaked at No. 1 in the Sept. 27, 2003, issue. Since then, Bentley has scored two top five entries with “How Am I Doin’” and “Lot of Lovin’ Left to Do,” and was promptly inducted to the join the cast of WSM Nashville’s Grand Ole Opry.

The new single is his third consecutive chart-topper, preceded by “Settle for a Slowdown,” which spent two weeks at No. 1 in June, and “Come a Little Closer,” a ballad that crowned the chart for three straight weeks last December. WUSN Chicago tops audience with 1.1 million impressions.

-Wade Jessen
HOT LATIN SONGS:

**HOT LATIN SONGS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
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<th>Format</th>
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**Latest Albums**

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<td>JAY Z</td>
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**Latin Grammy nominations album up 23% earning Pacs&Street scores its 45th week on Top Latin Albums.**
**Latin Airplay Charts: Pop**

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<td>Sergio Paje (Universal Latin)</td>
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<td>QUIEN ME IBA A DECIR</td>
<td>Damián Centeno (EMI Televisa)</td>
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<td>Franco Maria (Sony BMG Norte)</td>
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<td>TE MANDO FLORES</td>
<td>Fridey (Sony BMG Norte)</td>
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<td>TE VUELVES PARA QUE</td>
<td>Jain (Sony BMG Norte)</td>
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**Latin Albums Pop**

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<td>Dario Bisbal (EMI Televisa)</td>
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**Latin Airplay Charts: Rhythm**

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**Latin Airplay Charts: Regional Mexican**

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<tr>
<td>POR TU AMOR</td>
<td>Por Tu Amor (EMI Televisa)</td>
<td></td>
</tr>
<tr>
<td>PRINCIPIOS</td>
<td>Principios (EMI Televisa)</td>
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<tr>
<td>HOMBRE QUE MAS TE AMO</td>
<td>Hombre Que Mas Te Amo (EMI Televisa)</td>
<td></td>
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<tr>
<td>EL HOMBRE QUE MAS TE AMO</td>
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**Latin Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>VPAM VPAM</td>
<td>VPAM VPAM (EMI Televisa)</td>
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<tr>
<td>TREN DE AMOR</td>
<td>Train Of Love (EMI Televisa)</td>
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<tr>
<td>ELECTRICIDAD</td>
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**Regional Mexican**

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<tr>
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<tr>
<td>VIVA</td>
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</tr>
<tr>
<td>HOY</td>
<td>Hoy (EMI Televisa)</td>
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</tr>
<tr>
<td>ANTIGUOS</td>
<td>Antiguos (EMI Televisa)</td>
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</tr>
<tr>
<td>MI AMOR NO VUELVE</td>
<td>Mi Amor No Vuelve (EMI Televisa)</td>
<td></td>
</tr>
<tr>
<td>REGALO CARO</td>
<td>Regalo Caro (EMI Televisa)</td>
<td></td>
</tr>
<tr>
<td>POR TU AMOR</td>
<td>Por Tu Amor (EMI Televisa)</td>
<td></td>
</tr>
<tr>
<td>HOMBRE QUE MAS TE AMO</td>
<td>Hombre Que Mas Te Amo (EMI Televisa)</td>
<td></td>
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<tr>
<td>EL HOMBRE QUE MAS TE AMO</td>
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### HITS OF THE WORLD

#### JAPAN ALBUMS

<table>
<thead>
<tr>
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<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>KOBUKURO</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>AI</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>KAZUYA YOSHI</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>SEAMO</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>THE BAND APART</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>SARAH BRIGHTMAN</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>MIHIMARU GT</td>
<td>7</td>
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</tbody>
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#### UNITED KINGDOM ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE KILLERS</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>SISTER SISTERS</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>RAZORLIGHT</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>JAMES MORRISON</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>GARNET CROW</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>THE TWILIGHT SAGA</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>THE BAND APART</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>SARAH BRIGHTMAN</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>LILY ALLEN</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LUTHER VANDROSS</td>
<td>10</td>
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#### GERMANY ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JULI</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>DIE AERZTE</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>EVANESCENCE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>JOSEF STOLLER</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>SNOW PATROL</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>KIMMELSTREET</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>KATIE MEILA</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>CHRISTINA STUERMER</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>SILVERMIND</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>PUR</td>
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#### FRANCE ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
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<tbody>
<tr>
<td>1</td>
<td>ALPHABET</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>JOEY STARR</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>EVANGÉLIE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>HÉRNI SALVADOR</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>SUPERBIO</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>PATRICK RUSSO</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>JUSTIN TIMBERLAKE</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>LEE PAGE</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>LARA FABIAN</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>FREDIE MERCURY</td>
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#### AUSTRALIA ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HUMAN NATURE</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE KILLERS</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>EVANESCENCE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>PINK</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>JANE EN CASTLE</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>SISTER SISTERS</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>FRANCISCO BANDONI</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>JUSTIN TIMBERLAKE</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>LITTLE BIRDY</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>THE PUSCAT DOLLS</td>
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#### CANADA ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>GREGORY CHARLES</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE TRAGICALLY HIP</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SISTER SISTERS</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>ROG STEWART</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>EVANESCENCE</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>JUSTIN TIMBERLAKE</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>TONY BENNETT</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>DIANA KROLL</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>I'M NOT DEAD</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>KASIS</td>
<td>10</td>
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#### ITALY ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
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<tbody>
<tr>
<td>1</td>
<td>ZUCCHERO FORNACIERI</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>J AX</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>EVANESCENCE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>LUCA CARBONI</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>GIANNI NANNINI</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>GIANNI MORANDI</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>AYO</td>
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#### SPAIN ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
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<tbody>
<tr>
<td>1</td>
<td>PRODUCEDJOE (MENA)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>FITO Y LOS FITOFITOS</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>MANA</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>LUCA DALLA</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>MARCO ANTHONY</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>SOUNDS TRUE</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>COYOTE</td>
<td>7</td>
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#### BRAZIL ALBUMS

<table>
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<th>No.</th>
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<th>Sales (in thousands)</th>
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<tbody>
<tr>
<td>1</td>
<td>ZECO DI CAMARGO &amp; LUCIANO</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>PADRE MARCELO ROSSI</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SÓNOR SOUNDTRACK</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>CAIO MESSIAS</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>BANDA CALYPSO</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>AMADO BATISTA</td>
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</tr>
<tr>
<td>7</td>
<td>EVANESCENCE</td>
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#### FLANDERS ALBUMS

<table>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>JAGGER</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>LEF KLEIN</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>HELMUT LOTTI</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>BART PIETERS</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>5</td>
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#### SWEDEN SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7MILAKIV</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>ALWAYS THE PRETENDERS</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>OH FATHER</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>ONE WISH</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>ANNA TERHEIM</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>AGNES</td>
<td>6</td>
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#### IRELAND SINGLES

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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EVERYTIME WE TOUCH</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>SEXYBACK</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SISTER SISTERS</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>RAZORLIGHT</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>DIANE KROLL</td>
<td>5</td>
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</tbody>
</table>

#### NEW ZEALAND SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROB STEWART</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE KILLERS</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SISTER SISTERS</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>DIANE KROLL</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>DIXIE CHICKS</td>
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#### ARGENTINA ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SÓCRATES O'HANNA</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>SANDRO</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>MANA</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>RODRIGO Y AGUSTINA</td>
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</tr>
</tbody>
</table>

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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data

Data for week of NOVEMBER 4, 2006 | CHARTS LEGEND On Page 108

www.americanradiohistory.com
## Album Charts

Sales data compiled from a comprehensive pool of U.S. music retailers by Nielsen SoundScan. Sales data for RIAA-certified albums charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

### Recurrent Rules
- Albums removed from the Hot 100 and Airplay 25 charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Albums are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs and/or Hot R&B/Hip-Hop Airplay charts for more than 20 weeks and rank below 50. Albums are removed from the Pop 100 and Pop Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 30 weeks and rank below 50 in 25 detections or audits, provided that they are not still getting enough audience points to build.

### Singles Sale Charts
- The top selling singles compiled from a national sample of retail, mass merchandiser, and internet sites reports collected, compiled, and provided by Nielsen SoundScan. For RIAA-Hot 100 Singles, sales data is compiled from a national subset of core retail/RIAA-Hot 100 stores by Nielsen SoundScan.

### Top Independent Albums
- Independent Albums are current titles that are sold via independent distributors, including those that are tagged via major brand deals. Titles are determined by sales, chart movement, and editorial placement.

### Top Independent Singles
- Independent Singles are current titles that are sold via independent distributors, including those that are tagged via major brand deals. Titles are determined by sales, chart movement, and editorial placement.

### Top Independent Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Unit Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heartland</td>
<td>Ted Nugent</td>
<td>Interscope</td>
<td>302,000</td>
</tr>
<tr>
<td>2</td>
<td>Bebe Rexha</td>
<td>Warner Bros.</td>
<td>162,000</td>
</tr>
<tr>
<td>3</td>
<td>Max</td>
<td>Republic</td>
<td>145,000</td>
</tr>
<tr>
<td>4</td>
<td>Tame Impala</td>
<td>ולי Group</td>
<td>141,000</td>
</tr>
<tr>
<td>5</td>
<td>Sturgill Simpson</td>
<td>300</td>
<td>133,000</td>
</tr>
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</table>

### Top Independent Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Unit Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>One More</td>
<td>Tame Impala</td>
<td>ולי Group</td>
<td>250,000</td>
</tr>
<tr>
<td>One More</td>
<td>Tame Impala</td>
<td>ולי Group</td>
<td>250,000</td>
</tr>
<tr>
<td>One More</td>
<td>Tame Impala</td>
<td>ولي</td>
<td>250,000</td>
</tr>
<tr>
<td>One More</td>
<td>Tame Impala</td>
<td>ولي</td>
<td>250,000</td>
</tr>
<tr>
<td>One More</td>
<td>Tame Impala</td>
<td>ولي</td>
<td>250,000</td>
</tr>
<tr>
<td>A</td>
<td>ABOUT US</td>
<td>( \text{AC/DC - Let There Be Rock} )</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>ACAH</td>
<td>( \text{AC/DC - Thunderstruck} )</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>ACCAH</td>
<td>( \text{AC/DC - Highway to Hell} )</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>AD</td>
<td>( \text{AC/DC - Back in Black} )</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>AEC</td>
<td>(no hits in this period)</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>FEC</td>
<td>( \text{AC/DC - Highway to Hell} )</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>GEC</td>
<td>( \text{AC/DC - Back in Black} )</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>HE</td>
<td>( \text{AC/DC - Let There Be Rock} )</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>IEC</td>
<td>( \text{AC/DC - Thunderstruck} )</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>JEC</td>
<td>( \text{AC/DC - Highway to Hell} )</td>
<td></td>
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**Chart Codes:** CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Songs) and R&B (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.
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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 experi-
ce in similar position along with great relations-
ships in the retail community is required. Position is in downtown Chicago.

Resume with references and cover letter to:
email: jobs@victoryrecords.com
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www.victoryrecords.com

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VICTORY RECORDS

VICTORY RECORDS is looking for a savvy and
creative individual to join its U.S. publicity depart-
ment. This person would be responsible for using
their existing and developing media relationships
to expose our artists and other related projects. Excel-

lent writing, organizational, marketing, creative and
social skills required. Candidate should have a lust
for promotion, travel, willing to work long hours
and hungry for searching out media opportunities in
print, on the Internet and on Television. For consider-
ation please fax cover letter, resume and references.
At least three years previous publicity experience required.

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Sandy West, 47

Sandy West, 47, drummer for influential ’70s band the Runaways, died Oct. 21 after a long battle with lung cancer.

West left an indelible mark on
rock music as a founding member of the Runaways, which featured fellow
rockers Joan Jett, Lita Ford and
Cherie Currie, and as a leading
inspiration for a number of notable
musicians, both male and female.
Many young musicians can trace
their inspiration directly to the first
time they heard “Cherry Bomb.”
The Runaways toured the world several
times, often headlining with opening acts like Tom Petty and
Cheap Trick. Their discography
includes more than 60 albums,
singles, bootlegs and compilations.
Their music has been included in
dozens of rock and punk collections,
has appeared in several feature films
including “Dawn: Portrait of a
Teenage Runaway” and “Detroit
Rock City,” and has been covered by
numerous bands, from the Street
Walking' Cheetahs to Guns N’ Roses.
After the band broke up, West
continued to perform as a drummer,
guitarist and vocalist with the Sandy
West Band. As a solo artist she
recorded an EP and numerous
videos, and continued to enjoy a
dedicated cult following.
-Christy Lindsey

SANDY
WEST

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TOP 20 WOMEN IN MUSIC: Billboard held its inaugural event honoring the top 20 women in music Oct. 6 at the Core Club in New York. Many of the entertainment executives traveled on a red-eye from Los Angeles following the City of Hope benefit to pay tribute to their colleagues. Glacéau vitaminwater, Elizabeth Arden and Gibson Guitars co-sponsored the event by providing special-edition Kelly Clarkson water, beauty travel packs and a Baldwin piano for the opening reception. 

LEFT: Warner Bros. senior VP of urban promotion Cynthia "CJ" Johnson, left, with fellow award winner and Recording Academy VP of member services Angela Bibbs-Sanders.

ABOVE: Billboard East Coast ad director Cindy Maia, left, with Glacéau vitaminwater Entertainment's associate marketing manager Faye Fiindulla, center, and communications manager Lara Randler.

ABOVE RIGHT: MTV president Christina Norman, left, with Billboard executive editor/associate publisher Tamara Conniff, right, and fellow award winner MTV chairman/CEO Judy McGrath.

ABOVE: Gibson Guitars VP of entertainment relations Noreena Barbella with Alliance VP of business development John McLear.

BELOW: Billboard VP of integrated sales/associate publisher Brian Kennedy with the Recording Academy's New York Chapter executive director Elizabeth Healy.


ABOVE RIGHT: Atlantic Records senior VP of publicity Sheila Richman, left, with Dreier LLP executive Samantha Rhulen.

BELOW: Billboard's top women in music honorees surround Billboard executive editor/associate publisher Tamara Conniff. From left are MTV president Christina Norman, Atlantic Music Group president Julie Greenwald, Virgin Records executive VP of promotion Hilary Shae, Sony Urban Music president Lisa Ellis, Conniff, Recording Academy VP of member services Angela Bibbs-Sanders, Warner Bros. senior VP of urban promotion Cynthia "CJ" Johnson and Beggars Group CEO Lesley scaley.
ON THE SABBATH, THEY ROCKED

Maybe it takes a little friendly competition to nudge Ozzy Osbourne back into the studio with Black Sabbath. This week, word went out that original Sabbath members Tony Iommi, Geezer Butler and Bill Ward were reuniting with vocalist Ronnie James Dio, who replaced Osbourne in the band in 1979 under the moniker Heaven and Hell. The new group, named after the first post-Osbourne Sabbath album, will hit the road in early 2007, according to their rep.

But wait, the Oz says. This is all just a precursor to a Black Sabbath tour with Osbourne, Iommi, Butler and Ward in late '07, along with the group's first new studio album featuring that lineup since 1978's "Never Say Die!"

"Tony Iommi and Ronnie Dio are working on a project together which has nothing to do with Black Sabbath," a statement from Osbourne's publicist reads. "There is only one Black Sabbath. However, Osbourne wishes Tony and Ronnie much success in their project together."

Adding to the drama, Osbourne himself told Billboard in March 2005 that he had no interest in making another Sabbath album.

However, a look in the studio and a write of a bunch of stuff, but why do an album just for the sake of Bill. Tony, me and Geezer together playing if it's not up to the Black Sabbath standard that I left?" he said. "It would fuck it up, you know? It's so sad when you hear these monumental bands do these piece of shit records just because they want the money."

In related news, everybody knows the story of Osbourne biting the head off a live bat back in the day. There's a similar tale about Alice Cooper throwing a live chicken into the audience during a 1969 show, whereupon it was torn to pieces.

Cooper has always maintained he didn't know chickens couldn't fly and that if he had, he never would have sent the animal airborne. An old story has it that he was overheard telling Katherine Turman, the producer of his United States syndicated radio show "Night With Alice Cooper" last week after a New York show. "No one ever comes down on Colonel Sanders, and he's got to be the Idi Amin of chickens."

LAURYN LIVES!

While the Fugees remain M.I.A. after announcing their reunion and as-yet-unseen album last year, Lauryn Hill staged a rare performance Oct. 25 at the W Hotel in New York. Backed by an eight-member band, which she frequently conducted, and two backup singers, Hill ran through several tracks from her Grammy Award-winning solo album "The Miseducation of Lauryn Hill," including renditions of "Lost Ones," "Final Hour," "Ex-Factor" and "Doo Wop (That Thing)."

The singer/rapper also performed the Fugees' hits "Fugee La," "Ready or Not" and "Killing Me Softly." Never one to rest on her laurels, Hill unveiled completely different arrangements for most tracks. Hosted by Conde Nast Media Group, the private gig was held to celebrate the new Starwood Preferred Guest credit card from American Express.

WHAT WAYNE’S UP TO

Rapper Lil Wayne is a busy man, as evidenced by our story on page 86. But there are a number of other projects on his horizon, including a highly anticipated mixtape with Juelz Santana, tentatively titled "I Can’t Feel My Face." The album will be released by a major label to be announced. "They’re recording already," says Cortez Bryant, president of Lil Wayne’s Young Money Entertainment label. "I just have to tackle all the label politics between Cash Money and Def Jam."

OFFSTAGE AND OUTSIDE THE STUDIO, Wayne is preparing the female jean line Double U, which is in its marketing stage. "With the clothing, he’s going to need a lot of creative control," Bryant says of the deal term he seeks. "We’re looking for a partnership where he gets his money up front and a back-end percentage. He’s bringing to the table millions of fans."

RBD ALL OVER

Pop group RBD is determined not to be a flash in the pan. In addition to upcoming studio sets in English and Spanish, the Mexican quintet is about to start shooting a new TV series titled "La Familia RBD." "La Familia RBD" will, of course, feature all five RBD members, plus invited guests in several episodes. In Mexico, it will air on Televisa, but there’s no word yet on whether it will be seen in the United States.

CHAMPAGNE AND CAVIAR

R&B/disco queen Evelyn “Champagne” King is recording a new studio album—her first in 10 years. Best-known for the 1978 crossover hit "Shame," King has signed with Los Angeles-based RBNN Entertainment Group for an as-yet-untitled CD due next year. Handling the production is Preston Glass, whose credits include Kenny G’s "Duotones" and Aretha Franklin’s "Who’s Zoomin’ Who."

BITS AND BOBS

Track hears that Sonic Youth will fulfill its contract with Geffen, for which it has recorded since 1990, with the Dec. 5 release of "The Destroyed Room: B-Sides and Rarities." No word on whether the band will consider re-releasing, but sources say its members were none too pleased that the A&R and marketing staffs assigned to work its 2006 album "Rather Ripped" were let go just prior to the set’s release.

EXECUTIVE TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Zomba Label Group in New York promotes Mickey “Memphitz” Wright to VP of A&R. He was director.

Universal Music Group Nashville elevates Ben Kline to executive VP of sales, marketing and new media. He was senior VP of sales and marketing.

Island Def Jam Music Group in New York promotes Jim Roppo to senior VP of sales. He was VP.

Columbia Records names Ben Golden senior VP of A&R. He held the same title at Epic Records.

Virgin Records in New York appoints Heidi Anne-Neal to senior director of publicity. She was a national publicist at Girlie Action Media and Marketing.

DISTRIBUTION: Handlerman Co. names Robert E. Kirby president/COO. He was president of personal products company at Johnson & Johnson

The Orchard in New York ups Annie Linn to director of creative licensing. She was manager of sync licensing and administration.

TOURING: The Agency Group in Los Angeles appoints Dave Shapiro as an agent. He was an agent at Velocity Touring.

MEDIA: KM Satellite Radio names Vernon Irvin chief marketing officer. He was executive VP/GM at VeriSign.

MTV Networks International in London promotes Jamie Caring to senior VP of talent and music. He was VP of talent and music, and responsible for the European region.

DIGITAL: AOL appoints Mike Rich to VP/GM of music, movies and TV. He was VP of programming, products and operations for the company.

RELATED FIELDS: The newly opened Chamber Group in New York names Chris Chambers as founder/president. He was senior VP of publicity and artist development at Sony BMG Music Entertainment.

Dial Global in Los Angeles promotes Melinda Haroutunian to VP of Western regional sales. She was manager.

Castingau Music promotes Leslie Hill to president. She was executive VP.

Send submissions to exec@billboard.com.

GOOD WORKS

ROCK FOR RELIEF

Steve Earle, Mike Mills, Allison Moorer, Tom Morello, the Coup’s Boots Riley and Sleater-Kinney’s Corin Tucker will gather for a Nov. 6 benefit concert at New Orleans’ famed club Tipitina’s. Proceeds will benefit Hurricane Kat- rina recovery organizations as Arabic Wrecking Krewe and the New Orleans’ Musicians Clinic. The concert is part of a Nov. 3-4 symposium in the Crescent City sponsored by the Future of Music Coalition.

NOBEL NOTABLES

Lionel Richie, John Legend, Rihanna, Paulina Rubio, Wynonna, Simply Red, Hakim, Renée Fleming and Morton Albe will perform at the annual Nobel Peace Prize Concert, set for Dec. 11 in Oslo. Sharon Stone and Anjelica Huston will host the event, which will be broadcast to more than 100 countries.

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- **Niche markets (long tail)** and ad-supported content: the next gold rush?
- **A focus on the exploding Asian Market.**

**SPEAKERS PRESENT THIS YEAR:**

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- David Israelite, President and CEO, NMPA
- Larry Kenswil, President, Universal Music Group - eLabs
- Robin Kent, CEO, SpiralFrog
- Terry Mc Bride, CEO, Nettwerk Music Group & Steve Page, MySpace
- Nigel Morris, President: Isobar Worldwide
- Costa Pilavachi, President, EMI Classics
- Miia Salmi, CEO, Shockwave/Atom Entertainment
- Dan Sheeran, SVF Music, RealNetworks
- William Stensrud, Chairman & CEO, 4Muse
- Conor Yang, CEO, Rock Mobile Corporation

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   Gary Shapiro, President & CEO, Consumer Electronics Association
   Individually, they are leaders in music and technology. Together, they are shaping the new landscape for entertainment!

3. **Chris Anderson, Editor in Chief, Wired**
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