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Walt Disney Records 50th Anniversary Trivia

1. Which one of these "performers" is included in the list of 20 most recorded songs in American popular music?
   A. Elvis  B. Neil Diamond  C. Jiminy Cricket

2. In 1964, which of these artists outperformed the other two by spending 72 weeks on the Billboard charts, including 14 weeks at #1?
   A. Bob Dylan  B. The Beatles  C. Mary Poppins

3. What was the title of the hit song that convinced Disney to create its own record label?
   A. "Zip-A-Dee-Doo-Dah"  B. "It's a Small World"
   C. "The Ballad of Davy Crockett"  D. "Cinderella"

4. Who was Walt Disney Records' original "pop princess"?
   A. Annette Funicello  B. Hilary Duff  C. Britney Spears

5. Walt Disney Records has earned numerous album certifications over its 50 year history. Which number reflects the total number of Multi-Platinum, Platinum, and Gold Albums certified to date?
   A. 42  B. 112  C. 275
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Oliver Stone and Craig Armstrong will host a keynote Q&A at the Hollywood Reporter/Museum Film & TV Music Conference Nov. 14-15 in Los Angeles. For more information, go to billboardevents.com.

Online BACKSTAGE PASS
Check out live performances from Billboard's 2006 R&B/Hip-Hop Awards in Atlanta, now available exclusively through Clear Channel Radio's online program, which you'll find at cieachannelmusic.com.

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"Billboard in 60" provides viewers with the week's hottest industry news in a 60-second clip, along with exclusive Billboard Underground footage and interviews filmed for billboard.com. Visit billboard.com for more.

Blogging

THE JADED INSIDER
The truth about the Victory/Hawthorne Heights lawsuit? The skinny on new albums by Cat Power and Iron & Wine? Delve into these scoops and much, much more on the Billboard blog, only at jadedinsider.com.
Welcome To World Of Touring

BY RAY WADDELL

For those of you in New York for the third annual Billboard Touring Conference & Awards, thanks for coming. For those of you reading this somewhere else, you're missing out.

After a bloodletting in 2004 that got the attention of the entire industry, touring held tough in 2005 and has rebounded to an exciting degree this year. Box-office dollars worldwide—driven by mega tours from the Rolling Stones, U2, Madonna, Bon Jovi, Tim McGraw/Faith Hill, Kenny Chesney, Coldplay, Elton John and Billy Joel—have been up by double-digit percentages all year. And attendance is not down. Those in the industry know this is no small feat.

Superstars are delivering, but what is perhaps more exciting is the proverbial next level that acts like Rasputins, Nickelback, Tool and the Black Eyed Peas are finding. Seasoned veterans, too, continue to resonate with fans. And best of all, the industry is breaking new acts. Independent promoters are involved in breaking these acts, and creative, innovative agents and managers are building solid foundations. The way they use them.

Yes, the industry still has its issues. Yes, we need more arena-level headliners. Yes, there are still somestuff s out there. But when a show does sell, there is almost always a definable reason why. Wrong venue, wrong ticket price, wrong timing, misguided strategy.

As much of the music business as we have known it lurches toward relic status, touring is better than OK. Live music can never be replaced. No one could accurately predict what the rest of the music business will be like in 20 years. But I can guarantee you, with near certainty, that 20 or 100 years from now, musicians will be playing live, in front of people. And the people will rock.

Ray Waddell is Billboard executive director of content and programming for touring and live entertainment.
CLEARING THE AIR

Would Clear Channel Privatization Free Up Radio Playlists?

Right or wrong, as the largest radio station owner in the United States, Clear Channel Communications is often painted with a broad stroke by critics who decry the entertainment behemoth’s lack of programming diversity. When news broke Oct. 24 that Clear Channel had retained Goldman Sachs & Co. to evaluate various strategic alternatives to enhance shareholder value—read: “going private”—questions arose over what that move might mean; or Clear Channel’s programming.

In any case, Wall Street expectations and niche targeting don’t generally live. It’s as true in radio as it is in the movie business. But if the sale goes through, will Clear Channel’s programming become more interesting? It depends on who you ask.

Most radio company heads will tell you that Wall Street doesn’t understand the radio business, and Greater Media president/CEO Peter Smyth is among them. And even though he runs a private company, he has strong opinions about Wall Street’s quarterly mentality. “We kind of got hijacked by Wall Street in the ’90s, and we just never came back,” he says of the radio business. “We don’t sell radio anymore, we sell Wall Street on why we can’t do this, why satellite is bad, why this is no good, why this company’s no good.”

Wall Street’s expectations are unrealistic, according to Smyth and others. “Find me any business in America that could do 20% growth every year, and everyone would be investing in it,” he says. “If you can get a 20% growth rate making widgets, go do it.”

Being a private company allows you to have “a longer-term horizon,” Smyth says.

Going private would give Clear Channel “an incredible opportunity to have the time to invest in this massive platform that they have to the betterment of themselves, for the betterment of their listeners and their advertisers.”

“Looking at the portfolio that we have, we would have the flexibility to invest in products, to invest in talent and to bring numerous different formats without having to worry about short-term earnings,” Smyth predicts. “If they’re saying that they don’t need a program director in each of those stations, then they can do it anywhere.”

“Even if they say ‘We want more homogenous playlists, no less,’” he says. “I look for more homogeneous playlists, no less.”

The promoter predicts that Clear Channel won’t stay private for long. “They’ll take it private, cut costs, not worry about quarter-to-quarter results, show huge gains and then go public again in three years,” he predicts.

Whether Clear Channel actually will make a move is still unknown. The company said in a release that there could be “no assurances that this process will result in any specific transaction.” However, it only need look as far as its 2005 deal that spun off Clear Channel Entertainment, its concert promotion arm, for potential benefits.

Now known as Live Nation, the world’s largest promoter has done well as a free-standing, independent company under the stewardship of CEO Michael Rapino. The company has diversified itself of what Rapino calls “non-core” businesses—a sports representation arm and a trade show division, for example—while at the same time aggressively acquiring parts or all of businesses that fit his master plan, including House of Blues Entertainment. Concert Productions International and Music Today. At press time, Live Nation stock was at $21.37.

Additional reporting by Ed Christmas in New York and Ray Waddell in Nashville.
The world's largest music publisher is about to experience a cultural shift. With Marty Bandier's official resignation as EMI Music Publishing chairman/COO effective in April 2007 (if not before), president/co-CEO Roger Faxon will step to the helm. With the shift comes an inevitable change in business styles.

“The people who are going to run these publishing companies are much more account-oriented,” says attorney John Eastman, who counts Paul McCartney and Billy Joel among his (and EMI's) clients. “Marty is an old-fashioned creative publisher. Faxon has been with EMI Group for 12 years, serving in chief financial capacities for six years before being named president/COO of the publisher, now president/COO.

Bandier first joined EMI when the company acquired SBK Entertainment World in 1989, which Bandier co-founded. SBK “now forms the core of our music publishing business,” according to EMI Group's 2006 annual report. “He brought an activist culture to EMI,” Eastman says. Despite Warner/Chappell Music's old Chappell catalog being substantially larger and more powerful than SBK, “Marty built EMI into the leading publisher through his activity—the way he dealt with the business.”

“EMI is very proactive,” says manager Jon Landau, whose clients include Bruce Springsteen and Train (signed to EMI). “They help to stimulate songwriting. Marty is just a great manager.”

EMI publishing numbers bear this out. Most notable is the company's synchronization revenue growth, where publishers primarily drive the licensing by pitching songs for placement in movies and TV commercials. EMI's sync revenue increased 33% in the last five years, from £34 million ($103 million) to £71 million ($115.5 million). Bandier also instilled a competitive spirit in his team. “When I first got here some 17 years ago, everyone who worked in music publishing used to look at their shoes,” Bandier says. “You would have a conversation with them, and their eyes were sort of down on the ground because they felt like they were the stepchild of the record company—a dumping point for old record executives. That was the first change I made.”

Berry Gordy adds, “Marty was more interested in developing the people than in making initial money. It isn't about his ego or company politics. It's about getting the product right and working with creative people.”

Attorney Allen Grubman, who represents Bandier and other top industry executives, agrees. “Marty is the finest music publisher of the last quarter of a century in terms of his expertise and the way he ran and built his company. Every executive creates his own relationships,” Grubman adds. “When one executive leaves and a new executive comes in, that new executive has his own relationships. Very often some of the same as the previous CEO.”

“Roger will evolve his own style,” says attorney John Branca, who represented Gordy in the sale of Jobete Music to EMI. “Marty's style is somewhat unique. He's befriended a lot of people, and yet he is a tough, business-minded guy. Marty succeeded in figuring out a way to say 'no' to people without pissing them off.”

Faxon says that there is a difference in styles, but they have the same drive. “The reason that Marty and I have always worked so well together is that we have the same aims and energy for driving the business forward,” Faxon says. “Those shared traits and values will persist.”

What will change is the negotiating style. “Marty is the old style, cigar-chomping businessman,” a record executive says. “He never tells you what he's thinking. He always keeps his cards close to the vest.”

By comparison, “Roger is analytical. He can get into the weeds if you want, then he backs up and gets into the big picture,” the executive says. “He will be a very good leader for EMI.”

As for Bandier's future plans, “It would be better to say, 'Stay tuned,'” he says. “I've got to give myself a minute to digest all of the things that have come across the table.” Billboard will be calling him back in two minutes.

Paydays Go By
Emerging Acts Placing Music In Commercials: A Goldmine No More?

Since Digital Vegas’ “Days Go By” turned a Mitsubishi spot into a Billboard Hot 100 hit for 20 weeks a few years ago, nothing has signaled an easy and immediate payday for small or indie acts like landing a song in a commercial. But as the relationship between labels and advertisers continues to evolve, it seems the sun is starting to set on that payday—even so slightly. As attitudes toward the placement of pop, rock, and especially classic rock songs in commercials have shifted dramatically among artists and consumers, the business of cherry-picking songs for commercials has boomed in recent years. But if ad budgets began to bulge as a result, the belt is now getting tighter.

“Most [advertisers] are beginning to say, ‘Fees aren't what they used to be,’” says Nashville-based lawyer Elizabeth Gregory, who represents lauded underground acts like the Black Keys and Bobby Bare Jr. “In the wake of such potent spots as [iPod's use of Jet's] ‘Are You Gonna Be My Girl’—which virtually broke the Australian band in the United States on its own-labels are not only courtier advertising and ad agencies like never before, but they're looking to cut deals.”

“The labels realize that whether it's a new band or an established band that has a new album out, instead of licensing the track outright and getting what they would typically get, they'd rather have a multimillion-dollar media buy,” says Ryan Schimman, president of Platinum Rye Entertainment, a music consultant for Fortune 500 companies. “Does it mark a shift of power?” asks Eric Korte, VP/ music director at Saatchi & Saatchi, whose clients include General Mills and Proctor & Gamble. “It's almost an open awareness that music in ads is another form of exposure, another form of getting the music and the artist in front of people. The two feed off each other.”

If in recent years word of an advertiser's interest in using an artist's song in a commercial filled that artist's head with visions of Range Rovers and bulging bank accounts, today it can more accurately translate to the extension of a career—or just getting one off the ground.

“In some cases, an advertiser would rather get music from an unknown entity,” Island Def Jam VP of strategic marketing Jeff Straughn says. “In cases like that, it's truly a team effort, where the artist is going to be absolutely grateful for the opportunity. The fee won't be gratis, but it won't be a huge number.”

Despite shrinking budgets for lesser-known acts, the income will still be considerable for most emerging artists, Gregory says: “We're still talking about fees that are commonly in the range of $50,000-$100,000 for a major product. And for some of these artists, especially indie artists, they're re-couping their entire recording fund in one license.”

A case in point is raunchy blues duo the Black Keys. Gregory recently licensed the band's music to Ericsson and Victoria's Secret. After Gregory, the government and the band's label, publisher and manager were paid, the actual dollar figure that drummer Patrick Carney and vocalist/guitarist Dan Auerbach received was relatively small, but still more than enough to cover their recording expenses. "Even if we get, like, a minuscule sliver of it, it's a matter of principle," Carney says. "We recorded those songs in our basement." Auerbach adds, "It all comes down to just the state of radio and MTV. Commercials are like the new MTV."
Best In Show

The 58th Annual Primetime Emmy Awards

The 48th Annual Grammy Awards

An All-Star Salute to Patti LaBelle: Live from Atlantis

The 57th Annual Primetime Emmy Awards

Genius: A Night for Ray Charles

The 3rd Annual Women Rock! Girls and Guitars

2001 Blockbuster Entertainment Awards

Christina Aguilera: My Reflection

2000 Blockbuster Entertainment Awards

Sports Illustrated’s 20th Century Sports Awards

Shania Twain’s Winter Break

1998 ALMA Awards

Spice Girls: Too Much Is Never Enough

The GQ Men of the Year Awards

Vanessa Williams & Friends: Christmas in New York

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Winter Wonderland
Trans-Siberian Orchestra Sells A Half-Million Advance Tix

Members of the Trans-Siberian Orchestra are celebrating the holiday season a little earlier this year. Ahead of the Nov. 2 launch of TSO’s annual winter tour, 500,000 tickets had already been sold for the eight-week jaunt.

“We’re kind of in shock,” TSO creator/producer/lyricist/composer Paul O’Neill says, adding that sales won’t stop there. “This year it looks like we’ll sell between 900,000 and 1 million tickets” before the 118 show tour ends Dec. 30. Tickets range from about $35 to $45.

“It’s like an Stateless Steamroller meets Metallica,” says Brock Jones, senior director of booking for Nashville’s Gaylord Entertainment Center, which hosts TSO Nov. 10. Sales have nearly doubled compared with last year’s TSO visit to the venue. “Because of ticket sales, we’ve opened up the third deck, which we don’t normally do.”

The 2005 outing grossed $25.4 million and drew more than 666,000 people to 88 concerts reported to Billboard Boxscore, and Marc Geiger, the band’s agent at the William Morris Agency, says the winter tour consistently delivers each season. “It’s a 30%-40% growth year after year, he says. “There aren’t many things like this that grow at an almost linear rate.”

Jones says it takes people a while to grasp the concept of TSO, “but once they get it, they want to go back every year.”

TSO first hit the road in 1999. This year’s holiday jaunt is said to be the band’s largest production yet, featuring a string section, a full rock band, multiple vocalists, a narrator, pyrotechnics, a laser/light show and snowfall in the course of a two-hour-and-45-minute show.

TSO consists of more than 60 members, but to extensively cover venues throughout North America in eight weeks, two 30-plus-member touring crews perform simultaneously.

In numerous markets, TSO performs a matinee and evening show on the same day. Michael Belkin, president of the Ohio Valley region at Live Nation, which is producing 90% of the dates, says, “The pattern this year has been that the matinee will outsell the evening initially.

“Eventually the evening will catch up and sell out,” he continues. “It goes to prove that families have really embraced this project.”

Mercuriadis Moves On
Mercuriadis Splits With Elton John; Keeps GNR, Morrisey

Merck Mercuriadis’ expected resignation from the Sanctuary Group, effective Oct. 31, means he no longer will co-manage Elton John. But Mercuriadis will continue to work with Guns ’N’ Roses and Axl Rose, as well as Morrisey.

As a result of the move, creative management for Elton will be handled by Johnny Barbis in the United States and Oliver Banks in the rest of the world.

John turned to Mercuriadis — formerly CEO of Sanctuary Records — to manage the creative side of his career after the artist and his partners sold Twenty-First Artists to the Sanctuary Group for $80 million (Billboard, April 16).

John co-founded London-based Twenty-First with Frank Presland and Keith Bradley. Presland was appointed CEO of Sanctuary Group following Andy Taylor’s dismissal from the post on May 26.

With his Sanctuary ties severed, Mercuriadis can focus on his next move, which many have speculated might be to Front Line Management, the Los Angeles-based management firm headed by Irving Azoff and Howard Kaufman.

Mercuriadis declined to comment on his future plans, but did say he’s excited about moving forward with Rose and Morrisey. “It’s no secret that I’ve been in negotiations with Sanctuary for several months to leave,” Mercuriadis says. “That’s now come to fruition and I am able to get on with completing my plans for the future.”

He continues, “I’m very excited to be bringing Guns ’N’ Roses and Morrisey with me, but it is still difficult to be leaving Sanctuary after 20 years. There are many wonderful artists and people that I’m leaving behind, particularly Elton, who has been heartbreakng for me.”

Guns ’N’ Roses are in the midst of a North American arena tour; their long-brewing new album, “Chinese Democracy” is reportedly due before the end of the year.

AOL’s weekly podcast series “The Interface” will focus on such acts as SPOON.

OL and Microsoft are wooing indie-rock fans to help solidify their digital music strategies.

Corporations seeking indie cred are nothing new. But both bids come at critical times for the technology giants.

AOL, in the midst of shifting from an internet service provider model to an advertising-driven business, is looking to expand its audience at the margins by stretching beyond the pop crowd with new programming aimed at hipsters. Microsoft, meanwhile, is trying to make inroads with its new Zune digital media player by winning over the same group of tastemakers that first embraced Apple Computer’s iPod.

As part of AOL’s indie strategy, the portal on Oct 26 launched a weekly Web-only video show called “The DL,” hosted by Sara Schaefer of the comedy troupe Upright Citizens Brigade. It also plans on launching a revamped version of its Spinner radio brand with special channels dedicated to indie music.

Additionally, the company is already up and running with a new weekly podcast series called “The Interface” that focuses on acts like Spoon.

Microsoft, on the other hand, is targeting the indie community with heavy promotional activity around music festivals like CMJ, which runs through Nov. 4.

CMJ is working with Microsoft to identify as many as 300 music-savvy students aged 18-22 to assist with on-campus and online promotions, as well as feedback for the Zune, which is expected to hit stores Nov. 14.

The company has already been courting the blogger community. Microsoft made headlines this summer for flying big-name music bloggers including Coolfer and Stereogum out to its headquarters in Redmond, Wash., to test the Zune on a first look basis. Zune ads are also being run across leading blogs, and the device is coming preloaded with music and video from Sub Pop Records, Astralwerks, V2, Ninja Tune and Quango Music Group.

Bill Wilson, senior VP of programming for AOL, says the indie-rock community is a natural fit given its strong involvement with digital music.

But corporate brands may not resonate with more discriminating rock fans, which is in part why both companies are cultivating new brands that can be promoted.

In the case of AOL, it also hopes to sidestep the issue by letting user-generated content have a big presence in its strategy.

Wilson adds, “We’re great top-down programmers. What you don’t see [right now] is the users’ voices.”
FOR YOUR GRAMMY CONSIDERATION

NEKO CASE
FOX CONFESSOR BRINGS THE FLOOD

"Her finest album."
- ENTERTAINMENT WEEKLY

"Her majestically outsize voice is one of pop music's best."
- SPIN MAGAZINE

"NEKO CASE SINGS LIKE A 50'S TORCH SINGER WHO WANTS TO BURN DOWN THE RECORDING STUDIO."
- NPR's "Fresh Air"

"ONE OF THE MOST ORIGINAL, BEGUILING, HONEST RECORDS OF THE YEAR."
- INTERVIEW

"...Damn impressive."
- NEW YORK MAGAZINE

"EERIE, IRRESISTIBLE AND STRANGELY HUMOROUS ALL AT ONCE."
- USA TODAY

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A CINGULAR STRATEGY

Wireless Partnerships Hope To Rescue Music Subscription Services

On Nov. 6, Cingular Wireless will become the first U.S. operator to provide mobile access to online digital music services such as Napster, eMusic and Yahoo Music.

Unlike rivals Sprint and Verizon Wireless, which operate their own branded à la carte download stores, Cingular is instead taking a partnership approach with subscription music services as the cornerstone of its mobile music strategy.

It’s a risky move that the operator believes will rescue music subscription services from their current relative obscurity by solving two major market impediments: the lack of a popular portable subscription device and consumers’ reticence to “rent” their music.

“We can double their base in the next 12 months,” Cingular senior VP of consumer data services Jim Ryan says. “I think we have a shot at actually offering a service experience that rivals if not exceeds what you get with an iTunes.”

This strategy will be executed in two phases. For starters, in an industry first, Cingular is adding digital rights management technology from Microsoft—known as PlaysForSure—into five models of mobile phones, allowing users to transfer tracks from subscription services to the phones just like any other portable subscription device, all at no charge. This includes music downloaded from every music service using Microsoft’s subscription DRM technology—AOL Music, Napster, Rhapsody, Urge and Yahoo Music.

Additionally, Cingular is working with the services individually to offer wireless access to their various account services, the extent of which differs by the partner. Napster, eMusic and Yahoo Music subscribers, for instance, can access their account, browse their respective libraries, and tag which songs they want to later load onto the device when synced with a PC, all from a Cingular phone. Napster subscribers have the added benefit of being able to listen to 30-second clips, buy songs à la carte for 99 cents each, and identify songs heard on the radio using Cingular’s MusicID service to then acquire via Napster. AOL Music, Rhapsody and MTV’s Urge services, meanwhile, are not yet accessible through Cingular, and won’t be until those companies develop a wireless portal, something that is in various stages of development.

What’s missing from all this is the ability to download tracks over-the-air directly to the phone. Ryan says he expects to add this capability during the next six months and points to eMusic as the likely first to go live. Once Cingular can deliver music right to the phone, the second phase of Cingular’s strategy would go into effect. Ryan says he then wants to integrate the monthly music subscription fee into the Cingular phone bill and split the revenue with its partners. Exactly what the revenue split would be or how the deal would be structured is not something Cingular or its partners are discussing at this time, but the interest is certainly there.

Convincing customers to pay for music as a service instead of as a product has proved a significant challenge for music subscription service providers. Cingular believes wireless customers used to paying a monthly bill for phone services—increasingly including entertainment content—will be more open to the concept if presented with it on their wireless phone. Additionally, consumers who have been slow to buy portable subscription devices may be more willing to experiment with them if they were compatible with a device they already own, like a mobile phone.

The marketing campaign supporting the overall service comes at the start of holiday advertising season, and is expected to be the company’s primary content-related advertising push. Company sources say the marketing campaign—including in-store music kiosks, in-box promotions and a 60-day free trial for the Napster service—is the biggest they’ve seen in their time at the company.

MILEPOSTS

BY GEOFF MAYFIELD

Tom Noonan, 78

From Vacation Replacement to ‘Mr. Billboard’

Noonan, the father of The Billboard Hot 100, died Oct. 29 in Los Angeles after a yearlong struggle with bladder cancer. He was 78, and is survived by sister Eileen Durning, daughters Kerry and Kristie and four grandchildren.

“Tom was passionate about the business and uniquely imaginative,” says Jerry Hobbs, former group publisher, now managing partner at Boston Ventures. “He combined a great sense of humor with a solid humanity.”

“When I wrote Inside Track, he gave me more news tidbits than the rest of the staff together,” says longtime Billboard mainstay John Sippel, who retired in 1986. “He really had his ear to the ground.”

Noonan began working as a vacation replacement at the magazine’s New York headquarters in 1949, becoming full time in 1952. He wore many hats early on, including secretary to publisher Bill Littleford and cub reporter.

Noonan also assisted the charts department, earning enough confidence to be appointed head of the department at the tender age of 23. Among those who Noonan influenced was a young Seymour Stein, who went on to field Sire Records.

“When I was just 13 and arrived unannounced at the reception area of Billboard magazine, it was Tom Noonan who allowed me to research the charts and news items in back issues,” Stein says. “Tom would set me up at a spare desk and often buy me a hamburger and Coke.”

In the Nov. 12, 1955, issue, Noonan introduced the Top 100—the longest Billboard chart to that date—which wed data from Best Sellers in Stores, Most Played in Juke Boxes and Most Played by Jockeys.

“The other trades jumped on it, and since they called theirs the ‘Top 100,’ we knew we had to change the name,” Noonan recalled in Billboard’s 100th-anniversary issue in 1994. “So, we not only changed it to the Hot 100, we copyrighted the name.”

The newly christened chart—launched in the Aug. 4, 1958, issue—merged sales and radio data, a formula that still guides today’s Hot 100.

Noonan left Billboard for Columbia-distributed Date Records in 1965, the first of six label jobs he would hold in a 10-year stretch, including stops at Columbia, Metromedia, Polydor and two stints at Motown.

“Noonan was a very, very special man,” says BMG U.S. chairman/CEO Clive Davis, who ran Columbia parent CBS Records during Noonan’s time there. “Despite all that he did, which was quite substantial with his tremendous work ethic, he was always able to have that glint in his eye that only special people do.”

Noonan returned to Billboard as associate publisher in 1975, first overseeing sales and marketing before moving back to the charts department in 1982. He helped introduce the Billboard Information Network and oversaw The Billboard 200, then called Top Pop Albums, until he retired from the magazine in January 1990.

“Noonan launched New Marketing in 1990, a consulting firm that counted Michael Jackson, Janet Jackson and Barbra Streisand among its clients during its five years. He continued consulting various parties through this year, but the post-Billboard endeavor that pleased him the most was an avocation rather than an occupation: founder and steward of the Columbia/Epic Records Alumni Assn., which held reunions in New York and Los Angeles and published periodic newsletters.

“Of all the wonderful things he did for the industry, his greatest attribution might be the Columbia/Epic newsletter that lists hundreds of us know what each other is doing in retirement,” Sippel says.

A funeral mass is scheduled for Nov. 5 in Los Angeles. A memorial service is planned for Nov. 20 in New York at a yet-to-be-determined venue.

Additional reporting by Ed Christman in New York and Fred Bronson in Los Angeles.
The Marriage Began in 2005, but the Honeymoon Continues in 2006.

2005 Concerts
- Cher
- Duran Duran
- Santana
- Keith Urban
- Slipknot
- U2
- Velvet Revolver
- The Wiggles
- Maroon 5
- Vicente Fernandez Benefit
- Gwen Stefani
- Snoop Dogg
- Neil Diamond
- Cold
- Beck
- Mormon Tabernacle Choir
- Bruce Springsteen
- Joey Harrington Benefit
- Switchfoot
- Lynyrd Skynyrd
- Rascal Flatts
- American Idols Live
- CMT Tour
- Rod Stewart
- Chicago/Earth, Wind & Fire
- Daniel O'Donnell
- Nine Inch Nails
- Audioslave
- Pink Martini
- System of a Down/ Mars Volta
- Green Day
- Bill Gaither Homecoming
- Sheryl Crow
- Clay Aiken
- Trans Siberian Orchestra
- Jimmy Buffett
- The Rolling Stones
- Steven Curtis Chapman/Mercy Me
- Kanye West
- Paul McCartney
- André Rieu
- Kenny Chesney
- Jo Dee Messina
- Weezer/Foo Fighters

2006 Concerts
- Toby Keith
- Juanes
- Aerosmith/Lenny Kravitz
- Il Divo
- Korn
- Bon Jovi
- David Gray
- Franz Ferdinand
- Death Cab for Cutie
- The Who
- Queen
- The Wiggles
- Jammin' Cinco de Mayo Bomb
- RBD
- Black Eyed Peas
- Curtis Salgado Benefit
- Martina McBride
- Tim McGraw & Faith Hill
- American Idol Live
- Bill Gaither Homecoming
- Red Hot Chili Peppers
- The Fray
- The Cheetah Girls
- Juan Gabriel
- Elton John
- Paul Simon
- Trans Siberian Orchestra
- Bob Dylan
- André Rieu
- James Blunt
- Brooks & Dunn
- Dixie Chicks
- Barenaked Ladies
- Dierks Bentley
- Panic at the Disco
- Cirque du Soleil
- Madea Goes to Jail
- High School Musical
- Dancing With the Stars
- Crossfade
- Guns & Roses
- so far...

For booking information, please contact

Mike Scanlon at 503.963.3588 or mike.scanlon@rosequarter.com
Howard Zuckerman at 503.797.9767 or howard.zuckerman@rosequarter.com

Rose Garden | Memorial Coliseum | Theater of the Clouds | The Commons | Exhibit Hall
Digital’s Growing Sales Slice

Downloads And Ringtones Generating Higher Percentages Of Some Acts’ Revenue

Digital business accounts for a little more than 10% of the overall revenue the average major label generates. But for some individual acts, downloads and ringtones are starting to play a much bigger role in their sales.

Sony BMG Music Entertainment is publicly touting that some of its acts are seeing as much as half of their revenue in a given album project come from sales of ringtones, tracks and song bundles. Some major labels contacted by Billboard declined to comment for this story. But sources at other majors say some of their acts are experiencing similar digital sales trends.

Leading the pack among Sony BMG artists is five-Record rapper T-Pain. About 50% of the sales surrounding his 2006 album “Rappa Ternt Sanga” is attributed to products other than the CD, the label says. Almost half of T-Pain’s business (43%) has been from ringtones. The label says the rapper is the single “I’m In Nu Luv (Wit a Stripper)” has been purchased more than 3 million times in 2006 and ranks as Sony BMG’s top-selling ringtone of the year. Another 7% of revenue is from download sales, led by 761,000 track purchases of “I’m In Nu Luv (Wit a Stripper),” and the balance of his business is from CDs—$444,000 units, according to Nielsen SoundScan.

In general, the digital revenue of rock and urban artists shows different patterns supporting certain trends that were already being noticed in charting and sales activity. Columbia Records rock act the Afters and J Records rapper Cassidy, for instance, both generate more than 40% of their sales from digital channels—but in very different ways.

About one-quarter of the sales around the Afters album project “I Wish We All Could Win” are from sales of digital tracks and albums. Another 19% of sales are coming from ringtones. The remaining 57% of sales are CDs. Meanwhile, 38% of Cassidy’s revenue comes from ringtones, while just 3% is from download sales.

Sony BMG’s biggest urban releases generally tend to be more ringtone revenue-driven than download-driven. Columbia’s Three 6 Mafia has generated 26% of the revenue associated with its “Most Known Unknown” project from ringtones, versus 5% for download sales and 70% for CDs. Ditto Columbia’s Bow Wow, who has seen 31% of the revenue associated with “Wanted” come from ringtone sales versus 5% downloads and 69% CDs.

Another trend that’s bearing out: The major’s top-selling pop and rock acts appear to derive more revenue from digital downloads than ringtones.

Epic’s the Fray has earned 24% of the revenue from its album “How to Save a Life” from singles and digital albums versus 6% from ringtones and 70% from CDs. Epic’s Natasha Bedingfield is seeing similar results with “Unwritten”—20% of her revenue is coming from downloads versus 7% ringtones and the rest from CDs. Bedingfield lays claim to Sony BMG’s top-selling digital single of the year, with more than 1.3 million units sold of the track “Unwritten.”

While the revenue balance is shifting most markedly for developing acts, some superstars are starting to feel the impact of digital as well.

One-quarter of the revenue from Shakira’s “Oral Fixation Vol. 2” (Columbia) has come from the digital channel—17% from ringtones and another 8% from downloads. Shakira is among the few Sony BMG artists to claim platinum sales of a ringtone and a download. “Hips Don’t Lie” has sold 1.9 million units as a ringtone and 1.2 million units as a digital single.

Jive’s Justin Timberlake is also in that rarified air. The song “SexyBack” has sold more than 1.5 million units as a ringtone and slightly more than 1 million units as a download. The CD has also sold 1.5 million units, according to SoundScan.

The trick facing labels now is how best to coordinate their digital marketing and promotion strategies to make the most of download and ringtone sales potential.

“Getting that mix right is the skill of the game,” says Thomas Hesse, head of global digital business for Sony BMG. “As we move away from a single-product company to a multiproduct company, we are working with artists to maximize their impact across a portfolio of rights.”

STONE, ARMSTRONG TO DELIVER KEYNOTE

Academy Award-winning director Oliver Stone and Grammy Award-winning composer Craig Armstrong are confirmed to participate in the 2006 Hollywood Reporter/Billboard Promotions Conference. Spon- 
sored by ASCAP, Associated Production Music, Berklee College of Music, Pump Audio, Elias Arts, BMI and SESAC, the fifth annual conference is set for Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles.

Stone and Armstrong, who worked together on the film “World Trade Center,” will deliver the keynote Q&A. They will discuss their collaboration and how music helped tell the story of Sept. 11, 2001. Billboard executive editor/associate publisher Tamara Conniff will moderate the session.

At the 10th annual Hollywood Film Festival’s Hollywood Awards ceremony, held Oct. 24, “World Trade Center” snagged the Hollywood movie of the year award.


Since studying piano, violin and musical composition at the Royal Academy of Music in the late ’70s, Scottish composer Armstrong has marched to his own nervous lead.

Prior to scoring “World Trade Center,” Armstrong scored “Ray” (2004), for which he won a Grammy. He has also taken home a Golden Globe for best original score for “Moulin Rouge!” (2001), and has composed and arranged music for Madonna, U2, Massive Attack, Pet Shop Boys and others.

The Film & TV Music Conference will also feature panel discussions focusing on the gaming and wireless industries. For more info, go to billboardevents.com.

FIRST AWARD SHOW
ANNOUNCED

And just Jackson, Fergie and the Killers are the first acts confirmed to perform at the 2006 Billboard Music Awards, which will air live on Fox Dec. 4 from Las Vegas’ MGM Grand Garden Arena. Celine Dion, Rihanna, Chris Brown and “American Idol” alum Katharine McPhee and Chris Daughtry will also make appearances. Award finalists, as well as additional performers and the show’s host, will be announced in the coming weeks.

BILLBOARD COMES
INTO VOICE

Billboard is already the premier source of music, video and digital entertainment news, charts, reviews and analysis. Now, thanks to a new partnership with Vocus, Billboard is also a go-to destination for entertainment-related press releases. The two companies have launched Billboard Publicity Wire. It is available through the research menu at billboard.biz, the biz tools menu at billboard.com or at billboard.prweb.com.

Vocus is a global leader in Web-based software for public relations and the provider of the PRWeb press release newswire. Billboard Publicity Wire uses Vocus’ specialized team of PRWeb editors and proprietary SEO tools to ensure that press releases receive maximum exposure. After a release has been distributed, the sender can view how many times it was opened, downloaded and printed; which search engines and search terms were used to find it; and the geographic breakdown of readers.

Press releases are indexed by major search engines and published on myriad news and entertainment sites, including Yahoo News, eMediaWire and PRWeb, and syndicated through more than 20,000 Billboard Publicity Wire and PRWeb RSS feeds that collectively reach millions of consumers and journalists daily.

“Billboard Publicity Wire fills a void that has existed in the entertainment industry for a highly effective yet affordable way to gain immediate exposure,” Billboard Information Group president/publisher John Kilcullen says. “From the largest record, film and consumer product companies to the newest emerging artists, Billboard Publicity Wire provides publicity and online visibility for all.”

BILLBOARD PROMOTIONS

Billboard staffers Leila Cobo and Ray Waddell have been pro- moted to executive directors of content and programming for Latin music and entertainment and for touring and live entertain- ment, respectively. “Leila and Ray are experts in their fields,” says Tamara Conniff, executive editor/associate publisher of Billboard. “Each has exceeded at Billboard across all of our platforms from online to face to face.”

Cobo has been Billboard’s bureau chief for Miami/Latin America since 2000. She regularly briefs editors for “Billboard Latino,” Billboard’s branded news and live entertainment sites, including Yahoo News, eMediaWire and PRWeb, and syndicated through more than 20,000 Billboard Publicity Wire and PRWeb RSS feeds that collectively reach millions of consumers and journalists daily.

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Vocus is a global leader in Web-based software for public relations and the provider of the PRWeb press release newswire. Billboard Publicity Wire uses Vocus’ specialized team of PRWeb editors and proprietary SEO tools to ensure that press releases receive maximum exposure. After a release has been distributed, the sender can view how many times it was opened, downloaded and printed; which search engines and search terms were used to find it; and the geographic breakdown of readers.

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www.americanradiohistory.com
The New York Dolls are one of those groups (the MC5, the Stooges, the Velvet Underground, Big Star, the Replacements, the Chesterfield Kings and especially the Ramones) that have had much more influence than their level of commercial success would have suggested. Formed in 1971, after the Beatles hybrids had popped up all over, the Dolls became the first real abandoned mutant offspring of the Rolling Stones, left on the steps of the Mercer Arts Cathedral to perish in the cold New York winter night for their own good.

It’s true that Them, the Shadows of Knight, the Standells, the Seeds, the 13th Floor Elevators and the Chocolate Watch Band would all be obvious disciples of the Lips—well, more like criminal in-laws. The Dolls, however, would receive their Stones influence through the warped prism of “Performance,” becoming the band that Nick Jagger’s character Turner would have frontalized. The unholy marriage of traditional R&B as interpreted by British effete snobs, fops and cuckoldeds; the gay glam of Marc Bolan and David Bowie; the sleazy of Russ Meyer; the balls of Bette Davis and Marlene Dietrich; the4romantic sensitivity of Charles Bukowski; and the girl group newfound righteousness of the Shangri-Las would end up with the somewhat heterosexual-transvestite street hookers of the Dolls influencing everybody from Kiss to “The Rocky Horror Picture Show” to the entire punk movement to the ‘80s glam/pop/trash metal bands to Guns N’ Roses to the Darkness, the Living Things and Dutch Walker today.

Disproving forever Nietzsche’s theory “that which doesn’t kill you makes you stronger,” they’ve come back stronger in spite of being killed with a new album, “One Day It Will Please Us To Remember Even This,” and a national November tour that you simply must not miss. • • •

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**COOLEST GARAGE SONGS**

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**COOLEST GARAGE ALBUMS**

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<td><strong>THE RISE AND FALL OF BUTCH WALKER &amp; THE LET’S GO OUT TONITeS</strong></td>
<td><strong>BUTCH WALKER &amp; THE LET’S GO OUT TONITeS</strong></td>
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<tr>
<td><strong>ZENO BEACH</strong></td>
<td><strong>RADIO BIRDMAN</strong></td>
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AT HOME WITH AMOeba: As Los Angeles loses its famed West Hollywood Tower Records locale, down the street on Sunset Boulevard, indie retail giant Amoeba Records is making an effort to get even closer to the city’s indie music community. With its recently launched “home-grown” live series, the retailer is hosting a monthly showcase dedicated to unsigned artists.

With all the store closures and changes in the market, it is even more important that we step up and keep the underground/indie spirit alive,” co-owner KarenPearson says. “The indie stores around the country who stay committed to that and to providing that to their respective communities—Waterloo, Music Millennium, Twist & Shout, Ear X-tacy, etc.—are all going strong and have even more customer loyalty than ever.

The outlet is also beefing up its label, having recently inked singer/songwriter Brandi Shearer, but Pearson notes the case to be used as AR&R for the label. “We consider ourselves an archive label, looking to release unreleased and undiscovered gems from the vaults.” Among those is a Gram Parsons live recording from 1969, which the imprint will release in early 2007.

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**Filling The Post-Tower Void**

Labels Rethinking Marketing, Staffing In Wake Of Chain’s Closure

With independent labels slowing down their releases for the fourth quarter, the long-term effects of Tower Records’ closure may not be realized for a while in the indie realm. In terms of the major independent distributors, sources say Tower accounted for somewhere between 3% and 6% of their business.

But that tells only part of the story.

One indie distribution executive says, “When you look at it on a label-by-label basis, Tower can be as much as 25% of a label’s business or 30% of a title that’s 10,000 units or below. They become a relatively small player in the scheme of things, but if you analyze it on a piece-by-piece basis, especially on our level, there are some very key big numbers that show up.”

One region that could be particularly affected is Southern California, where Tower outlets between Los Angeles and San Diego would regularly account for nearly 20% of a label’s sales on a particular title. “If you have a Southern California-based marketing plan, it’s going to be a lot more difficult to implement on a developing artist without Tower,” one high-placed distribution source says.

Other indie distribution execs say they’re already hearing from buyers at Best Buy, Borders Books & Music and Barnes & Noble, among others, about initiating more catalog programs. With some estimating that the typical Tower outlet carried 100,000 more titles than most other stores in a region, it’s a sign of hope, but one to be viewed skeptically.

“I don’t believe that the sum of the parts will ever equal the whole,” says Rob Scaccio, senior VP of sales and marketing at Koch Entertainment Distribution. “We won’t lose 100% of the product that goes to Tower, but we’ll lose a significant portion of it.”

And some may even lose staff members. Scarcello says he had to cut one staffer who dealt solely with managing Koch’s inventory with Tower. He then relocated his California-based sales rep who worked with Tower to the company’s corporate offices in Port Washington, N.Y.

At RED Distribution, executive VP/GM Bob Morelli says he shifted his Tower sales rep over to Amazon, and the existing Amazon rep will now assume a “secondary role”.* I get to supervise Amazon now,* he says.

“Business in general is tough, and Tower leaving makes it tougher,” Morelli adds. “I hope other reps will be picking up the slack, but thus far I have not really seen it,” he bullishes, though, it will happen as the holiday season kicks in.”

Tower’s demise might accelerate some companies’ plans to go with a national, rather than a regional, sales force—a tactic that seems to be under way at Caroline Distribution (Billboard, Nov. 4). But Alternative Distribution Alliance head Andy Allen cautions against such a move and says his company is adding a rep in Detroit.

“You can probably cover the entire country these days with six or eight people calling on national accounts,” Allen says, “but you lose the ability to check on compliance and the ability to make sure the computer is in sync with what’s in the store. It would seem to be possible, and I’m sure some [distributors] are looking at it, but our view is still having eyes and ears in the marketplace is the right way to approach things.”

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*Indies*
BRANDING  BY KERRI MASON

Goldfrapp Hits The Target
Chain's Big Holiday Campaign Will Feature British Electronic Act

When Americans watch the snowy, rosy-cheeked visuals of Target's holiday TV campaign, they'll be hearing the music of British electronic duo Goldfrapp. Billboard has learned it's the latest and greatest in the cult act's long string of licensing coups, which span two albums (2003's "Black Cherry" and this year's "Supernature") and include big names like Verizon, Diet Coke, "Grey's Anatomy" and "The OC." And the train's not showing any sign of slowing down.

"With some pitching and pushing, all of the songs on 'Supernature' have what it takes," says Cynthia Sexton, EMI Music Marketing senior VP of marketing and licensing. "To the tune of a lot of money."

In today's changing marketplace, Goldfrapp is helping redefine the prototype of success, using licensing wins to drive buzz, sales and radio play, rather than vice versa. "Our strategic goal [with "Supernature"] was to proactively expand the licensing support from the start, using it as traditional marketing plans use radio airplay to garner mainstream exposure," Muhe director of marketing Nicole Blonder says.

"Radio people want a story and the story is coming from our department," Sexton says. 
"We're driving. The drivers have switched."

The campaign is Target's "biggest of the year," according to Bruce Kirkland, president of Tsunami Entertainment, who worked on the deal for the band. It consists of six spots, I've featuring the dreamy "Fly Me Away" and one with the funkier "Number One," both off "Supernature."

Goldfrapp—producer Will Gregory and singer/songwriter (and fashionista) frontwoman Alison Goldfrapp—worked with the Target marketing department and ad agency PMH to create customized "remixes" for each spot, highlighting different elements of the original or adding wintry touches like bells or chimes. The spots, directed by Dutch designer Tord Boontje, are all brisk, bright and typically Target, featuring scenes of moonlit forest banquets, party hosts serving from rotating star-shaped tables and cherubic children chilling out with snow-white owls.

"[With the commercials], we're meeting the mass market directly, marrying the song with some very attractive visuals," Kirkland says. "Whether we can effectively connect the dots between millions of people hearing the music and the record itself, time will tell. We're going out of our way to make that happen."

Consumers will be able to identify Goldfrapp on Target's Web site, and buy "Supernature" with two clicks. Muhe is taking "Fly Me Away" to radio in different formats. "We have some programmers coming to the table," Blonder says, but adds, "we're on track to achieve our sales goals without major support from commercial radio."

Just what about Goldfrapp is making marketers swoon? While everyone has a hypothesis—"it's European," "modern tunes with classic influences," "the exciting pop sensibility"—Sexton takes the best stab. "That breathy female vocal," she says, "means a lot in the music world."
A Tale Of Two Cities
Are Social Networking Sites A Threat To Music Subscription Services?

The ongoing success of social networking communities like YouTube and MySpace raises questions about the best way to distribute music online. The digital music landscape today suggests a tale of two cities. Subscription and authorized peer-to-peer music services like Napster and Rhapsody have struggled to attract members despite offering unlimited music for a flat monthly fee and spending millions on marketing. Napster has about 500,000 subscribers and Rhapsody slightly more than 1 million.

Meanwhile, MySpace and YouTube have built a critical mass of like-minded members interacting and sharing content online, at 116 million and 70 million members respectively, with nary a dollar of advertising spent. While not specifically designed to promote music, much of the content on both services is music-related and record labels have therefore taken notice.

On the surface, it seems like an apples and oranges comparison—music retailers and social communities are two completely different things. But to record labels, they are both sources of music discovery, income and potentially, acquisition.

"It's important to go where the consumers are with business models that enable them to have the experiences they want," says Michael Nash, Warner Music Group (WMG) senior VP of digital strategy and business development. "When you're promoting discovery, you're going to be creating a lot of subsequent transactions."

Google's recent acquisition of YouTube for $1.65 billion, preceded by MySpace's sale to NewsCorp for $580 million, speaks to the potential for these Web 2.0 properties to become a major source of content discovery and delivery. MySpace already has implemented a system that allows indie bands to sell music and ring tones directly from their MySpace pages, and YouTube has forged deals with every major record label save EMI Music Group to market their assets in new ways.

Just ask Yahoo. Despite being the largest Internet portal in the world, with hundreds of millions of members using any one of its many Internet sites, the Yahoo Music service has struggled to make an impact in the digital music game despite high expectations going in. Yahoo has to add music subscriptions to its offerings. "It makes perfect sense for MySpace to think about whether it wants to offer a variety of music content and music-related services," Jupiter Research analyst David Card says. "But I don't think MySpace is as interestingly positioned as Yahoo was. The same business conditions and consumer behavior exists."

Subscription music services are hindered by several factors. First, they all have to pay steep licensing fees to the labels, which the CEO of one such service compared to "having a jackboot on our throats." In their initial growth spurt, MySpace and YouTube paid labels nothing. Second, subscription services charge a monthly fee, which automatically limits its base to a) those who want to pay and b) those who have a credit card. MySpace and YouTube are free.

Third, and perhaps most significant, none of the subscription services work with the iPod, which clearly dominates the portable music field. As digital music becomes more of an in-home experience, that burden may ease. But analysts say most consumers will balk at the idea of paying $15 per month for music they can't take with them on the device they already own.

So in their compensation negotiations with YouTube, record labels didn't push to apply the existing subscription for a la carte sales model to the company, but rather demanded a cut of a completely different revenue stream—advertising.

‘We’re not trying to turn YouTube into Launch or MSN Video.’
-MICHAEL NASH, WMG

Turning Web 2.0 sites into thinly disguised subscription services would only serve to move the same music around and pull the rug from under existing partners, rather than build new revenue streams. WMG's Nash explains.

"We’re not trying to turn YouTube into Launch or MSN Video," he says. "We want to make sure we don’t create a situation where we’ve enabled a form of content consumption that’s going to cannibalize a much better marketplace opportunity. So we’re working with our deal structures to ensure a complementary nature and protect the opportunity for the transactional businesses."

According to the Internet Advertising Bureau, U.S. Internet ad revenue for the first half of 2006 was about $7.9 billion, of which the music industry wants a cut of to add another source of income to their bottom lines. Ultimately, the hope is that the exposure and discovery of music on Web 2.0 sites will drive additional traffic to legitimate digital music services and raise the exposure of digital music in general.

"Legitimizing these new players and putting them into business models that make sense will support the incumbents," Nash says. "We’re trying to establish a complementary set of relationships and put everybody on a level playing field."

mobile music market is expected to reach $13 billion worldwide by 2011. Ringtones will contribute the lion’s share, with ringback tones and, later, full-track downloads contributing as well. The Asia-Pacific region will account for 56% of this total, according to Informa, with Japan in particular contributing 46% of the region’s total in 2006, and China emerging over time to contribute 25% to the region’s total by 2011.

RIVAL VOLUME
Sega has unveiled the soundtrack to PlayStation 3 launch title "Full Auto 2: Battleline," scheduled to ship Nov. 14 when the PS3 console debuts. Each main rival in the game has a dedicated song assigned to it, which players will hear in greater volume as they approach their prey. Acts contributing to the soundtrack include We Are Scientists, Megadeth, Wompshur, Sum 41 and the Used.

AOL Music
TOTAL MONTHLY STREAMS

AOL Music

Top Songs

<table>
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<tr>
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<tr>
<td>&quot;I Wanna Love You&quot;</td>
<td>Snoop Dogg</td>
<td>YouTube</td>
</tr>
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As "I Wanna Love You" (which features Snoop Dogg) climbs the R&B charts, his song with Eminem, "Smack That," is huge at mainstream top 40 radio.

His performance of the tune on "The Ellen DeGeneres Show" was also showcased at AOL Music and was merged with the standard music video.

RADIO AT YOUR FINGERTIPS

AOS Tech's instant FM packs a lot of functionality into a small package. The 3-inch USB drive contains software that, when plugged into a PC, can record and retrieve information on any song played via FM or Web radio. Users can record a station's entire playlist, separate and store individual songs, schedule specific radio programming recordings and identify the artist, album and other information about any given track. Recorded music is formatted in unprotected MP3, allowing users to transfer tracks to any MP3 player of their choice. It also provides links to buy CDs or download digital tracks. It even has its own FM antenna to turn any PC into an FM radio. The Instant FM is available at various electronic retailers for $40. —Antony Bruno

DIGITAL MUSIC

DIGITAL RESTRICTIONS TARGETED
A number of trade groups and technology companies have formed the Digital Freedom Campaign, designed to fight legislative attempts to limit how consumers use digital entertainment. The campaign’s backers include the Consumer Electronics Assn., Public Knowledge, the Electronic Frontier Foundation, the Media Access Project and the New America Foundation. Specifically targeted are policy initiatives of the RIAA and the Motion Picture Assn. of America, created, the groups say, to “place crippling restriction or impose excessive fees on technologies that allow individuals to enjoy lawfully obtained music, video and other content.”

MOBILE MUSIC FORECAST
According to research firm Informa Telecoms & Media, the
**THE CHINA SYNDROME**

**Festivals Fight To Gain Far East foothold**

HONG KONG—Promoters face an uphill struggle in their attempts to create a viable festival culture in Asia despite a busy 2006 outdoor events schedule.

This year’s Rockit Festival, an annual Hong Kong event that took place Oct. 14-15 in the city’s Victoria Park, proved symptomatic of the problems facing festivals in the region.

Rockit organizer Matrix Entertainment Group says this year’s event was the best-attended since the inaugural Rockit in 2003. Even so, just 6,000 people filled the 10,000-capacity venue over two days to see acts including former Stone Roses frontman Ian Brown. Weekend passes cost $420 Hong Kong ($54).

Matrix chief executive Nimal Jayawardena, while terming Rockit a success, conceded the event will likely record a loss for the fourth straight year. Matrix says it has yet to decide if the festival will return in 2007.

Elaine Ng, marketing and product manager of Love Da Records, the Hong Kong licensee for such independent British labels as V2 and Beggars Banquet, says the Hong Kong market is too small to handle a European-style festival.

“There really aren’t a lot of people here who are into the kinds of bands that play the festivals you have overseas,” Ng says. “The rest of the market is catered to by local pop stars who will never play these events.”

The one place in Asia where the festival concept has succeeded is Japan, where some 25 large-scale outdoor music events took place this summer. Among them was Fuji Rock (July 28-30), which, since introducing the multiday festival concept to Japan in 1997, has become one of the international concert scene’s premier events. This year’s festival featured Red Hot Chili Peppers, the Strokes and Franz Ferdinand and attracted 131,000 fans, with three-day ticket prices at 39,800 yen ($335).

Meanwhile, in Incheon, South Korea, this summer’s Pentaport event—the first major rock festival in the territory in seven years—was a qualified success. Despite torrential rains on the first day, 25,000 people attended the July 28-30 event to see international acts including the Strokes, Placebo and the Black Eyed Peas. A three-day pass cost 150,000 won ($159). Steven Kim, president of Seoul-based promoter and Pentaport organizer Yellow Nine Entertainment, says the event is “on track for next year. The city is still supporting us.”

Matrix’s Jayawardena says that sort of support is in short supply in Hong Kong, claiming the local government has placed increasingly tough noise restrictions on each successive Rockit. The festival has also struggled to secure sponsorship deals.

China’s biggest music festival is Midi, which was established in 2000. The 2006 edition featured 50 mainly domestic bands and attracted 60,000 music fans May 1-4 in Beijing, according to organizers. A four-day pass cost 100 yuan ($12.66).

Most Chinese rock festivals, however, have struggled to survive a second or third year. Even Midi has encountered difficulty securing performance permits and corporate sponsorship in China’s still-conservative climate.

One of the few events to establish itself is the Shanghai-based Jinhuan Pop Festival, which claims to have attracted 50,000 music fans to this year’s event on July 8, which featured 25 mainly domestic acts.

Harvey Goldsmith, CEO of London-based Artist Management Productions, says the biggest challenge facing the international concert business is how to work in China.

“All the big Western artists want to play in China, but I’m not sure that the Chinese are ready for most of these acts,” Goldsmith noted at the Music Matters trade conference in Hong Kong earlier this year. “They do not like our style of American and British music. They don’t particularly like the sound of it, and they certainly don’t know the main artists. I’m sure this will change, but patience is required.”

Additional reporting by Steve McClure in Tokyo, Lisa Morris in Shanghai and Mark Russell in Seoul.
TORONTO—Canadian college radio could be under threat, with a number of stations saying they will be forced to pull their online feeds if a tariff proposed by Canada's performing rights society comes into force next year.

Under Tariff 22, proposed by the Society of Composers, Authors and Music Publishers of Canada (SOCAN), noncommercial radio stations would be required to pay a total of 7.5% of their gross annual revenue, or $200 Canadian ($177) per month, whichever is greater, for a license to broadcast online.

A public hearing before the Copyright Board of Canada is scheduled for April 17, 2007, in Ottawa to set the rate and terms of the tariff.

Ottawa-based National Campus and Community Radio Assn. (NCRA) will argue at the hearing before the federal regulator that the proposed tariff will prevent its 100 campus and community radio station members—about 80% of which are also online—from broadcasting over the Internet. It will ask to have the tariff lowered or repealed.

"A number of our stations are concerned about the fee," says Melissa Kaestner, national co-coordinator of NCRA. "They are indicating that if it goes through as proposed they will shut down their feeds."

SOCAN general counsel Paul Spurgeon counters: "If you are adopting a new business operation that uses copyright then you have to pay for it. College radio traditionally does not want to pay or wants to pay as little as possible for these rights."

SOCAN is the Toronto-based copyright collective that administers the performing rights of its 80,000 composer, lyricist, songwriter and publisher members. Its revenue in 2005 totaled $204.2 million Canadian ($181.45 million) from domestic performances and international sources.

Tariff 22 was first proposed and filed by SOCAN in 1996 and has been filed every year since without receiving a full hearing by the Copyright Board, although a hearing did take place in 1998 that determined certain legal and jurisdiction issues. Certain aspects of the Copyright Board decision were subsequently reviewed by the Federal Court of Appeal and the Supreme Court of Canada resulting in a 2004 decision for the Copyright Board to finally hear the matter in 2007.

The hearing, sources say, could result in the proposed tariff being lowered or moved to a sliding rate, adjusted to the size and budgets of the noncommercial stations. And while the proposed tariff is retroactive, the Copyright Board may phase in the retroactive tariffs on an equitable basis.

Pierre Malloy, station manager at CHMA in Sackville, New Brunswick, argues that many college stations don't have the revenue to pay for a streaming service and its terrestrial counterpart, which is already under a SOCAN tariff. "The amount SOCAN is seeking would be more than what we are paying it for our regular station fee, about $1,200 [$1,066] a year," he says. "We'd be paying twice as much."

Malloy indicates that CHMA could be forced to stop the online broadcasting that it began in 1995. "We are a noncommercial station," he says. "Our Internet service is provided free. If it costs $2,400 [$2,132] a year, we'd have to say, 'We can't do this anymore.'"

The sector—growing more influential as former students and listeners from outside the local area tune in via the Internet—is credited with boosting the careers of such key Canadian acts as Death From Above 1979 (Last Gang), the Sadies (Outside) and Broken Social Scene (Arts & Crafts).

"Records exist because of college radio support in this country," says Kevin Beasley, co-owner of Vancouver-based alternative label Mini Records. "College radio was key in getting the word out on the New Pornographers."
Pirates Of The European Union

IFPI Fears New Wave Of Fake CDs As Romania, Bulgaria Join EU

BRUSSELS—With just two months to go before Bulgaria and Romania join the European Union, there are still serious fears that neither country does enough to clamp down on music piracy. The music industry warns that national and local authorities have been ineffectual in stamping the production and export of pirate CDs and movies ahead of the Jan. 1, 2007, expansion of EU membership.

"They are not yet compliant with EU standards and won't be by the time they become EU members," IFPI deputy regional director Stefan Krawczyk says.

The two countries have long been warned by the European Commission (EC), the EU's executive authority, about their notorious black market and illegal CD and DVD-making plants. The IFPI is concerned that, upon joining, when border controls are lifted, pirated music and movies will be freely distributed to the rest of the EU.

They also fear that in the rush to sweep the countries into the EU piracy issues will be sidelined, and in turn, Bulgaria and Romania will treat complaints about anti-piracy enforcement as among their lowest priorities before membership.

"This type of fraud can generate huge profits at relatively low costs and low prosecution risks," EU tax and customs commissioner László Kovács says. "A kilo of pirated CDs generates more money than a kilo of cannabis."

Pirated international CDs can cost as little as €1.50-€2.00 ($1.90-$2.53) in Bulgaria and Romania, while legitimate imports retail at around €14 ($17.73) in Romania and €12 ($15.20) in Bulgaria. Record shops are fast disappearing from the retail landscape in both countries, with most sales relegated to supermarkets or gas stations.

Even if Bulgaria and Romania succeed in tackling their piracy problems, they will still have to prevent pirate music passing through from Russia, Ukraine and Belarus, three countries that have become a notorious source of counterfeit material in recent years. EU officials are concerned that customs services are not yet up to the task of defending what is supposed to become the EU's external border.

Romania, once the worst offender when it came to pirate movies and music, has improved its border controls considerably during the past two years and banned open-air sales. According to the IFPI, the legitimate Romanian music market was worth $34.6 million in 2004 on 18.8 million unit sales. The piracy rate is estimated at 50%-55%, compared with 10%-20% in the rest of the EU. Nonetheless, with the climate improved enough for Universal Music to set up an affiliate in Romania and launch the "special action price line" promotion, which sees CDs from such acts as the Black Eyed Peas and the Pussy Cat Dolls retail for around €10 ($12.67).

In Bulgaria, the IFPI says the piracy level is around 70%, in a market worth $5.2 million in 2004 on sales of 900,000 units. Stanislava Armoutlieva, CEO of the EMI Music—respective licensees in Bulgaria of Universal Music and EMI Music—paints a vivid picture of rampant piracy in Sofia's central Slaveikov Square.

"Point to a picture [of album artwork], pay €5 [$6.33] and in 10 minutes a boy arrives with product in hand, often within full view of police," she says. "Very few people have been convicted."

A Bulgarian government spokesman claims the country is combating the problem. "Since 2004, piracy has diminished a lot, and we are winning against the pirates," she says, adding that new law enforcement structures were already reaping results.

The EC last month announced that Bulgaria and Romania face unprecedented sanctions if a series of goals are not met, including those on piracy and intellectual property protection.

But Krawczyk says any improvements are likely to be slow. "As long as there are pirate stalls on Slaveikov Square, more efforts will be needed."
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Ringtone Balancing Act
Will German Or Canadian Rates Lead The Market?

"Ringtunes are the bane of funeral parlours, theatres, court-houses and hearing rooms," the secretary general of Canada's Copyright Board wrote last summer. "They are also extremely popular."

No kidding. Jupiter Research predicts $6.6 billion in global ringtone revenue by the end of this year. Ringtones are also the hottest music publishing topic today. The stakes are so high over rights and rates that none of the principal players want to talk publicly right now. In fact, very few of them will even whisper privately.

A primary reason for the reticence is the fear—or hope, depending upon one's position—that each negotiation, contract, legal decision and settlement in one country will lock down rates in another territory. Low rates negotiated in the United Kingdom might lead judges to set low rates in the United States. One copyright tribunal may rely on foreign rates to set local rates that are then used as benchmarks for future digital uses. And whether a ringtone in one country triggers a reproduction right and a performance right—with two separate royalties—while triggering only a reproduction right in another country is open to interpretation.

When it comes to ringtone rates, the latest hot spot is Germany, where GEMA is the sole collective rights society. BITCOM, a trade group whose members include about 97% of Germany's ringtone providers, challenged GEMA's ringtone rates. An arbitration board in late October decided that ringtone royalty rates (aka tariffs) for all rights should be 10.45% of the net retail price, but no less than €0.0875 (11.1 cents). Retail prices range from about €0.99 ($1.26) to €2.99 ($3.81).

Under a previous agreement with GEMA, BITCOM members also get a 20% discount (or rebate). Sources say they believe the rebate accounts for promotional and other free products where no revenue is generated, but specific details were unavailable at press time. This rebate makes the effective net ringtone rate 8.36% of set retail, but no less than €0.07 ($0.97). At current prices less 16% VAT, this means €0.07 ($0.97) to €0.22 ($0.28) in publishing revenue—less than current U.S. market rates. And then there's the special 5% deduction from the gross royalty rate for BITCOM members. This is related to infringement claims by authors who assert that ringtones are adaptations, requiring their consent and negotiated compensation. Sources did not yet have a clear understanding of the specific details related to this deduction.

GEMA and BITCOM may either accept these rates in a new agreement or appeal the decision by proceeding through the court system. If appealed, the court's decision would be binding on the parties.

Canadian rates are nearly three times higher. In August, the Canadian Copyright Board set ringtone rates for communication rights (similar to public performance rights). Rates for ringtones and master ringtones are 6% of the price paid by the subscriber. Prices range from about $2 Canadian ($1.79) to $4 Canadian ($3.58).

For 2004-2005, minimum rates were 6 cents Canadian (5.3 cents). The board did not set minimums for later years.

Rates for reproduction rights are privately negotiated by the Canadian Musical Reproduction Rights Mechanical Rights Agency and publishers. But the arbitration board noted in its decision that such agreements had an average effective ringtone rate of 12%. This puts the average ringtone rate for all rights at 18%. At current prices, this translates to 36 cents Canadian (32.2 cents) to 72 cents Canadian (64.3 cents) in publishing revenue per ringtone. While the Canadian board did not use foreign rates as a benchmark, it did review nearly 50 domestic and foreign commercial contracts submitted into evidence. It also compared deals made with terrestrial radio stations. The German decision was unavailable at press time to determine the method used to set rates.

Meanwhile, a Copyright Royalty Board proceeding is under way in the United States. Probably sometime next year, the judges will adjust rates for compositions subject to a compulsory license, including ringtone rates. Nevertheless, anyone who wants to create ringtones may negotiate deals directly with publishers. First-time use of compositions and ringtones that add material or create a derivative work of the compositions must be negotiated individually with each publisher.

DEAL-MAKING: Crosstown Songs, helmed by Robin Goldfrey-Cass, inked a multimillion-dollar deal to acquire Sweden's Murlyn Songs catalog, Murlyn, co-founded by managing director Christian Karlsson and Pontus Winnberg (known as Bloodshy & Avant), and Henrik Jonback, who co-wrote Britney Spears' "Toxic" and Madonna's "How High" and "Like It or Not." Sean "Diddy" Combs signed a new long-term agreement with EMI Music Publishing. It covers his songwriting and that of writers signed to his Bad Boy Music Publishing.
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TONY’S LONG HAUL

Strategic Partnerships Fuel Big Sales For Bennett's 'Duets' Album

Tony Bennett established a career best when his new album debuted at No. 1 on the Oct. 14 Billboard 200 alongside new releases from Ludacris, Janet Jackson and Alan Jackson.

But the 90-year-old Bennett's star-studded RPM/Columbia entry, "Duets: An American Classic," has shown more staying power than his much younger competitors.

Indeed, Bennett's album was the only one left standing in the top 10 as of Nov. 4, when it ranked at No. 9.

According to Bennett's manager and son Danny Bennett, the planning for what looks to be his iconic father/client's biggest album success actually dates back to Bennett's 75th birthday, using prior Frank Sinatra and Ray Charles duets albums as templates.

"The first thing was to make the best possible product with the best possible artists and Phil Ramone producing, [such that] every artist on it would be as relevant in 50 years as Tony is now," Danny Bennett says. "Then we wanted to find companies that understood our vision, and come up with a high concept for a network TV special before the holiday season."

Rather than front-load promotional activities around release date, the idea was to continue "pushing the envelope" of Bennett's extraordinary late-career trajectory with long-running campaigns. Danny Bennett says. On the alternative retail front, a Starbucks deal was struck "just for this record but the entire year celebrating Tony's birthday, starting with his Kennedy Center honors last December."

Bennett sang at Starbucks' stockholders meeting in February. The coffee maker then issued a heavily advertised "Through the Years" best-of set as part of its Hear Music Opus Collection, a consistent sell-through, Danny Bennett says.

But the "Duets" promotional centerpiece remains its ongoing Target commitment.

"Normally they do a two-week campaign, but they saw exciting opportunities for their dedicated consumers," Danny Bennett says. Sure enough, Target sponsored Bennett's 80th birthday gala Aug. 3 at New York's Museum of Natural History, intensively heralded the CD release (trumpeting its exclusive bonus tracks and behind-the-scenes DVD footage) with TV spots; and is behind NBC special "Target Presents Tony Bennett: An American Classic," which airs Nov. 21.

Still forthcoming is a Target ad in December's Vanity Fair, running 10 consecutive one-third pages of sheet music accompanying a feature on Moby's remix of Bennett's "I'll Be Home for Christmas," to be made available by Target as an MP3 download on Bennett's Yahoo Music page.

"It's a real 'one plus one equals three,' " Target communications VP John Remington says. "It's resonated extremely well with our guests and allowed us to deliver on our 'Expect More—Pay Less' brand promise."

Columbia GM Tom Donnarumma says the Target commercial, which featured Bennett birthday greetings from participating "Duets" artists, "didn't just sell us Target records but sold everywhere else and really helped us get the message out." Danny Bennett further cites an online presence with Yahoo, iTunes and Amazon for fueling retail sales and maintaining such momentum that the album, according to Columbia senior VP of adult marketing Jay Krugman, has now shipped platinum.

"Every week something's happening," Krugman adds, pointing to Bennett's current promotional activities in London, the NBC special, the presentation of his Century Award from Billboard during December's televised Billboard Music Awards and additional marketing efforts slated through Valentine's Day.

"It's a testament to the quality and integrity of Tony's work throughout his career, and the kind of relationships and trust forged with people who get involved with him," Danny Bennett says.

"And it's great to see him sandwiched between the Killers and Ludacris."
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Consider The Context

Reports Of The CD's Death Are Greatly Exaggerated—Again

L ast week, EMI Music chairman/CEO Alan Levy was quoted in myriad mainstream-press business headlines as saying the CD is dead. But it turns out he was quoted out of context.

On Oct. 27, Levy delivered the keynote address—provided to Billboard by EMI—titled “Digital Music and How the Consumer Became King” at the London Business School Media Summit in London. Afterward, during a Q&A, Levy said, “But the physical product will always exist. The CD as it is now is dead, but a new version with added value will live on. By the beginning of next year, none of our CDs will come without added value of some sort, to be accessed when you put the CD into your computer. There will always be a need for the physical product—you’re not going to give your mother-in-law an iTunes download for Christmas, but you might give her a box set of classical music.”

Look at that, twice in probably less than a minute, he said. Physical product will always exist, and yet half the press attending the event all came away with the same take on his comment.

Why did the press only hear the “CD is dead” part of his entire comment? Because the mainstream press are practically all digerati. The digerati are devout in pressuring their agenda that digital is the only way and record stores and physical product are deservedly dead. What’s more, if you don’t agree with them, you need to be belittled as an anachronism, like the horse-and-buggy and the typewriter.

Needless to say, that message confuses the consumer and helps accelerate the decline of falling CD sales. The majors themselves helped that perception, even though it adds to their own miniscule short-term. In fact, an argument could be made that Levy’s speech itself practically invited to be taken out of context.

Levy delivered a very forward-looking speech envisioning Wall Street that EMI Music is a “playa” to be reckoned with in the coming digital world. But along the way, he said, “We are moving from a packaged to a nonpackaged world.” Later in the speech he said, “There is no point in pushing a CD at a 12-year-old...” Going on to imply that the young will likely take advantage of digital options. In fact, during the course of a 2,700-word speech Levy mentioned the CD only two other times, naming it as one purchase option among a slate of digital product offerings currently available.

Since all four majors are—or are affiliated with—publicly traded companies, they are positioning themselves for the coming world, making sure Wall Street knows that digital is the promised land for the music business.

As public companies, the majors are particularly sensitive to negative stories about the music business, and they do everything they can to avoid those topics in order to maintain share price. Since the physical business isn’t going so well, the majors generally don’t talk up the CD when speaking in public.

And if it does come up, it’s easier to blame the problems in the packaged-goods world on digital sales and piracy than it is to acknowledge the majors’ duplicity in helping create physical-world dynamics that contribute to shrinking CD sales (Retail Track, Oct. 28). That stance gives the digerati more credit than they deserve when they proclaim the all-but-certain demise of the CD and record stores.

While the majors try to sidestep all negative music industry stories, they seem to be completely insensitive as to how their digital stance affects share price of publicly traded music merchants.

But that’s just a symptom of a bigger industry problem. In their rush to reach their perceived digital salvation, the majors have taken their eyes off the ball short term. Three years after retailers began squelching that the CD was in trouble, some of the majors are finally waking up to this fact.

During his speech, Levy embraced a retail axiom that “the consumer is king.” If Levy is really listening to the consumer, then he knows that physical-world issues like pricing and competing entertainment products are also factors hurting CD sales.

So far, Universal Music Group’s JumpStart program is the only major to address that issue in a comprehensive way. The other three majors have tinkered with limited pricing moves and instead are looking toward value-added CDs, but each are backing a different vehicle.

While the majors can’t talk about price because the Federal Trade Commission frowns on such discussions, an agreement to get behind one kind of enhanced CD package or another physical carrier—like the industry did with the CD and DVD—would send a consistent message to the consumer and greatly buttress the physical-goods business.
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Register Today!
Nashville Songwriters Honored At ASCAP Country Awards, Hall Of Fame Ceremony

Nowhere are songwriters more feted than in Nashville, and fall is the time when performing rights organizations and associations line up to honor their own.

Legendary songwriter Jimmy Webb, John Rich, Brett James, Rivers Rutherford and Sony/ATV Music Publishing were among the top honorees at the 2006 ASCAP Country Music Awards, held Oct. 23 in Nashville. "Jesus, Take the Wheel" was named country song of the year.

The performing rights organization held its 44th annual awards presentation at the historic Ryman Auditorium.

One of the evening’s highlights was a special tribute to Webb, the ASCAP Voice of Music Award honoree. The three-time Grammy Award winner treated guests to a performance of three of his biggest hits: “By the Time I Get to Phoenix,” “Wichita Lineman” and “Galveston.” The tribute also included a guest appearance by Glen Campbell, the singer of those songs.

Among the evening’s top winners were James and Rutherford, who tied for songwriter of the year honors. Rich as songwriter/artist of the year; and Sony/ATV as publisher of the year.

A night earlier, songwriting legends Jimmy Buffett, Hugh Prestwood and Jim Weathers were inducted into the Nashville Songwriters Hall of Fame. The induction ceremony was held in conjunction with the annual Nashville Songwriters Assn. International Awards gala to honor top songwriters and their songs.

NSAI’s professional songwriter members also voted "Jesus, Take the Wheel," as song of the year. For the third time in four years, songwriter of the year honors went to Jeffrey Steele, co-writer of such hits as "What Hurts the Most" and "Something To Be Proud Of." (Montgomery Gentry).

A tie in the songwriter/artist of the year category presented honors to Toby Keith and Phil Vassar.

ABA: LeAnn Rimes with husband Dean Sheremet backstage at the ASCAP Awards. PHOTO: SCOTT HUNTER

BELOW: ASCAP honored Jimmy Webb with its Voice of Music Award at its annual gala. Pictured, from left, are Webb, ASCAP Senior VP Connie Bradley and ASCAP VP Ralph Murphy. PHOTO: KAY WILLIAMS

ABOVE: From left are Brad Paisley, songwriter of the year Rivers Rutherford, Kenny Chesney and ASCAP’s Henley Williams backstage at the ASCAP Awards. PHOTO: KAY WILLIAMS

BELOW: Brett James and Rivers Rutherford shared songwriter of the year honors, while John Rich was named songwriter/artist of the year at the ASCAP Country Music Awards. Pictured, from left, are ASCAP CEO John LoFlombo, Rutherford, James, Rich and ASCAP Senior VP Connie Bradley. PHOTO: WILLIAMS

ABOVE: Sony/ATV Music Publishing went home from the ASCAP Country Awards with publisher of the year honors. Pictured, from left, are ASCAP Senior VP Connie Bradley, Sony/ATV’s Mike Whelan, Tracy Tarvin-Wilson, Terry Wakefield, Walter Campbell and David Burkhalter, and ASCAP CEO John LoFlombo. PHOTO: KAY WILLIAMS

BELOW: From left are, 2006 ASCAP songwriter/artist of the year John Rich, Jon Bon Jovi, John Shanks, Matthew Scannell of Vertical Horizon and ASCAP’s Henley Williams backstage at the ASCAP Awards. PHOTO: SCOTT HUNTER

ABOVE: "Jesus, Take the Wheel" took top song honors at the 44th annual ASCAP Country Music Awards. Pictured, from left, are co-writers Brett James and Hillary Lindsey; artist Carrie Underwood; and co-writer Gordie Sampson. PHOTO: WILLIAMS

BELOW: The Nashville Songwriters Foundation inducted three new members into the Nashville Songwriters Hall of Fame on Oct. 12. Pictured, from left, are HOF inductees Jimmy Buffett and Hugh F. Cornwell, Nashville Songwriters Foundation chairman Roger Murrah and HOF inductee Jim Weatherford. PHOTO: KATERINA LESLIE PHOTOGRAPHY
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Jay Coleman knows his way around tour sponsorships. As president of Entertainment Marketing & Communications International—and before that, Rockbill—he has been linking brands and bands for 30 years. In fact, Coleman was responsible for setting up the first corporate sponsorship of a major rock tour: the Rolling Stones’ Tattoo You trek in 1981. The sponsor? Jovan Fragrances, which stepped up with $500,000 after a $1 million deal with Schlitz beer failed to materialize at the last minute. Twenty-five years later, Coleman continues to partner the seminal rock band with such well-known brands as Ameriquest and Radio Shack.

Coleman has orchestrated 125 tour sponsorship deals and nearly 200 other tie-ins between band and brand. Michael Jackson and Pepsi in the ’80s? EMCI gets the credit. EMCI also brought together Citibank and Elton John, Polaroid and the Backstreet Boys, and Ricky Martin and Ford. In 2001, Coleman joined Aerosmith and Dodge. These days, he can’t help but smile about the multipronged sponsorship deal he put in place between Lionel Richie and the United Way.

Coleman credits his company’s success to “finding partnerships that work and that are well-managed.” The reality is this, he adds: “Corporate sponsors don’t want to get into the record business. Conversely, most people in the music business don’t really understand how the Pepsi bottling system works. But we understand the marketing dynamics of both sides.”

On the eve of the third annual Billboard Touring Conference & Awards, set for Nov. 8-9 at the Roosevelt Hotel in New York, Billboard visited Coleman in his Fifth Avenue office to discuss the ins and outs of tour sponsorship—and then and now.

When you started Rockbill in 1976, how comfortable were bands working with bands and vice versa? The company was nervous about getting too close to a band because of the whole image of music and counterculture. The band, meanwhile, was nervous about getting too close to a company because they didn’t want to commercialize themselves or sell out.

How did you bring the two worlds together? I developed this concept where I said, “Look, you guys are going on tour, and one of the benefits of going on tour is to sell a lot of records and build your audience. Why don’t I create something to hand out at the concerts?”

Rockbill was born. It featured a two-page story about the group, an ad for the product on the back. It opened into an ad featuring the band and the product. In this way, we created the idea of product placement, which never existed before.

How were you connecting bands and brands? I went directly to the sponsors because they had to put the money up. For example, Pure Prairie League was playing college campuses all over the country. In those days, Jose Cuervo tequila could promote on campus—and they wanted a college marketing program. So I sold to them. “Look, here’s Pure Prairie League’s routing. They’re going to play 50 college campuses. At each campus, they’ll play to 6,000 kids. So, let’s produce 300,000 Rockbills. I’ll hire people to hand them out every night.” The bands loved the poster, because it connected them with the band in an image way.

Did the bands receive any money? No, they got all the visibility. I get paid by the sponsor and produced, designed and distributed Rockbill.

How did you move this model into tour sponsorship in the early ’80s? When an artist goes on tour, they’re always looking to draw incremental revenue, and, in those days, the record companies were starting to cut back on tour support. The Rolling Stones came to us and said, “We’re going to mount this big tour. We have a lot of production costs. Is there some way for us to offset some of that cost, so that we can still make our ticket prices reasonable?”

So I said, “OK, you’re looking for X amount of money from a company to present your tour. I need to come up with a set of benefits that I can give the company.” We talked about tickets, signage, meet-and-greets and other promotional stuff.

I developed a model where a band had all this real estate—all these assets—and the idea was to integrate the brand, the sponsor, into those assets in a very clever way where there would be a separation of church and state.

How is that maintained? For the Stones, that’s been their model ever since. And in the 25 years I’ve worked with them, they’ve always said there was a line they wouldn’t cross, that they haven’t crossed, and that is endorsing a product. The Stones will let a brand present their tour, like Ameriquest and, most recently, Radio Shack, but they have never yet crossed a line where they sang a jingle like Michael Jackson did for Pepsi.

The majority of artists today do not have tour sponsors. Why is that? There are two problems, and they have existed since I first got into this business 25 years ago. The first is the attitude of take the money and run—or “How little can I do?” The second problem is not having enough lead time.

In deal-making, it’s all about, “How little can I do to get this?” And on the other side, “How much more can I get, because I’m paying the money?” And as the matchmaker, the deal-maker, the package, it’s our job to create win-win situations.

What makes for such a situation?

The fit has to be right. It has to make sense. I’ve had artists call me up and say, “Oh, I drive a Mercedes. Get Mercedes for me.” There’s only one problem: Their audience doesn’t drive Mercedes, because they can’t afford them. So, why would Mercedes want to sponsor the tour when the people in the audience are 19-year-olds who are lucky to afford a used car? What really makes these partnerships work best is when there are creative solutions—when the band is willing to provide us the flexibility to create compelling ideas for the activation of the sponsorship.

Are there any creative solutions that you are especially proud of? In 1996, when the Stones embarked on the Bridges to Babylon tour, we brought Sprint in as a sponsor. Even though Sprint loved the fit, what really put it over the top was a “front of line” promotion. Sprint was looking to capture a lot of new customers. And in those days, it wasn’t even wireless, it was land line.

We came up with a concept: If you switched your phone line to Sprint, you could buy your tickets three days before anyone else. And (Stones promoter) Michael Cohl agreed to take 50% of the house and put it aside for Sprint switchers. Sprint bought the advertising. We sold about 700,000 tickets, and Sprint got 125,000 new customers. It was a huge success.

Where is EMCI headed? We will soon begin working in the urban space. We’ve done a little here and there, like the deal between Usher and Dr Pepper, but we’re going to have a dedicated division serving this market. And it’s not just about the urban community, but about the impact that R&B and hip-hop have on the population at large.

We’re also moving into the Hispanic market. We’re partnering with an entertainment company in Miami for this endeavor. The Latin market is a big market for touring, and it’s only going to get bigger.
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Urban Developments

Marriage To A Movie Star, A Great New Album And A Detour Into Rehab: Where Will Keith Urban Go From Here?

By Tamara Conniff and Ray Waddell

KEITH URBAN’S HANDSOME face is becoming a lot more familiar—generally a good thing with an album on the horizon. His new “Love, Pain & the Whole Crazy Thing” is due Nov. 7 on Capitol Nashville. Co-produced by Urban and Dann Huff, it’s his fourth solo studio album.

During the past three years, Urban has experienced a meteoric career rise. He went from his first theater-headlining tour in 2004 to successfully headlining arenas in 2005, and most industry observers believe he is on the verge of joining the country touring elite with his planned 2007 tour in support of the new album. Meanwhile, the first single, “Once in a Lifetime,” just made history by becoming the highest-debuting single in the 62-year history of Billboard’s Hot Country Songs chart.

Some attention, however, focuses on his personal life. He wed actress Nicole Kidman in June, suddenly becoming a household name to legions of tabloid readers who may have never heard of him or his country music hits. Then his name landed on countless celebrity news raps just a couple of weeks before his album dropped—sadly not to discuss his career trajectory or new, blissful marriage, but because he checked himself into rehab for alcohol addiction. Urban canceled his promo tour, including a performance at the Country Music Assn. Awards on Nov. 6.

Friends close to Urban say his choice is one of strength, that he cares so much about his new wife, new album, and 2007 world tour that he wants to be well. It would be much easier to get sober. Urban has fought drug and alcohol addiction for many years, though the greatest high for a musician, Urban says, is a live performance that “clicks”—when the band hits a groove that is transcendent: “It’s [the high] that you look for in all the synthetic stuff, but you can’t find it. It won’t stop you from looking.”

Urban, who was already poised for massive crossover success after his last album, is now immeasurably more famous than he was 12 months ago.

It has industry insiders wondering just how big this record might blow up.

URBAN Crossover?

Flashback to August, Urban and his wife were sighted in Hollywood, with Urban and his wife Nicole Kidman, walking hand in hand, all the way down the street. It was a moment that many in the industry had been waiting for, but few ever expected.

It’s not a completely new experience for Urban, who has already had success in the pop world with his duet “Cougar” with Faith Hill, and with his single “The Moment.” Urban’s music has always been a hybrid of country and pop, and he says it’s sort of a hybrid thing. “I think learning how to articulate thoughts in the studio, to distill it down to its essence, has helped. It’s trimming away the things that don’t need to be there. Giving up good to get great.”

He plays one of his favorite songs, “Stupid Boy” (originally written and recorded by rising Nashville star Sarah Buxton), which may be the second single. “Nic [Kidman] really wanted me to record this song,” Urban says. “I really should have given her an A&R credit on that album. ‘Stupid Boy’ is a sharp contrast to ‘Once in a Lifetime.”

The latter celebrates his newfound love with Kidman, while “Stupid Boy” is a ballad on how men foolishly break the hearts of the women they love.

“It’s yin and yang,” Urban says of the juxtaposition. “I have different tastes. Diverse is not necessarily scattered. I can’t take too much of the same thing. The iPod shuffle has allowed for diversity in people’s tastes. It’s not about genre. It’s for short attention span people who want to listen to Metallica and Merle Haggard. I love that. I think it has created the acceptance for musical diversity on a single record.”

“Love, Pain & the Whole Crazy Thing” is certainly diverse with such rocking tunes as “Faster Car” and “I Told You So,” melody-driven tracks “Shine” and “Used To Like Pain,” and arena-rock theme “God Made Woman.”

Urban may not limit himself to traditional country stylings, but he’s quick to dismiss any notion of an orchestrated attempt to “crossover” into anything but his own vision for making music.

“I’m very respectful of the country genre,” Urban says. “But I don’t make a whole album of country singles, that’s not my intention. I just want to make an album of my music. The basis of what I do is definitely country. It’s my youth music. I love living in Nashville. I don’t have any aspirations to be pop or a rock artist. If these songs work on other formats, then that’s great, but it’s not my priority.”

In fact, Urban actually gets upset when other formats try to “de-country” him, “I’m very happy to stay where I am,” he says. “I want to make sure country radio is taken care of because that’s my first love. I don’t gratuitously put a country instrument like banjo and mandolin on a song to get it on radio. It’s on the record, because I like it there. I have more of a problem when I’m asked to take it off for other formats. I think that needs to change.”

Mike Dungan, president/CEO of Capitol Nashville, echoes his star. “I hear words like ‘crossover,’ and I hear words like ‘format jumping,’ and it makes me very uncomfortable because it’s nothing Keith wants to do,” Dungan says. “This album certainly rocks harder; no question about it. It’s also much more diverse. This is not a period record. This is an all-in record. He wasn’t stuck in any direction.”

Country radio can’t wait. Across the board program directors are wanting to spin the new album. “The music is very important to country radio,” says John Townsend VP/MD for country WDTW (the Fox) Detroit. “He touches up on emotions with his songwriting. He has an original sound in his music, and his voice is very distinctive.”

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PHOTOGRAPH BY MAX VADUKAL
I don’t have any aspirations to be a pop star or a rock artist.’
—Keith Urban
As for radio beyond the country formats, Urban may cross over despite himself. In August and September, "Once in a Lifetime" didn't just hit big on country charts, it also made appearances on more mainstream and pop-leaning Billboard charts, including Hot 100 Airplay, the Pop 100 and The Billboard Hot 100.

"Urban is not only huge for country radio, but he and it are huge for radio in general," KBEQ Kansas City PD Mike Kennedy says. "His sound is so different. It's hip, it's country, it's AC.

Urban's management and label know this is an artist whose profile is on the rise.

"We're going to use more visuals of him as part of the marketing plan," Dungan says. "He's much more widely recognized by the general public now than he was. That has less to do with who he's married to but more to do with the fact that this has been a building process. I think there is some value in putting his face out there now."

Longtime manager Gary Borman adds, "A large body of people are now talking, 'Who is this guy?' His career from day one was guided with no hype. Keith is a true artist. All we can do is serve it up to people. The music says it all."

Back in the studio on this muggy August day, Urban listens intently as he plays a rough version of "God Loves Woman." After the last bar, he lets out a sigh of relief and a giddy laugh, "I'm glad that's over," he says. "I never play anyone rough cuts this early on. I'm just very excited about this album."

**URBAN ROAD DOG**

On tour since he was a pup, Australian native Urban booked his own band into Aussie clubs as a preteen and quit school to tour the region full-time by 15. His three-piece outfit the Ranch was known as a fierce live unit and toured extensively before Urban disbanded the group to pursue a solo career.

Urban admits leaving the Ranch was hard and frightening but the right move for him creatively.

"I was confused to me because the demos I was doing in my home sound more like radio than what I was doing with the Ranch," Urban says. "It wasn't difficult for me to realize that I was hitting my head against a wall in this group. My natural style is more suited to where country radio is at right now. You have a spectrum of what you do musically and what you love. The Ranch is a part of me, and that first record was a part of me as well. But it's all I wanted at the time, and it was a painful one."

As a solo performer, hundreds of incendiary live shows have followed, with Urban's set lists alternating between uptempo fueled by fiery guitar solos and heartfelt ballads.

Urban has progressed to headline status with the chart that best fits long-term career development. In a touring strategy undertaken by superstar acts before him like Tim McGraw and Kenny Chesney, Urban built his live fan base by taking key supporting slots for tours by Brooks & Dunn and Chesney.

"We worked hard and developed over a long period of time," Borman says. "Keith has so much talent, humility, love and passion. He's so committed to his art. Our job is to just get it out there and let the audience discover it for themselves. We don't push. That's not Keith's style."

CMT sponsored Urban's first headlining tour of mostly theaters in 2004, and Urban successfully toured arenas as a headliner for the first time on the Be There tour in 2005. Now most industry observers believe the artist is on the brink of joining the country touring elite in 2007.

The growth has been mirrored in his album sales. Each of his albums has sold more than the one prior. His self-titled 1999 effort is just a shade under a million copies sold, according to Nielsen SoundScan, while 2002's "Golden Road" hovers at the 3 million sold mark, and 2004's "Be Here" checks in at 3.3 million.

"I think that Keith Urban is absolutely poised for touring super stardom," says Brian O'Connell, president of Live Nation's country division. "He's got 'it.' First and foremost, he's an incredibly talented musician. He's cut some great songs, he's got the whole package. He doesn't necessarily have to wait for great songs to come to him, he writes them."

Darin Murphy, Urban's agent at Creative Artists Agency, says the artist will begin touring in the United States with the Wreckers in spring. (It was originally planned for February but was pushed back because of Urban's rehab.) Murphy says the choice to go with the Wreckers was to give the fans the best experience possible for a higher price. "In the past, we've taken brand-new artists," Murphy says. "But we're going up in ticket price. We want to be competitive and make sure people get their money's worth."

Urban will head to Europe and Australia before returning to North America in the summer. He is expected to play about 80 dates statewide. Plans then call for a return to Europe. The tour will work with a wide variety of promoters.

A clean and sober Urban is expected to revive his promotional tour at the beginning of 2007. In a statement issued when he entered rehab Urban said, "I deeply regret the hurt this has caused Nicole and the ones that love and support me. One can never let one's guard down on recovery and I'm afraid that I have. With the strength and unwavering support I am blessed to have from my wife, family and friends, I am determined and resolved to a positive outcome."

Additional reporting by Ken Tucker.
WHY GREATEST-HITS COMPILATIONS ARE THE GIFTS THAT KEEP ON GIVING—FOR THE MUSIC BUSINESSES

BY ED CHRISTMAN
ILLUSTRATION BY VIKTOR KOEN

Whenever any new Elvis Costello comes to market, Koch VP of publicity Giovanna Melchiorre, a huge fan, is sure to run out and get it.

But after purchasing his catalog three times—the initial CD releases on Columbia, the Ryko remastered reissues with extra tracks and Rhino’s remastered renditions each with a bonus disc of rare material and Costello liner notes—she heard that Universal Music Enterprises was planning to issue what it is touting as the “definitive” versions of the artist’s first 11 albums.

Melchiorre says she’ll have to pass: she knows it’s ironic, given that her own label benefits from reissue sales. “I am such a fan that I have everything by him,” she says. “But this time, I am drawing a line in the sand. I ain’t buying that catalog again.”

Perhaps all diehard fans of music have found themselves tempted—and frustrated—by yet another boxed set or greatest-hits package, promising some new sliver or slice of previously unreleased or limited-release goodness. It begs the question: just how many times can well-known music be reworked before it will be viewed as a ripoff by fans?

The answer, it appears, is an awful lot.

A few recent cases in point:

1. “It almost feels like fans are subscribing to ‘Pet Sounds,’ ” Newbury Comic buyer Carl Mello says of the classic Beach Boys album. On Aug. 29, EMI released two 40th-anniversary editions—one at $24.98 with a CD containing stereo and mono versions of the album and a DVD with interview material, and one at $29.98 with special packaging. These are not to be confused with the 10th-anniversary edition (a double album that has scanned 41,000 units, according to Nielsen SoundScan) or the regular version of the 1966 classic. And yet the new version scored 7,500 units in its debut week, the biggest week the album has had in SoundScan history. “The band has an active fan base, and I am just trying to meet consumer demand,” EMI Catalog Marketing president Bill Gagnon says.

Earlier this year, Hollywood Records put out a Queen greatest-hits package despite the fact that the band has been well-represented in the reissue arena. After all, Queen’s best-of compilations in the United States include “Greatest Hits,” which came out in 1982; “Greatest Hits, Vol. 2” and “Classic Queen” in 1992; “Greatest Hits, Vol. 1 & 2” in 1995; “Queen Rocks Vol. 1” in 1997; “Greatest Hits Vol. 3” in 1993; the “Platinum Collection Vol. 1-1” in 2001; and “We Will Rock You,” another hits set in 2004. When a Queen musical was staged in 2004 in Las Vegas, the label released “We Will Rock You” and it “sold well beyond our expectations,” senior VP of sales Curt Eddy says ($22,000 units, according to Nielsen SoundScan). When Hollywood found out that Queen’s music would be on “American Idol,” label GMM Abbey Konowitz—acting on the belief that many in the audience might remember Queen but not own its music—proposed putting together a package of songs performed on the show. Eddy reports, “Stone Cold Classics” came out April 11 at $11.98 and proved Konowitz right. It has scanned 133,000 units, almost as much as the 146,000 that “We Will Rock You” scanned in its first year.

Last year when EMI’s Gagnon told one of the large accounts that the company was going to issue Kenny Rogers’ “21 No. 1’s” album, an executive at that account responded, “Great, just what the world needs, another Kenny Rogers greatest-hits package.” At the time, EMI had four Rogers packages on the market, while Amazon currently lists 11 different, domestic best-of-greatest-hits packages. But the new title, which came out Jan. 24, has “shipped” 450,000 units ($13,000 units scanned, according to Nielsen SoundScan). “It will soon go gold, and I am going to get that executive a plaque,” Gagnon says.
SIMPLY PUT, when a reason to reissue catalog presents itself—an anniversary, a resurgence of interest in a particular artist, etc.—labels almost feel obligated to cash in on it, one distribution executive says. “It’s hard to work catalog, but when you have a reason to put out a reissue it gives you another opportunity to work an artist’s existing catalog,” the executive says.

The economics of reissues are generally in a label’s favor. When a greatest-hits collection doesn’t live up to expectations, the downside isn’t as costly as a new release. That’s because it doesn’t have the preproduction and recording expenses. The labels do not have to spend as much on updating the image and artwork. And labels can contain cooperative funds and put the reissues in the commercials quickly if they aren’t working, since labels can buy time incrementally.

Reissue finances depend on sales expectations. Typically reissues can fall into three categories, executives say. Best-of/greatest-hits collections from top-selling superstars are expected to ship 500,000 units or more with expectations that it should hit 750,000 units or more. The same type of package for a star should hit 100,000 copies or more. On the low end, majors site different thresholds, anywhere from 8,000 to 25,000 units.

So for a superstar’s hit package, labels say they will initially budget about $500,000 for cooperative advertising and an equal amount for TV advertising, and $150,000 to make the TV commercial, with phase two and three spends in the wings, if phase one proves successful. Other costs might include $20,000-$40,000 in recording costs for remastering and $10,000-$20,000 for new artwork. Atypical greatest-hits album can cost about $35 cents per unit to manufacture, but more elaborate artwork can add to the cost.

Labels generally pay artists whatever royalties they are due under the contract, but sometimes additional funds are paid to get the artist involved in the package, either through writing the song or for promotional starts.

So if a greatest-hits album scans 750,000 units at an average wholesale cost of $12, with an initial shipment of 500,000 units sold on a blended 15% buy-in discount, that means the album reaped $81 million in revenue. As for costs, superstar artists typically get a 16%-19% royalty rate, 18.5% yields $1.54 million. Figure an additional $682,500 for mechanical royalties for a total royalty cost of $2.22 million. When that’s added to $1.5 million in cooperative and TV advertising, $150,000 for making the commercial, $265,000 for manufacturing with $45,000 for artwork and remastering, expenses total $4.18 million, which means that excluding shipping costs, the label can make as much as $1.02 million.

Labels have also learned to create a reissue package for every budget and fan orientation. In Conshohocken, Pa., Gotham Distributing VP/GM Melissa Green Anderson says the company’s Collectables label “may put together different packages for QVC, a record club, Borders and Knapp,” at all different price points: with a 10-track version at $5.99 for the mass merchants, a 15-track set for $11.98 for the chains and a 30-track full-price album for the collector. Universal Music Enterprises and other majors have taken market segmentation to the next level, creating brand lines for the consumers and fans and retailers to recognize. “We have an entry price point line called the ‘20th Century Masters,’ a definitive single-disc or double-disc collection line called ‘Gold’ and then the ‘Deluxe’ line for the devout fan looking for collectibles,” executive VP/GM Mike Davis says.

With the numbers in favor of reissues, precisely what labels will consider a release-triggering “event” can get blurry. On Oct. 3 Sony BMG Legacy issued Gloria Estefan’s “Essential” album, a career-spanning two-CD, 17-track, $24.98 list price equivalent album. Estefan authored her second children’s book and is doing extensive public relations to tour it, including a number of high-profile TV appearances. Since “she is back in the public eye,” an Essential collection makes perfect sense, according to Sony Legacy VP of sales Scott Van Horn. Since its release, the
album has scanned a little over 5,000 copies.

In general, Sony BMG envisions “there is a compelling reason to put out reissues,” like licensing out-roster material, adding bonus material previously unavailable, combined with a better package or all of the above, Van Horn say.

But if there is no marketing event, new tracks can themselves serve as an event and propel sales for a reworked greatest-hits package, merchants say. For instance, Sony BMG issued Aerosmith’s “The Devil’s Got a New Disguise” Oct. 17, priced at $18.98. That came out despite two previous greatest-hits albums and a boxed set from Columbia as well as a best-of package from the band’s time with Geffen.

While there might be three or four greatest-hits packages already, Trans World distribution merchant Jerry Kamler notes that the last “one sold a shitload,” so he has no problem with another. (“Greatest Hits” and “15 Big Ones” have sold, combined, close to 9 million units, according to Nielsen SoundScan.) Reissues walk a fine line and require the end of the era albums as their report cards. If a newly issued repackage album sells well, no matter how many times it has previously been reworked, it’s completely justified, label executives and merchants say. They point out that customers can always choose to not buy something or, nowadays, cherrypick the new bonus material in digital form from online stores.

Sometimes the use of a single bonus track to get fans to rebuy an entire album over and over again is such a repulsive tactic that, in the words of one merchant, “you wonder why the labels just don’t send their distribution people into stores with shovels and when the fans react into the bin to those albums, hit them over the head, and steal the wallets from their pockets.”

Newbury Comics’ Mello questions whether having two new tracks is a compelling reason to put out another hits set, but he also notes that it gives such packages a marketing boost: the new tracks can be worked to radio, which allows merchants to treat it like a new release.

Another impetus to put new singles on a greatest-hits package is to get a bigger buy-in from retailers, which allows the label the ability to afford a TV campaign with an 800 number, label executives say. In fact, that’s exactly the plan for a Jan. 16 reissue of “The Best of Al Green,” which is already a triple-platinum album for EMI. We’re adding five tracks, including “Take Me to the River,” which isn’t on the current album, and we will use TV advertising with an 800 number to launch it,” EMI’s Gagnon says. TV marketing on a single title can often drive sales for an artist’s entire catalog.

Not everything works as a reissue, of course. Merchants say one example of an album that didn’t perform as expected was the August 2005 release of Smash Mouth’s “All Star: The Smash Hits.” With the song “All Star” a perennial crowd-pleaser at ball stadiums, the label and merchants were expecting big things from the album, but TV test marketing didn’t deliver the desired love, and retailers say, over 90,000 units. Billboard was unable to determine the volume of initial shipments, but some merchants say that there were heavy returns, while others say they didn’t buy into Universal Music Enterprise’s agenda.

In the final analysis, as long as there is demand, there will always be new tracks. Merchants say it’s only the thing that can stop the endless repackaging of a band’s music if sales fall off. Billboard asked Gagnon if there would be plans for a 50th-anniversary version of “Pet Sounds.” “Why wait for the 50th? I am wondering what to do for the 41st anniversary,” Gagnon said with a laugh. He called back later to make sure we knew he was kidding. Billboard will be watching the release schedule.

Think of music reissues, and elaborately designed boxed sets often spring to mind—four of five-disc collections of classic soul or under-rock. Yet the music of yesteryear is now springing to the music of the present—sometimes very recently past. And those elaborately designed packages may someday be replaced by multiple digital formats.

Check the Nov. 7 release of the Dave Matthews Band’s “The Best of What’s Around—Vol. 1.” The two-CD package from RCA features 20 studio tracks and eight previously unreleased live tracks. The studio cuts were chosen via the band’s Web site, allowing the marketing of the record to begin before it was even compiled, and it will also be sold in MP3 and high-quality FLAC formats.

DMB is just one of many still-vital (or at least recently) acts cashing in on catalog. More act, more labels such as Legacy and Warner Music Group’s Rhino Entertainment are reissuing music that’s younger than you—sometimes just five or 10 years removed from initial release. In October, Legacy issued a two-disc Sarah McLachlan live set, and Rhino just released a Tori Amos box. On the horizon at Rhino are hits collections from such acts as P.D.O. (Nov. 21) and the Afghan Whigs (spring 2007), and Sony BMG are reissuing collections of Oasis (Nov. 21) and Reel Big Fish (Nov. 21), among others.

“We’ve done a lot of ’90s and ’80s releases, so it just seems like the right time,” Rhino senior VP of A&R Robin Hurley says. “You can’t do a catalog campaign too quickly, but each year brings more of the Warner catalog into our realm.”

Repackaging and reissuing ’90s-era acts is not entirely new. Interscope released a “Boxana” boxed set in 2004, and such acts as Green Day (Pisces and Alice in Chains (Legacy), among many others, have already been graced with hits collections. Last year, Rhino even gave the ’80s its very own boxed set, the seven-disc “Whatever: The ’80s Pop and Culture Box.” It appears to be the tip of a ’80s iceberg.

“There are artists who have been established in the last 15 years who have loyal fan bases,” says Steve Berkowitz, an A&R executive at Sony BMG’s Legacy Recordings. “They would love to see more attention and attention can be available if John Mayer to Sarah McLachlan to the Foo Fighters to Pearl Jam.

Indeed, Berkowitz has a ready list of artists he would like to see receive the reissue treatment, and most won’t be applying for their A&R membership soon. “I would love to do a series of Chris Cornell, along with a number of classic rock artists,” Berkowitz says. “People would be interested in live tracks, bonus tracks and remixes, and that’s material that’s only 5 years old. We hope to be able to get at that material in the near future.”

There are a number of factors, Berkowitz and others say, leading labels to more quickly speed artists through the reissue process. As the physical retail space continues to shrink, many labels believe it is getting more difficult to get major retail accounts to carry multiple albums from recent artists. This, too, can benefit the trend toward reissues. “It’s really good to have a piece of business in the country,” Engstrom says. “It might be tough for a lot of retailers to carry four or five studio records.”

And with each major retail account especially in the digital realm—insisting upon bonus and exclusive tracks from major new releases, there will be no shortage of extra content to repackage.

Berkowitz says, “There’s all these value-adds with certain retail accounts, and suddenly people are going, ‘Hey, where’d you get that song?’ As new artists get exposed to wider and wider orbits of the marketplace, there’s always going to be something about the project that consumers didn’t know, even if it’s just 4 years old.”

The digital age has brought about new approaches to marketing and packaging reissues. Less money is spent on traditional print advertising, RHINO VP of marketing Mike Engstrom says. Instead, the company is shifting its dollars to the Internet, and focusing on the usual suspects like MySpace and YouTube. Engstrom says it’s a Rhino priority to discover a way to ensure that fans purchase the entire collection, rather than just their favorite songs. At Rhino, the company has experimented with digital-only releases dubbed “The Rhino Hi-Five.” Among the acts Rhino has released digitally are Wilco, Deep Purple, and the Cure, and sales thus far range up to 1,000 (the Monkees) to 4,000 downloads (Gordon Lightfoot).

Thus far, the market for reissues and greatest hits remains largely offline. “The Legend of Johnny Cash” (Legacy/Columbia/A&M) was the 2004 year’s top-selling “best of” wasn’t even available on iTunes, and recent collections from such acts as Massive Attack, Third Eye Blind and Blink-182 generally see only around 5% of their sales come from the digital market alone, according to Nielsen SoundScan. That’s better than some older acts, as sets from John Fogerty and Rickie Nelson averaged about 1% of sales from digital downloads.

“We’ve been doing a lot of interactive digital books,” Engstrom says. “We put [in] liner notes and photos and a lot of extra content. We want to provide people with a deeper digital experience.”

—Todd Martens

WHAT’S NEW IS NEW AGAIN

Reissues Are No Longer A Thing Of The Past

10/24/2006

DOKK5 "Definitive Rock" (Rhino)
POOH "Definitive Rock" (Rhino)
LOVE "Definitive Rock" (Rhino)
TROUT "Definitive Rock" (Rhino)

VASH REDFERN "Complete Box Set" (50 CDs) (Warner Classics)
HELEN GORDON "Complete Box Set" (4x CDs) (Warner Classics)

GOME "Five Men in a Hut" (EPK)/"Tradition 1999-2004" (EPK)

10/31/2006

JOHN KENNEDY "Golden Records" (Legends/Columbia/Sony Music)

11/7/2006

THE ROLLING STONES "Best of What’s Around—Vol. 1" (Legacy) (Rhino)
AVARTIS "Dinny: The Nick Cave & the Bad Seeds Box" (Warners)

5 YOUNG "Best Of. 12 Unforgettable Classics" (Fontana/Atlantic)
STEVE REICH "Reich: Reconstructed" (Rhino)

AL STEWART "Definitive Rock" (Rhino)
BOBBY DARIN "Definitive Rock" (Rhino)
MARK HUNTER "Definitive Rock" (Rhino)
MARIANNE "Definitive Rock" (Rhino)
"Definitive Rock" (Rhino)

JOHNNY LAKE "Best of the World of Louis Armstrong" (Columbia/Sony Music)

PAN-AM "Aeroplane" (Rhino)

11/14/2006

JAHBAID "High Times" (Epic/Sony Music)

GEORGE MICHAEL "25" (Epic/Sony Music)

VARIOUS ARTISTS "Artists for the Week of World AIDS Day" (Rhino)

"The Best of the Doobie Brothers" (Rhino)

"The Best of Depeche Mode Vol. 1" (Columbia/Sony Music)

"The Best of Depeche Mode Vol. II" (Columbia/Sony Music)

12/24/06

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OLIVIA NEWTON-JOHN
Hear the discussion with this beloved artist, songwriter, film and television star on the increasingly important role of women in the entertainment industry.

KEYNOTE Q&A with DANNY ELFMAN
Don’t miss this rare intimate one on one with composer Danny Elfman as he speaks about his new release “Serenada Schizophrana.”

GET FACE TO FACE WITH MUSIC SUPERVISORS
Top music supervisors in film, television, video games and trailers will share their knowledge and experience in roundtable discussions on various topics.

FIND OUT ABOUT:
• Creating relationships
• Preparing and submitting music
• Where music supervisors find music
• Licensing, negotiating fees, and terms
• Music publishing and copyright issues
• Technology: MYSPACE, FTP servers and music blogs

CONFIRMED MUSIC SUPERVISORS INCLUDE:
- Jason Alexander, Music Supervisor, Hit the Ground Running
- Simone Benayac, Head of Music Department/In House Composer, The Art Farm
- John Bissell, Music Supervisor, Mottlight Music
- PJ Bloom, Music Supervisor, Neophonic
- Gary Calamar, Music Supervisor, GO Music
- Rudy Chung, Music Supervisor, Hit the Ground Running
- Arlene Fishbach, President, Arlene Fishbach Enterprises
- Randy Gerston, Agent, First Artists Management
- Thomas Golubic, Music Supervisor, Super Music Vision
- Joel C. High, President, Creative Control Entertainment
- John Houlihan, President & Music Supervisor, Houlihan Film Music
- Dave Jordan, Music Supervisor, Format
- Julianne Jordan, Music Supervisor, Format
- Barbara Jordan, President, Heavy Hitters Music
- Eyan Klean, Music Supervisor, Neophonic
- Kier Lehman, Music Supervisor, Hit the Ground Running
- Jonathan McHugh, VP Creative Development, Jive Records
- Julia Michels, Music Supervisor, Format
- Howard Paar, Executive Producer/Music Licensing, EMoto Music
- Rebeca Rienks, Senior Creative Director, Creative Control
- Ailene Schneider, VP, Music Supervision, NBC Universal City
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Walt Disney Records releases have shaped American pop culture for a half-century.

Delving into the 50-year history of Walt Disney Records is like strolling through the history of film and TV. The company's annals are so intertwined with the evolving musical landscape, so rich with entertainment milestones, that it can be difficult to separate the label from the industry in which it has grown up.

"The impact Disney music has had on American pop culture is a story that's never been told," label VP/GM Robert Marick says. "As the 50th anniversary approaches we all have this great sense of pride working for a company that's so unique in this way."

This anniversary coincides with this year's success of the "High School Musical" soundtrack, the rise of new artists such as Miley Cyrus (aka Hannah Montana) and Evertlife, new retrospective sets at retail and iTunes and the opening on Nov. 4 of a major exhibit at Seattle's Experience Music Project.

The track record of Walt Disney Records speaks volumes. With more than 275 gold, platinum and multiplatinum certifications from the RIAA, 22 Grammy Awards and 18 Academy Awards, the label holds an esteemed place among its peers.

Perhaps even more lasting than the industry accolades is the joy the label has bestowed on generations of entertainment enthusiasts, many of them young, of course, or at least young at heart.

From Annette Funicello to Hillary Duff, Louis Armstrong to Elton John, a diverse roster has contributed to the Disney catalog.

Walt Disney Records has been the proxy through which young and old could wish upon a star, kiss game. "Some people will tell you that music was a key ingredient of Walt Disney's success. Don't you believe it," critic Leonard Maltin has said. "Music was the foundation of Walt Disney's success."

Given the ferocity with which the Disney Co. clings to its properties today, it's hard to believe the company once licensed out the music from its films.

RCA was the label credited for releasing songs and instrumentals from early classics like "Snow White and the Seven Dwarves" and "Pinocchio," and Ca- dence Records took credit and profits from Bill Hayes' recording of "The Ballad of Davy Crockett," a runaway hit in 1955 based on the Disney TV smash. A year later, in 1956, Walt Disney wised up and chris- tented then-named Disneyland Records, a label charged with creating and distributing soundtracks to augment Disney's film, TV and theme park interests.

The musical magic began continued on >>p40
from >>39

to spiral from there.

Soundtracks remained a staple for the label as film and TV properties took off. But the company also began to branch into friendly-complications that capitalized on the music of the moment, no matter the genre.

No album better represents this strategy than 1979’s ‘Mickey Mouse Disco,’ which sold more than one million units and had kids around the world quacking along to the infectious, Village People-inspired “Macho Duck.”

To reflect the label’s growing role as the voice of the entire Disney Co., in 1989 it adopted the new moniker Walt Disney Records. Not coincidentally, Disney’s feature animation division at the time was undergoing a period of its own. That same year, Walt Disney Records released “The Little Mermaid,” composed by Alan Menken and Howard Ashman, which catapulted the label into a new age of soundtracks. The album has sold more than 6 million units.

The hits kept coming. Released in 1991, another Menken/Ashman collaboration, “Beauty and the Beast,” has sold more than 3 million copies. “Beauty and the Beast” went to Broadway and paved the Great White Way for “The Lion King.” That project roared onto the scene in 1994 with songs by Elton John and Tim Rice and a Hans Zimmer score, earning Walt Disney Records its first RIAA diamond award certifying sales of 10 million.

Yet while the Walt Disney Records formula clearly was working—it was going strong in 1998 when Bob Gaudio came aboard to head up the umbrella Buena Vista Music Group—its repertoire was rooted firmly in the juvenile and family market. A wider perspective was needed to propel the label from the sandbox to a hit-making sensation.

So with the arrival of the new century in 2000, Walt Disney Records redefined itself once again. This time, the label identified its target market as four distinct demographics: infants, children, tweens/teens and adults. And it knew it would release music that was not necessarily tied to Disney animated fare.

“We looked around and made a conscious decision to redefine what Walt Disney Records is,” Marick says. “There is so much change in the marketplace. The film studios are developing fewer musically based films, there’s a lack of new content, and kids are growing up quicker. Before we would step back and say, ‘What’s the studio going to give us next? We really weren’t in control of our own destiny.’

The move would prove to be among Walt Disney Records most significant.

For the past several years, the label has charted double-digit growth in an anemic market, and it continues to raise the bar, most recently with the soundtrack to “High School Musical,” which has earned triple-platinum certification.

In 2001 it acquired the Baby Einstein Co., putting the category of infant entertainment on the global distribution map. More recently, in 2004, the label created the Disney Sound imprint to which it has signed They Might Be Giants, the Imagination Movers and Ralph’s World “to concentrate specifically on music for kids that won’t drive parents crazy,” quips David Agnew, executive VP/GM at Buena Vista Music Group.

And in a clear demonstration of its resolve to shatter kid-friendly preconceptions, this fall Walt Disney Records pushes the envelope with its 13th-anniversary tribute album to “The Nightmare Before Christmas.” The salute to the film, directed by Tim Burton with a score by Danny Elfman, is rife with what most would agree are non-Disney-esque acts: Fall Out Boy, She Wants Revenge and the venerable Marilyn Manson.

“This is a project where the artists have a great love for the movie and want to pay tribute to Danny Elfman,” says Fred Mollin, newly appointed VP of A&R, who has worked on numerous Disney projects as an independent producer, musical director and composer. Mollin says the Disney affiliation didn’t pass to a single act on the label’s wish list. “Not matter how busy they were with other projects, there wasn’t one artist we approached who didn’t jump on board,” he says.

But nowhere is Walt Disney Records’ evolution more evident than in the tween market, which it has permeated so completely it’s hard to find a 10-year-old around today who isn’t living at least partially in “Disney world.” Simply put, “We wanted to make Disney Records cool again,” Marick says.

From compilation series like “DisneyMania”—which the label launched in 2002 as a way to let contemporary artists like Usher, Christina Aguilera and N Sync put their stamp on Disney classics—to soundtracks for some of today’s hottest TV properties, the label now dominates a demographic it is uniquely positioned to reach.

“Walt Disney Records’ point of different vis-a-vis the other

“Ten years ago there was no synergy between the record company and Radio Disney or Disney Channel,” says Damon Whiteside, Walt Disney Records VP of marketing. “Disney Channel had walked away from a music strategy in the ’90s because they felt it didn’t fit with their brand. . . . And there were also plenty of years when Radio Disney wouldn’t play a lot of our stuff. But Hilary brought it all back.”

Indeed, creating the dots goes largely to singer/actress Hilary Duff and her onscreen alter ego, Lizzie McGuire. Duff’s multiplatform success hit home, as label, network and radio station awakened to the realization that if they wanted to reach the tweens, they did not have to travel much further than their own backyards.

For a few notable exceptions, including Kelly Clarkson’s hit single “Breakaway” from the movie “The Princess Diaries 2,” Walt Disney Records has broken soundtrack barriers without traditional radio play or marketing.

In fact, the label has never had a radio promotion department, turning to sister label Hollywood for assistance with those projects that require it, like the upcoming “Nannyville” tribute.

“There just are not a lot of labels selling millions of albums to 8- to 14-year-olds,” Whiteside says. “We’ve found an incredible niche and Disney has so many outlets.” He notes that commercial radio skews 18-plus and Nickelodeon is the only other TV network swimming in the tween pool.

“They are just not embracing the 8- to 12-year-old market,” Whiteside says of most non-Disney outlets.

“And that’s where we live.”

It was telling that when Walt Disney Records serviced songs from the current “Cheetah Girls 2” soundtrack to top 40 radio a few months ago, it failed to generate heat.

“We gave mainstream radio an opportunity with ‘Cheetah Girls 2’ and, based on the fact that they missed out on ‘High School Musical,’ we thought they’d jump on it,” Whiteside says. “We’ve had no response.”

The Internet is playing a greater role as digital sales now make up a rapidly increasing share of the label’s overall business, according to Marick. Nine singles from “High School Musical” hit The Billboard Hot 100 and the strength of digital sales.

Walt Disney Records opened a mini-store on Apple’s iTunes site two years ago and the relationship is blossoming. “Certainly you will see more downloads, and even free downloads where you can sample the music,” Marick says.

In an unprecedented move, in advance of the “Hannah Montana” soundtrack release, Walt Disney Records began selling two singles on iTunes. The singles “Best of Both Worlds” and “Who Said” have charted on The Billboard Hot 100 based on digital sales only.

That Mimas touch has transformed Walt Disney Records from studio farm team to go-to hit machine.

“The studio now comes to us for songs, and we’re getting more into added-value, not only releasing a traditional compilation in and of itself,” Marick says.

Examples: When “High School Musical” was in development by a then-unknown cast, for example, label wisdom suggested recording “Getcha Head in the Game” by up-and-coming act B5. When it came time to select music for “Cars,” Walt Disney Records worked with Rascal Flatts (on sister label Lyric Street) to film a music video for the band’s ensuing hit version of “Life Is a Highway.”

For the new special-edition “Little Mermaid” DVD, the label created a contemporary soundtrack where Ashley Tisdale, Joss Stone, Rain and the Jonas Brothers revisit the movie’s best-loved tunes.

As it looks ahead to the next 50 years, Walt Disney Records remains steeped in the tradition that began in 1928 when Mickey Mouse sang a song in “Steamboat Willie” its ability to create musical magic.

“Doing a song on an album with us can immediately transform an artist into a hero in their own child’s eyes,” Agnew says. “That’s certainly a very powerful selling point.”
Bob,

Congratulations to you, David, Robert, Susan, Damon and the entire Walt Disney Records family on the first 50 years

From your friends and partners at

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UNIVERSAL MUSIC GROUP DISTRIBUTION
When you took the reins of Buena Vista Music Group in 1998, Disney Co. labels were scattered and, with the exception of Walt Disney Records' soundtracks, largely unsuccessful. Today, it's a quite a different story. Can you walk us through some of the growing pains?

The Buena Vista Music Group was formed simultaneously with my arrival. You're right, Walt Disney Records was the most successful of the three labels. However, it had fallen on hard times and was barely breaking even. The number and frequency of feature animated musicals had decreased significantly.

So much so that it became obvious that we needed to cut our staff drastically and find a good outside distribution arrangement. We now have a very successful one with Universal.

When I was recruited, I was asked to run Hollywood Records and Lyric Street. I actually made a strong request for Walt Disney Records, which was part of Consumer Products at the time, to be included for the obvious reason: it would increase our leverage with distributors and foreign licensees. Not to mention Walt Disney Records' rich legacy and legendary history. Music publishing was part of this ensemble as well.

What are some high points?

Walt Disney Records turned around very quickly and began a long, steady climb, culminating in this exciting year of "High School Musical," "Cars," "Pirates of the Caribbean: Dead Man's Chest," "Cheetah Girls 2" and now the "Hannah Montana" soundtrack. It's been particularly successful under the guidance of Buena Vista Music Group executive VP/GM David Agnew and his team.

Hollywood Records was worse than a startup label. A great deal of bad publicity had to be overcome. It took a long time to build the right staff and develop enough artists for it to become financially successful. It is today.

[Senior VP of marketing] Abbey Konowitz has played an important role in this turnaround. Lyric Street was a startup with a full staff and no records to sell. Clearly, [Lyric Street president] Randy Goodman and his team have taken the label a long way. For example, Rascal Flatts have sold over 12 million units so far.

How would you describe Walt Disney Records' role in the Buena Vista Music Group family today?

Walt Disney Records has expanded in scope. They are the leader in family music, spanning from infants to adults. They've released everything from Baby Einstein to kids music, I even soundtracks, as well as compilations such as "DisneyMania" and the "Radio Disney Jams" series.

What are your thoughts on the 50th-anniversary tribute: the commemorative CD sets, the Experience Music Project Exhibition, the restoration of classic gems? They all reflect the incredible legacy of the company and its impact on the world of entertainment as a whole.

continued on p44
50 years of Walt Disney Records
... huge congratulations !!!

I am so proud to be a part of
the family.

50 years of fantastic music
and wonderful memories !!!

thanks for having me ...

Phil ...
How would you characterize the state of the general film soundtracks industry today?

The business is certainly challenging, as everyone knows. Having said that, because of our unique and special relationship with [Disney Channel] Worldwide president Rich Ross, [Disney Channel Worldwide president of entertainment] Gary Marsh and the Motion Picture Group, we've had remarkable success.

Walt Disney Records had a banner year with "High School Musical" as the best-selling album of the year to date, adding to the successes of the "Cheetah Girls 2," "Princess" and "Cars" soundtracks.

By the way, Hollywood also has a great franchise in the "Grey's Anatomy" soundtracks. If the music is an integral part of the movie or TV show, there are still cases were the soundtrack becomes a souvenir that a fan must have.

What does the runaway success of the "High School Musical" album teach the industry about the importance—or not—of traditional marketing and radio play and about integrating various divisions of a multimedia company?

First and foremost, "High School Musical" is a musical film, a traditional musical written especially for young people. The key to the success of this movie is that the young audience feels like it was made for them.

All of the success started with an excellent piece of filmmaking by Disney Channel. And as it turns out, "High School Musical" became a film that the whole family could enjoy.

Hollywood Records takes [select] artists to mainstream traditional marketing outlets like radio, TV, MTV, etc.

For example, Hilary Duff has had numerous hits. Same with Jesse McCartney, who didn’t come from Disney. Aly & AJ have made inroads at top 40 radio and have become "Total Request Live" staples. Vanessa Hudgens from "High School Musical" is already on top 40 radio at [WHTZ] Z100 in New York and KIIS in Los Angeles. [WBVM] B96 and [WXSC] in Chicago, and a host of other major market stations are already onboard. Her video is on "TRU" every day, and she launched her album with a performance on "Good Morning, America," and "Live With Regis and Kelly."

Of course every company would love to bottle some of that Disney synergy, which seems particularly evident between Walt Disney Records and Hollywood Records. How are the labels co-existing today, with artists segueing from soundtrack contribution on Walt Disney to Hollywood signee?

The best way for me to answer this is with the example set by Jordan Pruitt. Jordan is a 15-year-old singer/songwriter who started writing songs when she was in the sixth grade—an immense talent. We signed Jordan directly to Hollywood records. She had no prior TV history, Disney Channel or otherwise.

But through video tie-ins with Disney Channel movies like "Read It and Weep" and "Jump In!", Jordan recorded songs and shot videos that are played on the Disney Channel and heard on Radio Disney. Jordan just joined the Cheetah Girls/Disney Hugdents tour.

How do you ensure rising Disney stars stay in the family?

We still only sign artists we believe have a future, whether they’re Disney or not. The first was Hilary Duff, whose "Lizzie McGuire" became such a successful TV show and film that it became obvious the next step was to launch a Hilary Duff career. Let’s face it, between her soundtracks and Hilary Duff records, she’s sold over 13 million units.

Raven-Symone has created an enormous franchise with her TV show and soundtracks. The "Hannah Montana" soundtrack now will launch Miley Cyrus [who plays the character Hannah Montana]. Hers is very similar to the Hilary Duff path.

Are you at all concerned there may be a perception that Disney is too insular? The loop, from Disney Channel movies, to Walt Disney Records soundtracks, to Hollywood Records albums to Radio Disney, could seem quite closed.

Not at all. If you look at a Radio Disney playlist there are artists a variety of labels. And not every Disney Channel act has a record coming out. Even Vanessa Hudgens had label outside our company bidding to sign her. In the end, she and her management chose to sign with us.

Hollywood has a cadre of serious and platinum rock bands that will never see Disney Channel like Breaking Benjamin, Sparta, Atreyu and Plain White T’s. It’s the same with Lyric Street and their roster of Rascal Flatts and Sarah Buxton, SheDaisy and Josh Gracin.

Certainly, in the beginning, Walt Disney Records does most of the heavy lifting to launch a new artist and at the right time.
to all the great people at
WALT DISNEY RECORDS,
including our dear friend David Agnew,
thank you for turning the DVD of
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looking forward to the 123s!

- John & John of they MIGHT BE giants
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TALK OF THE ROAD

Billboard Touring Conference To Tackle Hard Topics Facing The Live Business

BY RAY WADDELL
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& THE ENTIRE TEAM. FINALISTS FOR:

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TOP BOXSCORE
& TOP MANAGER

THE NEXT ADVENTURE
A LIVE NATION COMPANY
Every year the Billboard Touring Conference strives to find the most compelling topics to offer its attendees. We want people to walk away with information that can help them do better business, and we try to be as responsive as possible to the needs of our readers in the live event business. We want to forecast the future. At this year's Billboard Touring Conference, set for Nov. 8-9 at the Roosevelt Hotel in New York, the panelists, speakers and roundtable heads represent the elite of the touring business. They include not only top executives but also up-and-coming entrepreneurial spirits and those in the trenches making the day-to-day decisions that make the business work. This year is no exception. Let's take a look at some of the programming for the 2006 conference to serve both as a guide to attendees and a reference point for those who don't make it. No panel attracts more attention at the Billboard Touring Conference than our "power player" session, this year titled "The Future Is Now."

Moderated by Billboard executive editor/associate publisher Tamara Conniff, this year's editon features independent Washington, D.C., promoter Seth Hurwitz, president of I.M.P.; the Firm manager Peter Katris; Creative Artists Agency managing partner Rob Light; AEG Live CEO Randy Phillips; and Live Nation CEO Michael Rapino.

This will be Rapino's third consecutive year taking part in the panel, and he has some strong ideas about what the group needs to address.

"We need to get artists to begin thinking of a concert tour [the same as a major album launch and promote it as such," Rapino says.

"We need to continue to get to know our customer better through research and feedback. They tell us they want greater variety in ticket scaling (and that) they are willing to pay high prices for the right service. They want to be able to buy tickets when they want them (via such services as) StubHub. They want to come see interesting packages.

Venue managers and operators are probably the largest single group attending the Billboard Touring Conference each year, and the "Burning Down the House" panel is geared toward them and everyone else in the business who deals with venues (which is pretty much everybody).

The moderator is Pam Matthews, GM of the Ryman Auditorium in Nashville, one of the most beloved and respected venues in North America.

The panelists are TNA/Live Nation VP Gerry Barad, who many arena executives know as the point person for such major tours as U2, Madonna and Barbra Streisand; Live Nation president of global venues and sponsorship Bruce Eskowitz, who oversees policies and procedures for Live Nation's vast network of amphitheaters; Nashville-based Creative Artists Agency VP John Huie, responsible agent for such tours as Tim McGraw and Faith Hill's Soul2Soul II tour; House of Blues Entertainment VP Kevin Morrow, whose club network sets the standard for small-venue concerts in North America; Brad Parsons, executive director at the Arena Network, a consortium of arenas that consistently host the top-grossing arena concerts in North America, and Jimmy Sacco, GM of Heinz Field (home of the Pittsburgh Steelers) and a principal in the Gridiron Stadium Net-continued on p.54

"REBUILDING THE GULF COAST REGION NOTE BY NOTE"

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work, a consortium dedicated to increasing the number of stadium concerts in North America.

“We have a great panel of heavy hitters who bring varied perspectives and operate from different agendas,” Matthews says. “This session provides an environment where we can explore their individual areas of expertise and experience.”

Matthews says the panel will discuss and debate a variety of topics relevant to today’s touring industry, “everything from ticketing challenges to changes in corporate sponsorship opportunities to relationships between artists, agents, promoters and buildings and how deal structures have evolved over the years.”

The interweaving of technology and live music is increasing every day, including creative relationships between wireless networks and promoters, ultra-wired buildings, digital delivery of live music and cell-phone ticketing.

These issues and more will be discussed during the “Wired” panel that will be sure to educate attendees:

“My vision of this panel is embracing the technology with the live event,” says moderator Heath Miller, president of Excess db Entertainment & Management. “Is it about improving customer experience, retaining the customer or increasing the customers? Every person I talk to has a different view on it.”

Wired panelists are Signatures Network CEO Dell Furano; Ticketmaster executive VP of sales and marketing David Goldberg; Control Room GM Nina Guralnick; Music Today/Red Light Management VP/Chief of Staff Nathan Hubbard; Live Nation president of digital distribution Bryan Perez; and AOL Entertainment senior manager Janenne Remondino.

Some feel touring may be in the midst of a new era of opportunity for independent promoters, while others feel the current climate makes it tougher on indies than ever.

Have the downsizing and restructuring of corporate promoters opened the door for regional guys? Have guarantees become more favorable? Are agents cooperating?

These are some of the topics to be broached on the panel titled “I Will Survive,” led by industry veteran Arny Granat, co-president of Chicago-based Jam Productions.

Speakers include Charles Attal, president of Charles Attal Presents (Lollapalooza, Austin City Limits Festival); Ashley Capps, president of A.C. Entertainment (VeggieTales, Bonnaroo); Darin Lashinsky, VP of Outback Concerts in Nashville; Dave Lucas, CEO of Live 360 and former CEO of Clear Channel Entertainment; Gregg Perloff, president of Another Planet Entertainment in San Francisco; and Kirk Sommer, agent at the William Morris Agency (the Killers).

There was a time when touring was viewed as a bit of an unpredictable sibling of the rest of the music business, but today, it has enlisted more than ever the aid of parallel businesses. Increased cooperation from labels, radio, TV, venues and other players can aid artist development and sustain careers. We’re seeing this happen through creative deals and innovative marketing.

Sony Music VP of artist development Liana

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‘WE HAVE A GREAT PANEL OF HEAVY HITTERS WHO BRING VARIED PERSPECTIVES AND AGENDAS.’

—PAM MATTHEWS, RYMAN AUDITORIUM

Farnham will moderate the “I Can Help” panel dissecting this trend. Onboard are MTV VP of promotion Joe Armenia; the Agency Group VP Ken Fermaglich; Roadrunner Records VP of touring/artist development Harlan Frey; Live Nation executive VP of amphitheater programming Jason Garner; Bob Mc Lynn, partner at Crush Management (Fall Out Boy); and Virgin Records GM/COO Lee Trink.

This year saw many hugely successful tours in a wide range of musical genres. The “Wish You Were Here” panel will take a look at some of the past year’s biggest touring success stories with the artist handlers who helped make it happen.

Moderator Larry Vallon, senior VP for national booking at AEG Live, will ask professionals what made these tours work and what could have gone wrong but didn’t.

Speakers are Dennis Arfa, president of Artists Group International (Billy Joel); Rob Beckham, senior VP at the William Morris Agency (Rascal Flatts); John Meglen, co-president of Concerts West (Bon Jovi); Guillermo Rosas, CEO of Roptus (RBD); Scott Siman of RPM Management (Tim McGraw); and Brad Wavra, VP of touring at Live Nation (Cirque du Soleil’s “Dehrium”).
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The finalists for the third annual Billboard Touring Awards represent some of the most successful touring artists and professionals the industry has ever seen. The Rolling Stones, Bon Jovi and Madonna are finalists in multiple categories for the Billboard Touring Awards, which will be presented Nov. 9 during a reception at the Roosevelt Hotel in New York. The awards reception will cap the third annual Billboard Touring Conference, taking place Nov. 8-9.

Madonna's Confessions tour, the Rolling Stones' Bigger Bang tour and Bon Jovi's Have a Nice Day tour are each finalists in the top tour and top draw categories, which are given to the top-grossing tour and the top ticket-selling tour, respectively. In contrast to awards decided by a popular vote, the finalists and winners for the Billboard Touring Awards are determined by actual box-office achievement based on data reported to Billboard Boxscore. The period covered by the awards is December 2005 through September of this year. Following is a look at the finalists in each category and how they got there.

Madonna's Confessions tour, compared to the Stones' 100-plus dates, was a rather limited engagement, but the results have been equally stunning. Madonna was gold at the box office. She wrapped Confessions Sept. 21 at the Tokyo Dome as the highest-grossing tour ever by a female artist.

"Madonna has yet again delivered an incredible show for her fans, and the success of the tour is the ultimate statement," says tour producer Arthur Fogel, chairman of Live Nation's Global Music division. "She absolutely belongs at No. 1."

Meanwhile, New Jersey rock band Bon Jovi put together a career-best international run with arenas and stadiums in the United States and Europe. Produced worldwide by AEG Live, Bon Jovi's numbers were spread out over 2005 and 2006.

The launch of Bon Jovi's world tour in support of its "Have a Nice Day" album was orchestrated to perfection by producer AEG Live and agency Creative Artists Agency (CAA), and the tour delivered big time.

AEG Live CEO Randy Phillips points out that Bon Jovi was the only act other than U2 to play four sold-out Air Canada Centre shows in Toronto. Bon Jovi also played six arenas in the New York metro area and later...continued on >p58
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from pp.56

went clean on three Giant Stadium dates in East Rutherford, N. J. "At the end of the last tour, you could see the audience shifting from looking at Jon [Jonovi] as a superstar to seeing him as an icon," says Rob Light, managing partner atCAA and Jonovi's agent.

Kenny Chesney took home the top package award in 2005 and makes a strong bid this year with a tour that included openers Dierks Bentley, Sugarland, Carrie Underwood and Jake Owen. "I do feel like you have to give fans a great show from top to bottom," Chesney says. "We've had some really great opening acts. Everybody brought a unique energy and something more than a hit record to the show, and that's what I look for."

Once an opening act for Chesney, Rascal Flatts is now among the country touring elite and gave fans plenty of value with Gary Allan and Jason Aldean as openers for most of the tour. Agent Rob Beckham at the William Morris Agency (WMA), says it's about added value and giving fans a big show. "The packages just seemed to really work this year. Once you kind of get to the top, like Kenny has done over the past few years, you try to give your audience something new and fresh every time out."

The Def Leppard/Journey co-headlining tour, with Stoll Vaughan opening, was one of the sleeper tours of the summer, blowing out early dates and then adding more shows to the route. Adam Kornfeld, agent for Def Leppard at AGL, says the tour represents the kind of synergy often desired for but rarely achieved in touring. "This is a classic example of the phrase one plus one equals three," Kornfeld says. "A package like this is a guaranteed night of hits, memories, fun and showmanship."

TOP TOUR

THE TOP BOXSCORE AWARD GOES TO THE HIGHEST-grossing single engagement of the year. The crowning achievement of Billy Joel's return to touring this year was a record-setting 12 sellouts at New York's Madison Square Garden, breaking Bruce Springsteen's record of 10.

"We're always cautious when we begin, and we're humbled by our success," says Dennis Arfa, Joel's agent at Artists Group International. "You never think about breaking Babe Ruth's home run record until you get to that point where it's within reach, then all of a sudden you say, 'Wow, we're Hank Aaron here.'"

Madonna's eight sellouts at Wembley Arena in London came after an apparently misguided British press had written that fans were balking at her ticket prices. A total of 86,421 British Madonna fans obviously had no problem with the ticket prices.

Producer Fogel says, "They were great shows and a great atmosphere. This was one of the highlights from a memorable tour."

For sheer staying power, neither Madonna nor Joel can match Luis Miguel's remarkable 30-show engagement Jan. 18-Feb. 27 at Auditorio Nacional in Mexico City, which drew 267,526 fans. The run, promoted by Showtime de Mexico, broke Miguel's 25-show stand at the venue in 2004.

"The whole tour was precedent-setting," says Peter Gossling, worldwide head of music for WMA, which represents Miguel. "The one specific engagement in Mexico City, we really don't know how many shows he could've done. He probably could have done more."

TOP PACKAGE AWARD GOES TO THE TOP-grossing tour with three or more acts on the bill, recognizing those that strive to offer value and create synergistic billing.

TOP COMEDY TOUR

RECOGNIZING THAT COMEDY IS ONE OF THE MOST profitable and fastest-growing segments of the touring business. Billboard has added a top comedy tour award to its list this year.

And the three finalists are all artists who have benefited from both TV exposure and the fact that they're, well, funny.

Larry the Cable Guy, who claims he was born in the back of an El Camino during a Foghat concert, is booked by Nick Nuciforo at CAA and managed by J.P. Williams at Parallel Entertainment. The bulk of his concerts are promoted by Outback Entertainment, based in Nashville.

"We've increased Larry's business about 15%-20% every year," Williams says. "You can definitely call Larry a touring comedian. He works 130-150 dates a year on the road, year in and year out."

Jerry Seinfeld, represented by Rob Pinz at United Talent Agency, rang up the bulk of his 2006 box office with a lucrative stand at the Colosseum at Caesars Palace in Las Vegas. Seinfeld's touring efforts are overseen by Kevin Doehoerhmann, and the comedian is managed by George Shapiro and Howard West.

Ron "Tater Salad" White is a compatriot of Larry the Cable Guy on the winning Blue Collar Comedy tours. White stepped out on his own in 2006 with his Drunk in Public tour and also stars in a successful Comedy Central show, "They Call Me Tater Salad."

TOP PROMOTER, MANAGERS, AGENTS

THE TOP PROMOTER AWARD MAY NOT HAVE MUCH suspense attached to it, as the world's largest promoter Live Nation is the overwhelming leader in its field and consistently produces the top-grossing tours in the world. That said, AEG Live, Live Nation's closest competitor, has enjoyed a strong year, highlighted by the Bon Jovi and American Idol tours. House of Blues Concerts (acquired by Live Nation earlier this year), is also experiencing a healthy year in its sheds and particularly in the HOB clubs.

The top independent promoter award is a more competitive race, with Chicago mainstay Jam Productions winning in 2004 and 2005, and Montreal-based GillettEntertainment becoming the major independent promoter in Canada. Nashville-based up-and-comer Outback Concerts has quickly grown to be one of the country's top independent promoters.

The top manager finalists are determined by the total combined gross of acts a given management company represents among the top 50 tours. For Angela Becker and Guy Osary, Madonna's superclassic Confessions tour was plenty to make the duo a finalist.

Similarly, Scott Simon's R.P.M. Management and Gary Berman's Borman Entertainment teamed up to oversee the massive Soul2Soul II tour, the top-grossing single-year country tour ever. R.P.M. manages Tim McGraw and Borman Entertainment manages his wife Faith Hill, and together the pair created a seamless, extremely well-received tour.

Front Line Management, the mega-management firm headed by Irving Azoff and Howard Kaufman was involved in several of the year's top tours. Among them are Aerosmith, Luis Miguel, Def Leppard/Journey and Jimmy Buffett.

Another manager finalist is Paul Korzilius, who oversees the touring interests for Bon Jovi at Bon Jovi Management. The band's Have a Nice Day tour drew more than 1.6 million people this year worldwide, and Korzilius worked closely with promoter AEG Live.

The top agency award is another highly competitive category. CAA was involved in tours by McGraw/Hill, Bon Jovi, Pearl Jam, Shakira, Andrea Bocelli, Mariah Carey, Depeche Mode, Red Hot Chili Peppers, Dixie Chicks, Kelly Clarkson, Kid Rock, James Taylor and Hilary Duff.

WMA had tours by Rascal Flatts, Luis Miguel, Tom Petty & the Heartbreakers, Def Leppard/Journey (with AGL), Brad Paisley, Trans-Siberian Orchestra, Korn and Michael Bublé on its roster.

And 2006 was also a productive year for Monterey Peninsula Artists/Paradigm, with Dave Matthews Band, Acoressmith, Black Eyed Peas and others on the road.

—Ray Waddell
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Legend Of Live Award Recognizes Touring Career Achievements

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But where all of the hugely successful elements of Sir Elton John's remarkable career reach their flashpoint is on the concert stage. In front of an audience. John is a Legend of Live.

And for the touring business. John is that rare commodity: a sure thing.

In recognition of a career of achievement as a touring artist, as well as his still vital work, John will receive the Legend of Live honor at the Billboard Touring Awards Nov. 9 at the at the Roosevelt Hotel in New York.

John will be the first artist ever honored with the Legend of Live Award, which recognizes concert business professionals who have made a significant and lasting impact on the industry.


The honor for John comes as he approaches a personal and touring milestone.

"Next March on his 60th birthday John will perform his 60th sold-out show at Madison Square Garden," says Merck Mercuriadis. John's former manager. "I do not believe I have ever seen another artist as passionate on stage as he is."

No stage has been bigger for John than the one at the Garden.

"Some of the most dynamic performances to have ever taken place at Madison Square Garden have been performed by Elton John," says Jay Marciano, president of MSG Entertainment.

"In March of 2007. Elton will have played the Garden a record-breaking 60 times, as he continues to hold the record for the most number of performances by a single artist at Madison Square Garden.

"One of the world's best known and most enduring musical artists. Elton has enjoyed a nearly 40-year musical career and continues to make his performances at Madison Square Garden spectacular events."

John, who first began touring in the United States in 1970, has been during the course of four decades one of the most consistent and critically acclaimed live performers in the business.

During the last 15 years alone, John has netted nearly $600 million in grosses and 10 million in attendance from more than 600 public performances reported to Billboard Boxscore.

Howard Rose, president of the Howard Rose Agency, has been John's agent since the artist first hit an American stage in August 1970 at the Troubadour in Los Angeles.

"I knew what I was seeing was a very talented artist," Rose says. "From the Troubadour show, Los Angeles Times rock critic Bob Hillburn wrote an amazing review and it really started the ball rolling. From that time on I think that every concert he did the audience just embraced him."

Rose says much attention was paid to building a solid touring base for John. But soon, the artist outgrew the Troubadour.

"We then bought out the options at the Troubadour, and from there he went to the Santa Monica (Calif.) Civic Center, and then the Forum," Rose recalls, "and just took the steps up the ladder."

Such development as a touring artist is essential for career longevity, Rose believes.

"What Elton was concerned about was not the money and how I can get it, but the right foundation to make the next step," Rose says. "Because if the foundations are right, the money will come.

"It's a philosophy Rose sees less and less.

"Today's artists are more video-oriented get a hit record, then you're playing arenas," Rose says. "With Elton, he went from the clubs to the small theaters to multiple dates in theaters, to small arenas, to large arenas. continued on >>p.82
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from >>660

not to stadiums. He really did [climb] the ladder the way the artists used to do in the early days.

During four decades of consistent touring, Rose has been John’s agent for the entire climb, an enduring relationship rare at the superstar level.

“[The longevity] to the kind of person that Elton is,” Rose says. “He is tremendously loyal, loyal to the people that are doing the job for him."

The working relationship between Rose and John seems simple.

“He’s a person that we’ve put down in the middle of the eighties. He enjoys playing new markets. He enjoys the whole process of touring.”

Similarly, John tends to work for the same promoters through the years.

“We have been consistent with the same promoters over time,” Rose says. “Don Law in Boston was there from the very beginning, Ron Delsener in New York was there from the beginning. I can’t speak for him, but my philosophy is people who have done a good job, stay with them.”

John has now played in virtually every type venue around the world. His legendary co-headlining tours with Billy Joel made them the most successful touring duo of all time.

“They were fantastic,” Joel told Billboard earlier this year of the Face to Face tours that he played with John.

Rose adds: "[Joel’s agent] Dennis Arfa was terrific to work with, a gentleman, and I think that philosophically we were at the same place for both artists. It wasn’t what was good for Elton or what wasn’t good for Billy; it was what was good for both of them. If it didn’t work for both of them, we didn’t do it."

So will there be another Face to Face tour? “Anything’s possible,” Rose says. "They were just great, great shows."

As a touring artist, it appears John is just hitting his stride, nothing one of the most significant resident bookings in recent history.

In 2005, the artist inked a deal to continue his lucrative stint at the Colosseum at Caesars Palace in Las Vegas through 2008. The Colosseum is best-known as the showplace home built for Celine Dion’s "A New Day" show, but John has now made his own mark on venue.

John’s production, "The Red Piano," was originally scheduled for 75 shows during a three-year period, beginning Feb. 13, 2006. Due to the sellout demand, the resort accelerated the initial plan of 25 shows per year, completing the original commitment in fewer than 18 months. The 2005 agreement provides for an additional 150 shows through 2008.

After seeing Dion’s success, Rose thought the Colosseum might be right for John.

“Touring is a bit hectic, but Elton loves to perform, so I approached Caesars Palace to see if they had windows of open dates there,” he says. "I had no idea whether Elton would embrace it. But both Caesars and Elton embraced it.”

Performed exclusively at Caesars Palace, "The Red Piano" was directed and designed by David LaChappelle for the 4,100-seat Colosseum Theatre.

Performing with John in the production are his band; musical director Davey Johnstone on guitar; Guy Babylon on keyboards; Bob Birch on bass; John Mahon on percussion; and Nigel Olsson on drums.

The first year, "The Red Piano" grossed $33,231,325 and drew 187,240 people to 47 performances, according to Billboard Boxscore. And the pace has not slowed down. In 2006 John has grossed $22,521,275 and moved 129,531 tickets to 33 shows. Every performance to date has been a sellout.

Those involved say every performance has come off flawlessly. So while the Colosseum may be "the house that Celine built," it seems John takes up residency with aplomb.

"Elton, his staff, his crew, his band are the example of excellence and professionalism,” says John Meglen, president of Concerts West, which promotes the shows with Caesars. "I could not imagine anyone else sharing the Colosseum with Celine other than Sir Elton."

Rose says he believes John looked at the Colosseum as a creative challenge.

“What happened with Las Vegas, in his mind, was ‘Here’s another challenge,’” Rose says. "Las Vegas isn’t where artists come and die. Celine really broke the ground there. They built a beautiful theater where you could present a body of work. Even with his commitment to Caesars, John continues to look across the country. And John’s engagements always reside near the top of the Boxscore charts, with seven-figure grosses commonplace."

For example, his September sellout at the Rose Garden in Portland, Ore., grossed $1.3 million.

"It was a terrific play," says Michael Scanlon, GM of the Global Spectrum-managed Rose Garden. "We dealt with Howard and House of Blues’ Jeff Trisler, and it was a pretty smooth day, no glitches at all.

Scanlon says John was, predictably, joyously received by Oregonians.

"The performance was over the top," he says. "People loved it, they raved about it. It had been several years since Elton came into this market with Billy Joel, and people were ecstatic. We had a lot of compliments the next day and many people were asking, ‘When is he coming back?’ And we definitely hope we have him back the next time he tours the Northwest.”

Down the coast, John’s visit to the HP Pavilion in San Jose, Calif., grossed $1.5 million.

"We had an awesome show," says Steve Kirsner, director of booking and events at the HP Pavilion. “Elton’s..."
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fans really enjoy seeing him, hearing him, and they appreciate him. The evening went on without a hitch.

When new arenas open, John is often the artist that gets the grand-opening booking. "He's in demand for that type of show because of the kind of artist he is, a superstar," Rose says. "And he likes to play places he hasn't been. For example, just recently he played Western Canada. He hadn't been to Calgary or Edmonton in seven years, and sold out in 20 minutes. The market is hot, but still selling out in 20 minutes for an artist that has been around for four decades is pretty unusual."

John's touring team is often cited by arena and promoters for their professionalism. "Elton is a very professional artist and we are an extension of him," Rose says. "He's a very classy person, so if we are heavy-handed or something like that, it reflects on him, and that's who he is not."

Even so, Rose is well-known as a tough negotiator. "I don't think 'tough' is the correct term," he says. "You negotiate for the artists you represent, and it's a matter of what an artist of this stature should command. It's not tough, it's what's fair. If it wasn't rewarding for the person who I'm negotiating with, they wouldn't come back. You don't have to come back if it's not a good experience, you say, 'Pass.' But obviously it's rewarding enough to them that they want to do it again."

When Rose first started booking John he was with the boutique agency Chartwell Artists. "I started my own agency in 1975 and [John] was my first artist," Rose says. "He was the foundation of the agency and because of him it gave me the ability to grow. Without him I wouldn't have had Jimmy Buffett or Stevie Nicks or Chicago or Boy Scraggs.

Rose has by now seen hundreds of John's shows. Asked if there was a bad one among them, he says, "From my standpoint, no. They've all been great shows. He might have felt that musically he had a bad show here and there, which I'm sure all artists have, but for the most part the audiences have all found it to be a pretty rewarding experience or they wouldn't come back."

The bottom line: John delivers. "He takes pride in this," Rose says. "The audience is there, and he's there to do a job. And I think his success is in that he does not disappoint them."

Working with John has been personally and professionally rewarding, Rose says. "It's an extraordinary career, but it took steps. "I can't think of a better artist for this award because of what Elton has done touring-wise," Rose continues. "He started at the bottom and he took it step by step. He didn't run up the ladder, he just walked up the ladder at all levels."

Rose adds that it is fitting that John will be named a Legend of Live in New York. "In New York he played the Playboy Club to start with. From there we played the Fillmore, then came back for multiple nights at the Fillmore, then we played Carnegie Hall, then came back and played Madison Square Garden for one show," Rose says. "Then it was multiple nights at the Garden, Central Park for half a million people, Shea Stadium. Now he's done 59 sellouts at the Garden."

--- Ray Waddell

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Venues In New England, Mid-Atlantic States Dominate Finalists

When the touring business is good, the venue business is good. And in 2006, the venue business has been very good, particularly in the Northeast.

- That's where the finalists for the Billboard Touring Awards for the top arena and the top amphitheater categories are based.
- The awards will be presented during the third annual Billboard Touring Conference Nov. 8-9 in New York.
- Madison Square Garden in New York, billed as the world's most famous arena, is a juggernaut, taking home the top arena award two years running.
- "MSG Entertainment is enjoying one of the best years in our history," says Jay Marciano, president of MSG Entertainment. "New York City remains one of the world's best live entertainment markets, and 2006 has brought us numerous record-setting performances and multi-show sellouts."
- TD Banknorth Garden in Boston has focused on attracting concerts, and it shows. "We...are thrilled and honored to be a finalist for Billboard's arena of the year," says John Wentzell, president of TD Banknorth Garden.
"Concerts are a vital part of our identity. To be considered along with the other [finalists] is rewarding to all the folks who put in so much time and energy in making the concert experience vibrant for the performers and the audience."

Wentzell adds, "We wish to thank the artists, producers, agents and promoters who demonstrate their faith in the outstanding music market in Boston."

The Wachovia Center in Philadelphia has been a mainstay among the top 10 arenas in the country since it opened, and has notched another strong year in 2006. Five nights of Billy Joel led the way for Wachovia in the time period covered by these awards.

"Philadelphia is an outstanding concert market," Global Spectrum COO John Page says. "Acts love playing Wachovia Center, and our audience loves coming to see shows in our building. Securing this nomination means the industry certainly notices all of the dedication and detail we put forth for these shows."

Three Live Nation-owned amphitheaters in the Northeast top the list for top sheds this year: Nikon at Jones Beach Theater in Wantagh, N.Y.; PNC Bank Arts Center, Holmdel, N.J.; and Tweeter Center at the Waterfront, Camden, N.J.

"Overall, business was up at the amphitheaters this summer, which indicates to us how popular the outdoor venues are for all kinds of artists," says Charlie Walker, Live Nation president of music for North America. "These three venues in particular really led the way for us."

Farm Aid and a rare Pearl Jam amphitheater date were highlights, "and the Who only played two amphitheaters in 2006: PNC and Jones Beach. All of the nominated venues are in very strong tour markets and their respective staffs, both on the venue side and on the booking side, are tremendously creative and dedicated," Walker says.

For venues with less than 10,000 seats, the Colosseum at Caesars Palace in Las Vegas is pretty much untouchable, with perpetually sold-out residencies by Celine Dion and Elton John taking in huge box-office returns. The Colosseum has led the way since it opened nearly four years ago.

But for small venues without full-time residencies, the...continued on >>p68
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The Bonnaroo Music Festival, staged in June in Manchester, Tenn., is a contender for the top festival award for the third straight year.

from p67

The full drop count: from Oct. 1, 2005, to Oct. 1, 2006, for 120 events is over a half million people,” Hodges says. “We don’t have an institutional event like the Radio City [Music Hall] ‘Christmas Spectacular’ but think there’s a greater abundance of concert and special events of all types.”

Festivals have become one of the most healthy segments of the North American concert business, and three finalists are leading the charge.

The Bonnaroo Music Festival in Manchester, Tenn., produced by A.C. Entertainment and Superfly Productions, has captured the top festival award two years in a row and is gunning for a third.

“We’ve continued to open up and diversify the festival since the inception of the Bonnaroo, and think having artists like Beck and Radiohead has continued to evolve the event,” says Jonathan Mayers, president of Bonnaroo. “That and all the other activities we’ve put in have helped Bonnaroo become a real event. And coming into our fifth year the team has really jelled, and I think this year was a real turning point for Bonnaroo.”

As for Lollapalooza and the Austin City Limits Festival, both produced by Capitol Sports & Entertainment and Charles Attal Presents in Austin, they exceeded expectations.

“The Austin festival is in its fifth year, and every year we keep tweaking it to make it better,” says Charles Attal, president of Charles Attal Presents. “With Lollapalooza in Chicago, the first year we took our lumps, but we didn’t break our model. We could’ve come in there and downscaled it and cut corners, but we didn’t. We learned a lot, stuck to our model, and the second year we were very strong out of the box.”

Three HOB sites dominate the club finalists this year: House of Blues Chicago (winner in 2004 and 2005), House of Blues Anaheim, Calif., and the new House of Blues in Atlantic City, N.J.

“House of Blues clubs strive to create band and fan loyalty: Bands want to play there and fans want to go there,” House of Blues Entertainment VP Kevin Morrow says. “And we’ve got great talent books in all of these markets that keep the stages filled with premium, top-of-the-line talent.

—Ray Waddell
CONGRATULATIONS
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**AFTER THE STORM**

3 Doors Down Members Help To Revive Gulf Concert Scene

For 3 Doors Down lead vocalist Brad Arnold and lead guitarist Matt Roberts, taking part in the keynote panel at the billboard Touring Conference on Nov. 8 at the Roosevelt Hotel in New Orleans is a unique opportunity to help out the folks back home. The folks back home, for which, rains and, folks in the Gulf Region who were hammered by Hurricane Katrina last year.

The keynote Q&A session, moderated by this writer, is titled "Rebirth of a Region: Concerts Return to the Gulf." In addition to Arnold and Roberts, joining the Q&A session will be Doug Thornton, regional VP for Philadelphia-based venue management firm SMG and GM of the Louisiana Superdome in New Orleans; Matt McDonnell, assistant GM of the Mississippi Coast Coliseum & Convention Center in Biloxi; Bob Roux, president of the South region for Live Nation; and Louis Messina, president of TMG/AEG Live.

"We're glad to be a part of this, we really are," Arnold says. 3 Doors Down was the first band to play the region when it opened the Mississippi Coast Coliseum in July on a co-headlining tour with Lynyrd Skynyrd. Repair and renovations of the area were still ongoing.

"We were proud of being the first show back in Biloxi. We were glad to be a part of the rebirth of the coliseum and sort of the rebirth of the music scene there on the coast," Arnold says. "Furthermore, we're proud to play there anytime. That's the place we grew up, going to concerts and seeing different kinds of music at the coliseum. Seeing what happened to it during Katrina was a horrible thing, and we were just really proud to be the first ones back to reopen it." Arnold says the crowd that night was particularly enthusiastic.

"I get chills bumps just thinking about it," he says. "We have our intro music that plays every night, and I took the mic on stage and said—so not much about the band but for the whole coast—screamed into it. 'We're back!' and the crowd just went wild. It was one of the loudest things I've ever heard as far as crowds go, and it just went from there.

The event rumbled $33 a head in concessions and merchandise sales, a building record (Billboard, Sept. 9). Much of that was in beer sales. "I heard the next day how much they did, and I was thinking, There's some hurtin' heads this morning," Arnold says with a laugh. "I was one of them with a hurtin' head, for sure." Arnold says the band takes what Katrina did to the Gulf personally.

"We were on tour when it happened and stayed out on tour for about the next 10 days, and had food drives and stuff rather than going home," he recalls. "We were on tour and we watched what happened and how hard it hit, and honestly none of us thought we had a place to come back to at all. And when we got home, it was almost true, there just wasn't much left."

There is still a lot of work left to do, Arnold adds. The region is "going to be rebuilt, but it's going to take a while," he says. "That's a hell of a blow to come back from. That was a gnarly storm."

The return of live music to the area is very important, Arnold believes. "We're from Escatawpa, kind of a part of Pascagoula, which is still a really small town, and I don't think in my lifetime anybody significant has ever come in and played there," he says. But on Oct. 6, "Charlie Daniels came and played in Pascagoula City Park right down by the gulf, and for him to come and play a free show—there were probably 8,000 people there. It felt so good to see those people out there jamming to Charlie."

Arnold would like to see other bands come play the region. "Back in the '80s, Biloxi was the place to play if you were a rock band. Poison, Bon Jovi, those guys—they used to love playing Biloxi," he says. "Now it seems like it kind of slipped through the cracks as a vital market, but if people come and play there they'd realize that there's some rockers down there, people that love to go to concerts and have a good time. And, he adds, "maybe drink a little beer..."
WHAT WILL YOU CONFESS?

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SCHEDULE OF EVENTS

(subject to change)

WEDNESDAY, NOVEMBER 8

9:00am - 5:00pm
REGISTRATION
COFFEE SPONSORED BY PICOLAN

9:30am - 9:45am
OPENING GREETING
Ray Waddell, Senior Editor, Touring, Billboard

9:45am - 11:00am
BURNING DOWN THE HOUSE
MODERATOR:
Pam Matthews, GM, Ryman Auditorium
SPEAKERS:
Gerry Barad, VP, TNA/Live Nation
Bruce Estowitz, President, Global Venues and Sponsorship, Live Nation
John Huie, VP, Creative Artists Agency
Kevin Morrow, VP, House Of Blues Entertainment
Brad Parsons, Executive Director, Arena Network
Jimmy Sacco, GM, Heinz Field

11:15am - 12:15pm
KEYNOTE Q&A
Rebirth of a Region: Concerts Return to the Gulf
MODERATOR:
Ray Waddell, Senior Editor, Touring, Billboard
SPEAKERS:
Brad Arnold, Vocalist, 3 Doors Down
Matt McDonnell, Ass't GM, Mississippi Coast Coliseum
Louis Messina, President, TMG/AEG Live
Matt Roberts, Guitarist, 3 Doors Down
Bob Roux, President, South Region, Live Nation
Doug Thornton, Reg. VP, SMG & GM, Louisiana Superdome

12:30pm - 2:00pm
LUNCH BREAK

2:00pm - 3:15pm
SECRET AGENT MAN
SPONSORED BY THE MARK OF THE QUAD CITIES
Presentation by Scott Mullen, CFE, Executive Director, The Mark of the Quad Cities
MODERATOR:
Alex Hodges, EVP, House Of Blues Concerts
SPEAKERS:
Marly Diamond, President, Little Big Man/Paradigm
Chip Hooper, VP, Monterey Peninsula Artists/Paradigm
Adam Kornfeld, VP, Artists Group International
Louis Messina, President, TMG/AEG Live
Greg Oswald, VP, William Morris Agency

3:30pm - 4:45pm
WIRED
MODERATOR:
Heath Miller, President, Excess db Entertainment & Management

THURSDAY, NOVEMBER 9

9:00am - 5:00pm
REGISTRATION
COFFEE SPONSORED BY ARENA AT HARBOR YARD

9:30am - 10:45am
I WILL SURVIVE
MODERATOR:
Amy Granat, Co-President, Jam Productions
SPEAKERS:
Charles Attal, President, Charles Attal Presents
Ashley Capps, President, A.C. Entertainment
Darin Lashinsky, VP, Outback Concerts
Dave Lucas, CEO, Live 360
Kevin Lyman, President, 4Mi Productions
Gregg Perloff, President, Another Planet Ent.

11:00am - 12:15pm
I CAN HELP
MODERATOR:
Liana Farnham, VP/Artist Development, Sony Music
SPEAKERS:
Joe Armenia, VP of Promotion, MTV
Ken Fermaglich, VP, The Agency Group
Hanlan Fry, VP, Touring/Artist Dev., Roadrunner Records
Jason Gannes, EVP, Amplifier Programming, Live Nation
Bob McNally, Partner, Crush Management
Lee Trinkle, GM/COO, Virgin Records

SPEAKERS:
Dell Furano, CEO, Signatures Network
David Goldberg, EVP, Sales and Marketing, Ticketmaster
Nina Guralnick, GM, Control Room
Nathan Hubbard, Chief of Staff, MusicToday/Red Light Management
Bryan Perez, President/Digital Distribution, Live Nation
Janene Remondino, Senior Manager, AOL Entertainment

4:45pm - 6:00pm
GENRE ROUND TABLES
Each roundtable will examine the pertinent issues in genre-based touring, headed by an expert in the field.

COUNTRY: Steve Moore, VP, AEG Live Nashville
HIP-HOP: Ice Yumyness, President, The A-List Agency
JIM BAND: Kevin Morris, Partner, Madison House/SCI Fidelity Records
JAZZ/BLUE: Bruce Houghton, President, Skyline Music
LATIN: Kate Ramos, SVP Latin Music, Live Nation
METAL: Tim Borror, The Agency Group
POP: David Zedek, VP, Creative Artists Agency
PUNK: Kevin Lyman, President, 4Mi Productions

5:00pm - 6:15pm
OPENING COCKTAIL RECEPTION
CO-SPONSORED BY TICKETMASTER AND ASTONISH ENTERTAINMENT
Live performance by No More Kings

12:30pm - 2:00pm
LUNCH BREAK

2:00pm - 3:15pm
WISH YOU WERE HERE
MODERATOR:
Larry Vallon, SVP for National Booking, AEG Live - Los Angeles
SPEAKERS:
Dennis Arfa, President, Artists Group Int'l (Billy Joel)
Rob Beckham, SVP, William Morris Agency (Rascal Flatts)
John Meglen, Co-President, Concerts West (Bon Jovi)
Guillermo Rosas, CEO, ROPUS Inc. (BDP)
Scott Simon, RPM Management, (Tim McGraw)
Brad Wavra, VP, Touring, Live Nation (Delirium)

3:30pm - 4:45pm
THE FUTURE IS NOW
MODERATOR:
Tamara Conniff, Billboard Executive Editor/Associate Publisher
SPEAKERS:
Seth Hurwitz, President, I.M.P
Peter Katsis, Manager, The Firm
Rob Light, Managing Partner, Creative Artists Agency
Randy Phillips, CEO, AEG Live
Michael Rapino, CEO, Live Nation

5:00pm - 6:15pm
ISSUE ROUND TABLES
MODERATOR:
ARTIST: J.Jay Freench, Twisted Sister
INSURANCE: James Chippendale, President, CSI Entertainment Insurance
INTERNATIONAL: Robert Tulipan, President, Traffic Control Group
MERCHANDISE: Felix Sebacious, Brevado
SECURITY/CROWD CONTROL: Earl Butler, President, Rock Solid Security
SPONSORSHIPS: Bill Chipp, Editor, IEG Sponsorship Report & Marcie Allen Cardwell, Pres., MAC Presents
TICKETING: David Marcus, VP, Strategic Marketing, Ticketmaster

7:00pm - 9:00pm
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Reawakening

Mega-Platinum Artist Josh Groban Looks To The Rest Of The World

For his third project "Awake," Josh Groban at first wasn't sure what he wanted to accomplish. But he knew exactly what he did not want to do.

"I realized at the start of this album that I had a blank canvas," the 25-year-old singer/songwriter says. "And I found my mission: This was not about being anything that I’m not—it’s all about being afraid to be everything that I am."

"Awake," due Nov. 7 on 143/Reprise, delivers on Groban’s determination to move beyond the grandiose, orchestrated ballads that have made him an enigmatic star against any mold that typically fosters consistent radio play. He worked with Ladysmith Black Mambazo, the South African group that garnered "Graceland," and collaborated with Dave Matthews and Five for Fighting’s John Ondrasik—along with stalwarts David Foster and Glenn Ballard.

"After a certain amount of success, if you have enough resurrounding you, you begin to just ride a wave that works—you stop surprising yourself and your fans or putting yourself in a situation that’s scary," Groban says. "There was a nagging feeling that I needed to bring some different influences onboard."

Rest assured, after selling 16 million copies worldwide of first two albums "Josh Groban" and "Closer," he also serves up plenty of the soaring pop-classical repertoire that garnered a Grammy nomination; a two-year, sold-out global arena tour; and performances at the Super Bowl and Olympic Games. And it again sings in English, Italian and Spanish.

First single "You Are Loved (Don’t Give Up)," which is top 10 at AC radio—his seventh hit there—readily personifies Groban’s steady growth as an artist. The reassuring anthem, written and produced by Canadian Tawgs Salter, breaks type with a percolating instrumental palette, as Groban sings, "When you’re lost inside, I’ll be there to find you."

"If you’re not in such a great place, there’s nothing like those words," he says. "And I heard it at a time when I really needed it."

The melancholy "February Song," one of four songs on "Awake" that Groban co-wrote, came to him late one night at home in a fit of divine inspiration. He explains, "I was half asleep on the couch. I was just out of a relationship, I had just finished the whole experience of ‘Closer’ and the tour, and there were a lot of decisions about my future that had to be made all by myself. I got up, sat at the piano and wanted to write a melody that represented that journey and the loneliness of that feeling—with the assurance that answers would come. It came to me in the flick of an eye."

The song was fleshed out with collaborator Marius De Vries, but still, Groban felt that the lyric needed something that he just couldn’t nail. He turned to Ondrasik: "He has a real Bernie Taupin way of creating atmosphere and getting across a message without it being too much in your face. What an experience. If you connect with the right creative mind and spirit, there is nothing better than collaborating," he says.

But perhaps Groban’s most surprising alliance is with Ladysmith, in "Weeping" and in "Lullaby," a song he wrote with Matthews and sings a cappella. During his last tour, Groban visited South Africa, met with Nelson Mandela and was deeply moved by a nation torn. He also heard "Weeping" there for the first time: "The song just floored me," he says. "It talks about not forgetting about mistakes that have been made in our history and about the common humanity that we share. Despite differences that come during times of conflict. It has so much relevance at this exact point in our history. We all need to go back to that place right now."

Groban will probably have the chance to revisit South Africa, as he prepares for what will be another globe-trotting tour, likely to endure through mid-2008. "That’s our biggest goal this time around—breaking him around the rest of the world," Warner Bros. executive VP of marketing Diarmuid Quinn says. "The key in the U.S. has been to never market him as a format-specific artist. He’s just Josh Groban, who gets immediate reaction whenever and wherever he is seen. So we’ve got him going overseas a couple times in the next few months."

The singer shakes his head when asked to summarize how these past five years have changed his life. "I really feel like someone is watching over me," he says. "I was a risk for the record label; it was obviously a tough sell. And now I look at what has been achieved and the personal growth I’ve experienced. And yet, there’s so much left to do."
Heat Of The Moments
Spain’s Alejandro Sanz Rides A Nontraditional Train To U.S. Success

Alejandro Sanz, Spain’s top-selling pop star, is working the U.S. market with the impetus of a brand-new act. And he is seeing results.

“With Alejandro, we’ve been constantly growing his superstar status in the United States, and it’s finally paying off,” says Gabriela Martínez, Warner Latin VP of marketing. “The results, even without the album out yet, are obvious.”

“A la Primera Persona,” the first single off Sanz’s upcoming set, “El Tren de los Momentos,” debuted at No. 4 on Billboard’s Hot Latin Songs chart, the highest debut for a Sanz single in his nearly 10-year radio chart history in this country.

In the Latin world, from Madrid to Buenos Aires, Sanz is a superstar and a creative artist’s artist whose music is elaborate and complex, and whose record sales always top the million-unit mark worldwide. “Mas,” from 1997, has sold 5 million copies globally.

In the United States, his artistry has been rewarded with 16 Latin Grammy Awards, more than any other artist. But his sales, while strong, have not been commensurate with his international success, and most of his U.S. albums hover around the 200,000-unit mark, according to Nielsen SoundScan.

Now, those numbers should change. For the past three months, Sanz has been on a train of nonstop promotion far more intense than any he has done before.

In turn, Warner has put in place what Martínez says is an unprecedented retail campaign for Sanz that includes not only positioning but also multiple cross-promotions with digital and mobile services. Two weeks prior to release, “El Tren de los Momentos” sat at No. 1 on iTunes’ Latin sales chart, based on preorder alone.

Sanz is no doubt benefiting from the success of “La Torera,” the Shakira/Sanz single that spent a record 25 weeks at No. 1 on Billboard’s Hot Latin Songs chart.

That duet broadened his audience and reached urban listeners thanks to the reggaetón version,” says Pedro Javier González, regional PD for Uni-

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That duet broadened his audience and reached urban listeners thanks to the reggaetón version,” says Pedro Javier González, regional PD for University Radio. “A la Primera Persona,” which was also recorded in a reggaetón version with Boy Wonder, is also getting airplay on tropical and rhythmic stations, but beyond that, González says, “it breaks with traditional formulas.”

The title of “Tren de los Momentos” (Train of Moments) refers to key times in the past 18 months of Sanz’s life. Sanz composed the blend of pop, flamenco and hip-hop in a nontraditional manner, improving most of the melodies and lyrics over basslines and drum loops.

“Musicians tend to overdo things,” Sanz says. “Many don’t realize that rests are as important as the notes themselves, and the arrangements often become a kind of cushion where everything sounds the same. Here, every instrument, every note is at the service of the song.”

Full of star power, the album features collaborations with Shakira (on “Te o Agredazco Pero Ho”), Juanes (playing guitar on “La Pelieta”) and Calle 13 (rapping on “La Pelieta”). In addition, the video of “A la Primera Persona,” directed by Jaume de Laiguana (who also directed Shak ra’s “Don’t Bother” and “D Me Enamorar”), features actress Paz Vega (“Lost in Translation”).

The collaborations, Sanz says, “are a very natural way to share music. What you most feel with these is that there isn’t a commercial impetus behind them.”

The Juanes intervention, for example, came about after the two rehearsed for a concert in Sanz’s house. Shakira, a close friend, asked to sing on the album as well, sounding more like she does on her own.

Even as he works the United States, Sanz’s management at RLM has negotiated a deal with a mobile phone carrier to provide exclusive content to users and to sponsor the album’s release in Spain. Mobile tar will also sponsor Sanz’s 2- country Latin American tour, which kicks off in March. Two sponsorships for the States and Spain are under discussion.

As for Sanz’s long-awaited English album, it will see the light of day once “El Tren” finishes its journey. An homage to American music, it will use such styles as blues, jazz and funk, but Sanz says he will clearly sound like a foreigner, a common theme in his accent and simple lyrics.

“It will be one of the most matic projects in the album, the fact that I’m not from here,” he says. “I want people to listen to it a bit more than the brain.”

LATEST BUZZ

THE MICHAEL AND WILL SHOW
Michael Jackson and the Black Eyed Peas’ Will.i.am have begun collaborating in Ireland on new material for Jackson’s as-yet-untilted album, due late next year via Bahrain-based Two Seas Records. "I like what he is doing and thought it would be interesting to collaborate or just see how the chemistry worked," Jackson told "Access Hollywood." "I think he’s doing wonderful, innovative, positive, great music."

—Jonathan Cohen

U2 IN 3-D
U2’s Vertigo tour may soon create a real sense of vertigo among moviegoers, as the band is planning to release its first 3-D concert film next year. The untitled feature is being directed by Catherine Owens and Mark Pellington. In conjunction with the film’s anticipated mid- to late-2007 debut, U2 also might make it part in the first live 3-D performance projected in theaters nationwide.

—The Hollywood Reporter

HOUR OF NEED
Producer Jazze Pha and rapper Cee-Lo Green have recorded 20 tracks for their long-brewing album, "The Happy Hour," which Pha says will be completed once Green finishes touring with Gnarls Barkley. The set will sport guest turns from Nate Dogg, Keith Sweat and former Guy member Aaron Hall. “It’s refreshing and nostalgic,” Pha says.

—Clover Hope

BY HOOK OR BY CROOK

—Clover Hope

LATIN

Green

By Leila Cobo

WASHINGTON, D.C. — When Alejandro Sanz left the stage after a nearly four-hour performance in March to a sold-out audience of 10,000 fans at the D.C. Armory, he was noticeably winded.

The Juanes intervention, for example, came about after the two rehearsed for a concert in Sanz’s house. Shakira, a close friend, asked to sing on the album as well, sounding more like she does on her own.

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BY HOOK OR BY CROOK
Three 6 Mafia affiliate Project Pat has set a Dec. 5 release date for his fourth solo album, “Crook by Da Book: The Fed Story.” The Sony Urban disc features guest appearances from Beanie Sigel, Young Jeezy and Lyfe Jennings, among others. Project Pat will also appear on Three 6 Mafia’s upcoming MTV reality show, “Adventures in Hollywood,” which begins airing in February. —Clover Hope

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At The Crossroads
Texan Troupe Intocable Makes Airplay Inroads With New Single

In the realm of norteño music, Intocable has the greatest shot at crossover in more ways than one. Through the years, the seven-man troupe from Texas has developed a sound that has its roots in Tejano polkas and norteño folk, but is imbued in fusions, alternating between the sounds of rock, country and straight-ahead Latin pop.

As a result, Intocable appeals to hardcore norteño fans but also to Tex-Mex lovers and even Latin pop buyers. That broad spectrum begins to explain why Intocable’s latest release, “Crossroads,” released Oct. 24 on EMI Televisa, debuted at No. 1 on Billboard’s Top Latin Albums chart.

An English title for a Spanish-language album may initially throw off those not familiar with Intocable. But for singer Ricky Muñoz, it simply describes the group’s essence. “We’re the only U.S.-born norteño group,” he told the San Antonio Express News. “We grew up in a farming and ranching community in Texas but also grew up listening to modern rock and country groups.”

Those influences show in Intocable’s music. As if making a point, the cover art of “Crossroads” features the group on horseback in New York’s Times Square. “I guess we’re like cowboys in the city,” Muñoz said. “It represents the crossovers we’re doing.”

The most notable crossover at this point is at Latin pop radio, widely considered an inordinately conservative format and one where regional Mexican acts simply do not get airplay. The few exceptions include Marco Antonio Solís and Los Temerarios, both known for their romantic repertoires.

Instead, Intocable’s new single “Por Ella” is unequivocally norteño, even in the accordionless pop version. But it is rising on Billboard’s Hot Latin Songs chart thanks to airplay on pop and regional Mexican stations.

“We are going to the entire marketplace,” says Pietro Carlos, EMI Televisa VP of marketing and promotion. “We are not limiting ourselves to the regional market or to regional media.”

Intocable first tested the pop waters with 2005’s “Aire,” which spent four weeks at No. 1 on Hot Latin Songs and peaked at No. 13 on the pop tally, quite a lofty position for a norteño act. The group later recorded a live acoustic album, “Intimamente: En Vivo Live,” in an intimate setting, also a new concept for a norteño act.

Earlier this year, another track, “Contra Viento y Marea,” went to pop radio, gaining traction thanks to its use as the theme to the soap opera of the same name.

Now, EMI Televisa looks to expand that success with “Por Ella,” which should solidify on the charts once Intocable begins to promote its album in the United States.

“I really think this is the album that, at an international level, will take Intocable everywhere,” Carlos says. “It will be released in Colombia, Venezuela, Peru, Bolivia, Chile and Spain. It’s a new sound for Intocable. It’s still regional Mexican, of course, but it’s also more international.”

The pop version of “Por Ella,” for example, was produced by Nashville veteran Lloyd Maines, father of the Dixie Chicks’ Natalie Maines.

Still, Intocable never strays too far from its Mexican roots. Earlier this year, the group hit the charts with “Mojado” (Wetback), a decidedly socially conscious track recorded with pop star Ricardo Arjona. The group is now in the midst of a 30-date Mexican tour that runs through November and will serve as a promotional platform in that country.

With over 21 million albums sold, multi-Grammy winner Alejandro Sanz, is back with a ten-track CD filled with potential hits. Collaborating with superstars such as Shakira, Juanes, Calle 13 and Alex González from the group Mana. This collection is bound to be this holiday season’s top stocking stuffer.

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SOUTHERLY

Krist Krueger, aka Southerly, has learned how to manage his own music by promoting and booking the work of others. By running the Crow Agency, he has been able to tour nonstop for more than three years with his own clients, most recently Kill Rock Stars' Jeff Hanson. Southerly's acoustic music treads a fine line between lush and minimal, his linear guitar shifting in and out of intense percussion and pastoral orchestrations. First full-length "Best Dressed and Expressionless" was released last year on tiny imprint Fall Records. Krueger is looking for new takers on his current set, "Storyteller and the Gossip Columnist." "A lot of it revolves around a very indirect, unspecific theme of trying to envision yourself when you're in your 60s and 70s, deciphering what regrets you might have, or the ones you could've avoided," he says.

Contact: Krist Krueger, thecrowagency@gmail.com —Katie Hasty

THE BON SAVANTS

Bon Savants leader Thomas Moran left his post as a researcher at the Massachusetts Institute of Technology to prep for the release of his band's debut, "Post Rock Defends the Nation." A catchy mix of atmospheric rock/pop, the self-released, self-financed album will be issued Nov. 7 in the United States, and Moran is getting anxious. "By 'financed' that means I'm deeply and irrevocably in debt," he says. "I actually considered calling our vanity imprint Tom's 401(k) since it's what we used to be my 401(k). But if things don't go well, I can be back at my job in December. That shouldn't be a problem, as the band's spacey, British-inspired guitar rock will be serviced to U.S. retailers via Junketboy, the independent distribution arm of the Coalition of Independent Music Stores, and sent to college radio by Cornerstone Promotion. The album was produced by Bill Racine, who recently worked with Sub Pop act Built to Spill, and the Bon Savants will tour the United States this winter. As for a label, Moran has been a bit too overwhelmed to worry about it. "This is already so far beyond any expectations we had," he says.

Contact: Thomas Moran, biz@bonsavants.com —Todd Martens

EDITED BY TODD MARTENS
tmartens@billboard.com

THE GRAY KID

It's been two years since the Gray Kid (aka Steve Cooper) linked with World's Fair management. A steady stream of live gigs in Los Angeles has built his reputation, but it was a parody video that catapulted the artist onto a national scene.

His "PaxillBack," recorded with fellow L.A. musician/artist Daniel Stessen, has received more than 30,000 views from high placement on such sites as YouTube and Reverber. In an ode to the popular anti-depressant, the Gray Kid croons about losing his rent check to "them Pfizer cats" in his best Justin Timberlake impression. But he's not out to knock the pop star. Rather, he just wants to show the world that he can strut and dance and rap and sing like the best of today's megastars. And even better, he can do it on the cheap.

"The parody there is not necessarily meant to be derogatory," he says. "There are merits to that song. I don't think pop is a bad word. Pop music is what I want to make. I think there's a way for something to be in the same peer group as Justin Timberlake and bring people to new [musical] inventions. I'm like, 'Hey, we're over here doing that stuff every other day, bro.'"

Indeed, the success of the "PaxillBack" parody has accelerated label interest in the Gray Kid. So much so that manager and Definitive Jux CEO Amaechi Uzoigwe says World's Fair is debating whether to make the Gray Kid's debut CD available at traditional retail or just wait for a label deal to be inked. Right now, the Gray Kid's "5,6,7,8" is available only on iTunes and CDbaby. The 11-track album, which slaps together hip-hop with indie rock and R&B (think a bit of Beck, a bit of Buck 65), is loaded with DIY singles. Check the Prince-like falsetto of "Lonely Love," or the big-band samples that carry "$5Clip."

He's not Justin Timberlake, he's not Beck, he's not Damon Albarn," Uzoigwe says. "He's the Gray Kid. Beyond that and further affirmed by the huge success of the 'PaxillBack' video, he's becoming a force of nature on his own, and we're rethinking our entire approach towards releasing his music, and if a traditional major label is even the right answer."

"We've had HBO book him to perform in Las Vegas, Johnny Walker ask him to perform at an exclusive event in Miami and all kinds of other requests. He's consistently playing live, his album is selling on iTunes and via mail order, and we're seeing the kind of demand for him that a lot of signed acts aren't getting."

The Gray Kid got serious about rapping when his parents bought him a beat machine for his high school graduation, and he went to New York after graduating from the University of Virginia. But it's been the last two years in Los Angeles where he's made his connections even if he has not been able to drop his day job as a writer/editor of public policy reports for a Washington, D.C.-based consumer group.

He says he's following Uzoigwe's lead on the label meetings and has already "gone through one or two big ones" where he didn't make it.

"But I haven't caught many monster breaks," he says. "I could really use Peaches to take me on tour, just something where I could break even for six months."
Everything Doing

Amid Projects Galore, Lari White Finds Time To Revive Mac Davis’ Career

“So guess what I’m doing,” the voice on the other end of the line says. When it comes to Lari White’s world, “What isn’t she doing?” might be a better question.

In the last year, White has appeared on Broadway in “Ring of Fire”—a tribute to the music of Johnny Cash—co-produced Toby Keith’s “White Trash With Money” album and has been in the studio working on separate projects for her husband, songwriter Chuck Cannon, and legendary singer/songwriter/actor Mac Davis. As if that weren’t enough, White performed at Carnegie Hall Nov. 1 as part of the tribute “The Way They Are: Celebrating the Lyrics of Alan and Marilyn Bergman.”

And the Davis project, for one, has been in the works for a long while. “Some of our sessions were done almost five years ago,” White says. “It’s been a slow-evolving labor of love.”

When Cannon was first contacted about possibly writing with Davis, little did he and White know what it would lead to. “We struck up a friendship,” White says. One thing led to another and soon Davis would stop by Cannon and White’s studio, the Holler, when he was in town.

“We would get him to come into the studio and put some tracks down on acoustic versions of some of his hits,” White says. “We approached it like this is Mac the songwriter. We started to build this amazing collection of songs.”

Among the songs that Davis has re-cut are “In the Ghetto” and “Memories,” which were recorded by Elvis Presley, and his own “Hooked On Music,” which White calls her favorite track on the record. The album offers “funky, acoustic, sparse singer/songwriter versions” of his hits, White says.

There’s new music as well, including “Trainwreck,” a song that Davis wrote with noted Nashville songwriter Jeffrey Steele. “It’s stupid good,” White says.

While no determination has been made about when and how the project will be released, White says she and Cannon have been consistent in their message to Davis. “People would really love to hear new music from you.”

Asked about her distinction as one of Nashville’s few female producers/artists like Faith Hill and Martina McBride have been co-producing their own albums for years, but the list of women producing other artists’ records is amazingly short, White quickly points out that singer/songwriter Victoria Shaw is on the verge of producing a major-label act and noted songwriter Stephens Smith has also produced other artists’ projects. She also mentions Alison Krauss, who most recently produced Alan Jackson’s “Like Red on a Rose.” “Alison’s been producing for years,” White says, noting Krauss’ previous gospel and bluegrass production credits.

“The doors are cracking open slowly, more opportunities are presenting themselves and the talent is there to seize them,” White says.

White has also been working with a number of new artists. “I’ve probably met with a dozen young writers/artists,” she says. “It feels great to help them find their voice.”

As for her own projects, White says, “I’ve got a couple of album projects in my head, but I’ve been in other roles.” As a recording artist, White’s music has ranged from mainstream country, which she recorded for most of the ’90s on RCA Nashville and Lyric Street Records, to gospel (she won a Grammy Award for her performance of “Amazing Grace” on the soundtrack to “The Apostle”) to R&B. She released the self-produced “Green Eyed Soul” on her own skinny White Girl label in 2005. On her to-do list are potential gospel jazz records.

Since you’ve read this far, I’ll reward you with White’s answer to her own query. “I’m sitting at iTunes looking for songs related to Egypt somehow,” she told me. She was preparing a collection of music that she and her children would listen to on the way to an Egyptian exhibit at a Nashville museum. The songs she collected speak to her own diversity—"Hymn to Chiris" by Ali Jihed Racy, the Bangles’ “Walk Like An Egyptian” and Steve Martin’s “King Tut.”
few artists more seam-
lessly blend music and
ministry than EMI
Gospel’s Smokie Norful. His
new disc, “Life Changing,” de-
buted at No. 2 on Billboard’s
Top Gospel Albums chart and
at No. 5 on Top Christian Al-
bums, further cementing his
status as one of the industry’s
top talents. He also serves as
pastor of Victory Cathedral
Worship Center, one of the
fastest-growing churches in the
Chicago area: from zero to
more than 1,200 members in
slightly more than a year’s time.
He’s combining his pastor’s
heart with his golden throat on
his current Worship and a Word
tour this fall. Created by Norful
to integrate his music and
preaching ministries, the tour
will stop at churches across the
country and include Norful
sharing music from “Life
Changing” as well as delivering
a message.

“I’m in a new place and a
new season in my life and ministry,
and I thought it was valuable
and important to marry the
two,” Norful says of more closely
integrating his preaching and
his music via the new tour.
In a few short years, Norful
has become one of the indus-
try’s most successful artists—
winning a Grammy Award,
three Stellar Awards and two
Dove Awards, among other in-
dustry accolades. He was also
named Billboard’s gospel artist
of the year in 2003 and 2004.
As a husband, father, pastor and
recording artist, just how
does he juggle so many de-
mands? “A whole lot of prayer,”
he says, “I spend a lot of per-
sonal time with God. Also, plan-
ning is so important. Every
minute of every day is metic-
ulously mapped out by a great
team, and I think those ingre-
dients are the keys to how I’m
able to stay ahead and manage
such a busy schedule as well as
to manage several areas of busi-
ness and ministry. My wife is
the leader of the team that keeps
me focused.”
Norful says hope is a recur-
ring theme throughout all his
music, but each of his three
CDs have come from a differ-
ent part in his life. “The first
album to me was a season of
testing and trying,” he says.
The second album was a sea-
son of acknowledging that God
is able. (On the new CD) this is
a season of celebration. This
is a party. We can just absolutely
let it all out and just glorify God
and have a great time.”
Indeed, it’s impossible to sit
still to such energetic songs of
praise as “Celebrate,” “Put Your
Hands Together” and “Right
Now.” “Life Changing” also
includes some incredible ballads
including a gorgeous cover of
Whitney Houston’s “Run to
You” and “Um Good,” the soul-
ful first single.
Norful has teamed with co-
writer Jason Tyson to form One
Word Productions, which will
focus on songwriting and pro-
duction. “Jason has been with
me since the beginning as my
main musician and is the music
director for my band,” Norful
says. “He’s just a phenomenal
person, very grounded and very
mature. He is a senior partner
in the company, and we are look-
ing to take on some additional
people who will be able to aid us
in accomplishing our goal and
our vision ... excellent music
that really will empower people
and help them.”

IN BRIEF: Krystal Meyers’
“Together,” the second single
from her sophomore album
“Dying for a Heart,” is going to
be used by NBC-TV to promote
its new drama “Heroes” ...
Audio Adrenaline has an-
nounced its farewell concert
will be held April 28, 2007, in
Honolulu at the Waikiki Shell.
Dubbed Aloha-Adios, the show
will also feature performances
by MercyMe, Phil Wickham
and Bob Smiley. Fans who make
the trek to Hawaii will be able
to join the band for other
farewell festivities including a
welcome breakfast, snorkeling,
surfing and a luau. Audio
Adrenaline announced its re-
tirement earlier this year after
15 years as a band.

Taking A ‘Stand’
Michael W. Smith Shakes Things Up With His 19th Studio Album

After more than two decades as one of the most successful artists in contemporary Christian music, Michael W. Smith demonstrates his willingness to shake things up on his new
Reunion disc, “Stand,” due Nov. 7.

For the first time, he relinquishes the production reins, turning to producer Matt Bronleewe. “Everything got pushed back because
of the movie,” Smith says, referencing his starring role as pastor in the film “Second Chance.” “I didn’t have time to get
ready to go in the studio, and I had a lot of faith in Matt. I was real
happy with the four cuts he produced on [2004’s] ‘Healing Rain,’
and I thought, ‘I’ve got to let somebody take over the helm, and
I’ve got to let go,’ which is hard for me, but it turned out to be a
good thing. He knocked it out of the park.”
The result is a more organic sound. “There’s not a synthesizer
on there,” Smith says. “It’s all real instruments. A lot of times I like
to program, and there’s none of that there. We decided it
needed to be more organic and real.”

“Stand” is Smith’s 19th studio album for Reunion Records.
Through the years he’s amassed 40 Dove Awards, three Grammy
Awards and one American Music Award. He’s sold more than 13
million units in his career, according to his label; previous album
“Healing Rain” scanned 189,000. He’s enjoyed pop crossover
success with such hits as “Place in This World.” He’s launched
Rockeytown Records and has his own film company. He also serves
as co-pastor of Nashville’s New River Fellowship Church, and has
been appointed by President Bush as vice chairman of the Pres-
ident’s Council on Service and Civic Participation.

On “Stand” Smith enlisted a variety of co-writers including
longtime friend Amy Grant, his son Tyler and 18-year-old Leeland
Mooring, who fronts Essential Records rock band Leeland.
Smith saw the band perform at an industry showcase and was impressed.
The two wound up collaborating on seven tracks on “Stand.”

“He blows my mind,” Smith says. “This guy is anointed. He has
something really, really special. He’s talented. He knows
how to write hooks, and he’s a good musician, and his heart
is so after God.”

One of the most compelling tracks is “How to Say Goodbye,”
cowritten by Grant, which was inspired by Smith taking his daugh-
ter Whitney to college. “All of a sudden, it’s time to let go,” he
says, “It rocked my world. I was such a mess.”
The first single from “Stand” is “Come to the Cross,” which is No. 24 on Billboard’s Hot Christian Songs chart. “It seems like we usu-
ally release a ballad as the first single like ‘Healing Rain’ or ‘Place
in This World,’” Smith says. “This time I wanted to take a gamble
and go with something up.”

In an innovative move, Smith has already been touring in
support of the album. Most artists give the album a little time
in the marketplace then follow with a tour, but Smith opted to
head out this fall.

“He’s introducing the new album in churches, and it’s going
very well,” Provident Label Group senior VP of marketing Dean
Diehl says. “So much of this album is not going to be heard on
radio because it’s very worshipful. Having him out early like this
is almost like having radio on these songs that wouldn’t have
radio. He’s able to teach the songs and help people learn the
new material and start to experience worship with these new songs.”

The day after Thanksgiving, Smith will embark on a Christmas
tour that will continue throughout December.

“For the fall, we’re talking basic blocking and tackling—get
the album visible, get it advertised, get it on the radio and get him
on the road,” Diehl says. “In our second wave, we’ll start telling
more of the story of this album. It’s different than just Michael’s
next record. It’s not just a collection of songs. In a way, it’s a move-
ment, it’s a call for people to respond to God by living out worship
and [it might] take the form of acts of service. We’re going to
build around the idea of ‘Stand’ being a call to action.”
Don't miss Friday morning keynote speaker
Mark Atteberry
author of
"The 10 Dumbest Things Christians Do"

5:30-7:15pm  Dinner/Performance  
Sponsored by Curb Records  
www.curb.com

7:15pm  Red Carpet Premiere of The Nativity  
Sponsored by Curb Records, New Line Records  
and Word Label Group

SATURDAY  NOVEMBER 11

8:00-12:00pm  Registration Open

8:30-10:00am  General Session/Breakfast  
Finding And Developing Talent  
Sponsored by Provident Label Group

10:15-11:45am  General Session  
All Listeners Aren’t Created Equal!  
Sponsored by Westlake Recording Studios

 Noon-1:45pm  Luncheon/Performance  
Sponsored by Patton House Entertainment

2:00-3:30pm  General Session  
PyroMarketing

3:45-5:15pm  General Session  
*Rate-A-Record

5:30-7:30pm  R&R Christian Industry Achievement Awards  
Dinner/Performance  
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Star Academy Alum Olivia Ruiz Gains Steady Momentum In France

An Italian Songster Pays Homage To Emigrants Adrift; Hip-Hopsters Seek More South African Gold

During the past year, France's Olivia Ruiz has been busy making gold out of chocolate. Double-platinum, to be more precise. A member of the inaugural French TV reality series "Star Academy," in 2001, the singer has broken out at home, with shipments of her second album "La Femme Chocolat" surpassing 450,000 units.

"Olivia has created her own universe and totally got rid of her Star Academy image," Polydor marketing and promotion director Eric Lelièvre says.

The album, released through a partnership of French TV channel TF1 and Polydor/Universal Music France, has been steadily gaining momentum since its November 2005 release. "Chocolat" was among the top five albums in France for four weeks this summer, and Polydor has begun working second single "La Femme Chocolat" to local radio. Ruiz has supported the album with numerous French tour dates scheduled from November 2005 through to next spring and booked by Paris-based label Asters.

Ruiz is nominated for the 2006 Constantin Prize, the French equivalent to the British Mercury Prize. The winner will be announced Nov. 15.

GOOD MIGRATIONS: Migration is the theme of Italian singer-songwriter Giannaria Testa's acoustic concept album "Da Questa Parte del Mare."

The album takes a sympathetic look at the plight of Italy's "boat people" and pleads for understanding from a country that, the artist says, was "itself a nation of emigrants not that long ago."

Released Oct. 13 through Testa's own Fuorivia Produzioni imprint, it is the sixth album of the 48-year-old artist's recording career. The record is licensed in Italy to Radiofandango and distributed by Edel, and is represented elsewhere by French label Harmonia Mundi-Le Chant du Monde.

Testa says his songs strike a chord at home and abroad. "I sing in Italian and yet my records are bought by French people, Canadians and Germans who don't speak my language, although my own English is pretty limited." The album's accompanying tour kicked off with dates in France, Austria and Germany, prior to heading to Italy on Oct. 25. Testa will play theaters throughout the country until Feb. 1, 2007.

Testa is managed by Produzioni Fuorivia and published by Produzioni Fuorivia/Radiofandango/Nunflower. —Mark Worden

SKWATTA'S KAMPUS: Trailblazing South African hip-hop group Skwatta Kamp will return with a new album and a new major-label partnership.

Due at an unspecified date in November, "Bak on Kampus" will be the debut release on EMI South Africa's Virgin Urban label through a joint venture between the band's production company Skwatta Kamp Music Production and EMI South Africa.

Skwatta Kamp became the first local hip-hop act to reach gold certification (25,000) at home, with the South Africa Music Award-winning 2003 record "Mkhukhulu Funkshen" released by Gallo Record Co.

The new set features a raft of material that ranges from the socially conscious—such as "Kings and Queens," written in protest against child abuse—to the more lighthearted, such as the summertime sounds of "Bumper to Bumper" and first single "Feel Like Dancing."

Vocalist Shuggasmakk says, "We've been focused these past few months on creating an album that is definitely Skwatta but fresh at the same time, so we've got even higher hopes for this one."

International release plans have yet to be confirmed. —Diane Coetzee

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Age Before Beauty

Industry Vet Adell Still Having A Ball At 84

So Jermaine Dupri has left the building at Virgin, which leaves us wondering what his next move will be. Then there's another question: Who will succeed him at Virgin? Meanwhile, the Big wheel keeps on turning. The fourth-quarter blitz is well underway. This represents prime time for industry players and pundits who are busy calculating which major releases will or won't add a gold or platinum glow to labels' bottom lines. That weighs heavily in a year that's provided some good news (T.I., Beyoncé, Justin Timberlake, Ludacris).

However, 2006 has yet to yield a first-week million-seller (maybe Jay-Z's "Kingdom Come" can take Def Jam to that promised land?) as more dismaying opening-week figures are posted (Chingy, Lloyd Banks, even Diddy despite his No. 1 showing). In between, I'm talking to more people who are growing frustrated with the music business and opting out to do something more satisfying. No wonder, though, I happened upon a bright spot. Someone who at 84 years old is still working in—and passionate about—the music industry. I'm talking about Charlie Adell.

No doubt many of you don't recognize the name. But you're probably familiar with some of the acts this promotion vet has worked with through the years: Gladys Knight, Lou Rawls, The O'Jays, Isaac Hayes. The Staple Singers, Solomon Burke. "I ate, I slept, it walked and talked," Adell says from his Baltimore-area home in Owings Mills, Md. "And I still love it."

Adell most recently helped work the Manhattan! "Even Now." That hookup came by way of former Star Records president Al Bell, whose Alpine Records and A.R.E. Distribution (Artist Relationship Enterprises) handled the album. Now Adell has reunited with legendary producers Gamble & Huff to broaden their status as a brand name among today's consumers. Through his own company, Direct Promotion & Marketing, Adell is distributing fliers and talking to folks in record stores as well as beauty salons, barbershops, restaurants and clubs about Gamble & Huff's Philadelphia International legacy and other new projects in the producers' pipeline.

"They're well-known within the music world," Adell says of G&H, "but not to the masses. Quite a few still don't know who wrote and produced the classic songs they're hearing by Teddy Pendergrass, McFadden & Whitehead and others."

Adell has been getting a kick out of helping someone else make it big since his first promotion gig. That was with Brunswick Records in the late '50s/early '60s, when the label's chief R&B export was Jackie Wilson. After seven years, the Georgia native migrated to Star Records, where he promoted the Staple Singers, Hayes and William Bell.

"They didn't have any black promotion men back then," Adell recalls. "Dave Clark [formerly with Malaco] was the pioneer who broke the color line. He taught Joe Medlin [of TK]. Then Joe taught me and later brought me to Gamble & Huff."

In the midst of penning a book, Adell keeps up with contemporary R&B. Among his faves: Beyoncé and Mary J. Blige. And though he laments the passing of former industry cohorts and the way some younger players are handling their business ("they've forgotten their roots, putting out a lot of garbage"), Adell remains avid about music.

"I had—and am having—a wonderful time in this business," he says. "Like Dave Clark, who was 90 when he passed, I'll never retire."
SUGARLAND Enjoy the Ride 
Producers: Byron Gallimore, Kristian Bush, Jennifer Nettles 
Mercury Nashville 
Release Date: Nov. 7 
Sugarland set the bar high with its first album “Two Speed of Life,” which spawned two top five singles and won numerous awards. Now worries about a sophomore slump here. From the frenetic small-town anthem “County Line” to the Spidey-henqueque blue-collar country rock of “These Are the Days” and “One Blue Sky,” Sugarland’s sophomore effort is right on target. When Jennifer Nettles sings and you’ve got my heart and your daddy’s boat, we’ve got all night to make it float,” the listener is immediately privy to the exploration of young love as detailed as “We’re Two.” Nettles recently told Billboard that country music is “still there telling the story of the everyday man and woman.” She’s right, and the same can be said of Sugarland.—KT

RICKY MARTIN MTV Unplugged 
Producers: Tommy Torres, Bruno del Granado 
Columbia 
Release Date: Nov. 7 
Ricky Martin has a lot riding on the success of “MTV Unplugged,” his first Spanish album in three years. Fortunately, he sounds blissfully in the moment and inspired by the upbeat live arrangements on this album. You can almost hear him smile as he sings his way through precrossover favorites like “Mama,” “Vuelve” and “La Bomba.” Martin reminds his loyal audiences of the energy and charisma he’s known for, accompanied by soaring strings, classical guitar, percussion and brass. While he’s got our attention, Martin introduces new material and interprets more mellow numbers with unexpected melancholy and even restraint, most impressively on the minor-chord-frenzied “Cón Tu Nombre” and single “Tu Recuerdo.” “Pregate,” an up-tempo number co-written by Martin, is the bow that wraps up a long-awaited gift.—ABY

MERLE HAGGARD AND GEORGE JONES Kickin’ Out the Footlights ... Again 
Producer: Keith Stegall 
Bandit Records 
Release Date: Oct. 24 
Subtitled “Jones Sings Haggard, Haggard Sings Jones,” this set features just that: George Jones performing five Merle Haggard songs and Haggard returning the favor, plus four duets. A long overdue follow-up to 1982’s “A Taste of Yesterday’s Wine,” the new project shows the deep respect the two legendary friends have for each other’s work. Jones’ turn on “I Think I’ll Just Stay Here and Drink” is as rollicking as the original, and his voice fits the song like a glove. Haggard’s take on “The Window Up Above” is a memorable retelling of Jones’ classic tale of love gone wrong, and their duet on Bob Russell and Duke Ellington’s “Don’t Get Around Much Anymore” is a perfect close to this wonderful collection. The only disappointment is that it took almost 25 years for Haggard and Jones to team up again.—KT

OMARION Icebox (4:02) 
Producers: Timbaland, King Logan, Johnken Sivoly Writers: Omarion, Jontel, Bryan Michael Cox 
Publisher: Various 
From the disco-era “Entourage” to new “Icebox,” it seems Omarion is experimenting heavily on upcoming sophomore effort “2.” So did Nelly Furtado and Justin Timberlake, and what those two have in common is a Timbaland hit. “Promiscuous” and “SexyBack” both toppled The Billboard Hot 100. Omarion might have another on his hands if listeners can get past the fact that “Icebox” uses virtually the same synth pattern as Timberlake’s current “My Love.” Nevertheless, this semihaunting cut sees B2K’s former frontman taking a clever twist on the heart-turned-cold. It is bound to saturate pop and urban radio—and a techno mix is inevitable.—CH

BEYONCE Irreplaceable (3:47) 
Producers: Stargate Writers: various 
Publisher: Various 
Columbia 
After unleashing her desires and frustrations, respectively in “Deja Vu” and “Ring the Alarm,” Beyoncé finally sits down enough to make a sensible record. The high-octane belter shows fortitude in “Irreplaceable,” a vocal-centric cut that finds her delivering a no-good beat with stingy lyrics: “Everything you own in a box to the left.” The song also dilutes the excessive instrumentation of B’s first two singles in favor of smooth drum taps and guitar strumming. Beyoncé has yet to deliver a surefire hit from her frantic sophomore set “B’Day.” But with lyrics likely to become woman-scorned motifs of the moment, “Irreplaceable” should blast off at radio.—CH

ROCK

FOO FIGHTERS Skin and Bones 
Producer: none listed 
RCA 
Release Date: Oct. 31 
Singles are as universally adored as Dave Grohl—girls want to sleep with him and guys want to drink with him. Because he’s so damn likable and because his previous band was one of rock’s most important, we cut him a little more slack than we would others. If we’re being totally honest, the acoustic half of the Food “In Your Head” was just OK. This live, acoustic concert featuring an expanded band is just OK, too. While a cool idea on paper, only a few songs taken on added depth in this format and without the volume and bombast some even sound rearranging. But, again, in the name of honesty, we have to admit “My Hero” and “Everlong” are cathartic, tension-and-release-filled thrills.—WO

ERIC CLAPTON AND J.J. CALE 
The Road to Escondido 
Producers: Eric Clapton, J.J. Cale, Simon Climie 
Reprise 
Release Date: Nov. 7 
Given Clapton’s history with J.J. Cale songs (“After Midnight,” “Cocaine”), this full-scale collaboration was probably inevitable. It’s just too bad it took them so long. Clapton’s affinity for Cale makes “Escondido” sound particularly natural and genuine, not unlike 2000’s “Riding With the King” set with B.B. King. Cale wrote 11 of the 14 songs, with blues at their heart but occasionally dressed up with soul (“Danger,” “Heads in Georgia”), country (“Ride the River”), hokey-tonk (“When the World’s Over”), reggae (“Don’t Cry Sister”) and rootsy (“Missing Person” — “Anyway the Wind Blows”) flavors. Clapton turned in the Dylansian folk track “Three Little Girls,” while John Mayer contributed guitar parts on the finger-snapping slow blues paean “Hard to Thrill.” A cache of other tracks are also onboard to help make “The Road to Escondido” a smooth, invigorating ride.—GG

COUNTRY

KELLY PICKLER Small Town Girl 
Producer: Blake Chancey 
19 Recordings/BNA 
Release Date: Oct. 31 
Small Town Girl has taken home top prize on last season’s “American Idol,” but this impressive debut CD proves Pickler is a winner. The sassy spirit she demonstrated on TV permeates these 11 tracks, particularly on the feisty “Gotta Keep Moving” and the cheeky fun of “Things That Never Cross a Man’s Mind.” But Pickler also shows the ability to be surprisingly soulful, especially on the heartbreakingly beautiful “Don’t You Know How Much I Loved You.” Pickler co-wrote five of the tunes and lays her heart bare on “I Wonder” and “My Angel,” the latter a tribute to her grandmother. Skillfully produced by Blake Chancey (Die Chicks), this CD is a moving portrait of a small-town girl coming to terms with her past and celebrating the promise of her future.—DEP

HIP-HOP

PITBULL El Mariel 
Producers: various 
TVT 
Release Date: Oct. 31 
Largely free of the cliche-free lyric if it threw a cup of beer at him. Over an unconvincing 72 minutes, the Tru Warri— who, no joke, purports at one point to hail from the country of Musica—decides that haters are bad, reporting his good and strip clubs are fun. And “Haterz,” his response to the embarrassing 2004 rushing-the-stands brawl that got him suspended for a season, involves calling Matt Lauer a girl and comparing himself to Jesus. Amateurish and unpleasant.—JV

KEVIN FEDERLINE Playing With Fire 
Producers: Bosko, Ya Bay 
Reincarnate Music 
Release Date: Oct. 31 
X-Factor spent the first half of his debut album defending himself, claiming he’s “America’s Most Hated,” which rhymes with “you’re mad at me.” Playing the victim allows him a tried-and-true hip-hop window to “keep real,” as he says, and to shout out (twice) to Benjamin Franklin. Amid hints of rock guitar on “Lose Control,” he brags about his tax bracket and wedding Britney Spears (who “calls me daddy, but she’s not my daughter”). Spears then takes a robotic guest turn on “Crazy.” In general, Federline enunciates well (even big words like “paparazzi” and “telekinesis”). But the album doesn’t peak until the bhangra-sampling “Caught Up” and the finale “Keep On Talkin’,” which prescribes marijuana for our national disaster of a wooldy patty-caking hook. Major misstep: An inexplicable lack of Brazilian flavoured funk tracks about butts.—CE

RON ARTEST My World 
Producers: various 
Lightyear 
Release Date: Oct. 31 
With this debut, the easily agitated Kings forward quickly joins the fraternity of All-Star hoopers who couldn’t be talked out of the rap thing (charter members Allen “Jewels” Iverson, K.O.B.E. and Shaq). Artest wouldn’t know a cliche-free lyric if it threw a cup of beer at him. Over an unconvincing 72 minutes, the Tru Warri—who, no joke, purports at one point to hail from the country of Musica—decides that haters are bad, reporting his good and strip clubs are fun. And “Haterz,” his response to the embarrassing 2004 rushing-the-stands brawl that got him suspended for a season, involves calling Matt Lauer a girl and comparing himself to Jesus. Amateurish and unpleasant.—JV

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WORLD

SALLY NYOLO AND THE ORIGINAL BANDS OF YAOUNDE

Studio: Cameroon
Producer: Sally Nyolo
Riverboat/World Music Network
Release Date: Nov 7

What’s so remarkable about Paris-based Nyolo’s latest CD is how organic and effervescent the melody-rich music is, whether it’s steeped in the bixus rhythms of the singer’s Cameroon homeland or fired by other Afro-pop influences, including highlife. It’s the former Zapp Mama’s return project, where she hooks up and collaborates with local musicians at her newly built studio in Yaounde. The sessions are revealing as Nyolo reveals the new talent rooted in the rhythms of the Cameroonian forest. Highlights include the funk-infused, scurrying “Sorci-moi” that showcases songwriter/vocalist Gueyanka, Mendeng’s slavering “Mete Atane” call-and-response, and the rippling romp, “Ikoak Soat,” set into fast-tempo motion by guitarist/vocalist Mbossi Emmanuel, who was coaxed from a small village to participate in Nyolo’s party of sound.—DO

GAL COSTA

Today
Producer: Cesar Camargo Mariano
DRG
Release Date: Nov. 7

GAL COSTA is one of the true icons of Brazilian music. Her career spans bossa nova, tropicalismo and, as the title of her new studio album states, today. Her latest project is awash in the sort of Brazilian cool she helped create. Costa always had her way with a samba, and she performs a pair of excellent ones here, “Jurei” and “Pra que Cantar,” both by Nuno Ramos. Also fine is opening track “Mar e Sol,” which has a sweet groove that evokes the music of Costa’s home turf, Salvador da Bahia. For something simple and gorgeous, check out Costa’s version of “Tia da Ve.”—PWW

GOSPEL

COKO

Gospel
Producers: various
Light
Release Date: Oct. 31

Lead singer of ’90s mainstream chart-topper SWV, Coko returns with a gospel project that is nothing short of stunning. Her singular soprano still soars from sublime to supernatural, and strong, substantive material shows her still to be one of the era’s most gifted vocalists. Smash producers (Warryn Campbell, Thomas6 and Lawrence and Shep Crawford, among others), and big-name guests (Fantasia, Faith Evans, Lil’ Mo all drop in for the bane-battering “Endow Me”) lend the project a totally modern edge. “Clap Your Hands” is irresistibly hooky, and “I Get Joy” lays sweet and sassy vocals over a hammering hip-hop groove. Coko is back with the album she clearly was always meant to make.—GE

DVD

MY MORNING JACKET

Okokos—The Concert
Director: Sam Erickson
ATO/RCA
Release Date: Oct. 31

Here’s the one about the 1860s Kentucky gentleman, the appala and the rock concert in the middle of a forest? No. Well, boy—My Morning Jacket has quite a story for you with the companion concert film to recent live album “Okokos.” Actually, the bizarre union of soul and beast (and the man’s even more twisted demise) is irrelevant to the prime objective here: rocking out in drunken, sweaty glory with one of America’s best live bands. The group remembers themselves much too much at first, although seeing the hirsute quintet headbanging to epic standouts like “Dondante” and “Run Thru” surely adds an extra dollop of enjoyment. And who knew guitarist Carl Broemel could play sax? Throughout, My Morning Jacket gets by on pure energy, particularly on late-set barn-burners like “Dancefloors” and “Anytime.”—JC

SOUNDTRACK

VARIOUS ARTISTS

A Chorus Line: The New Cast
Producer: David Caddick
Masterworks Broadway
Release Date: Oct. 10

The original “A Chorus Line” soundtrack set the standard for musical theater at a time when the genre was in its mainstream prime. Following its Broadway revival, some performances here are almost by paint-numbers covers of the originals, particularly “I Can Do That,” while others pane in composition, namely “What I Did for Love.” The recording is steller, the performances pro. But perhaps when it’s done to perfection the first time, there’s just no way to top it.—CT

COUNTRY

LITTLE BIG TOWN Good As Gone (3:38)
Producer: Jay Joyce
Kirkpatrick, Little Big Town
Writers: various
Publishers: various
Musician Group
This talented foursome’s first Equity single peaked at No. 9 on Hot Country Hot Country Songs chart and the last one, their debut single “Bring It Home to Momma,” hit No. 3. This new outing could be the one that rings the bell for Little Big Town’s Kimberly Roads, Jimi Westbrook, Phillip Sweet and Karen Fairchild. Each band member is an amazing vocalist, and producer Kirkpatrick knows how to let those voices shine. This energetic, uptempo number showcases the group’s stellar harmonies as well as its songwriting prowess. It’s solid and the cool, organic hook is like a breath of fresh air for country radio. This hard-working, creative act deserves every spin.—DEP

TOP

GWEN STEFANI Wind It Up (3:11)
Producers: The Neptunes
Writers: G. Stefani, P. Williams
Publishers: various
Interscope
Gwen Stefani admitted on MTV that her upcoming “The Sweet Escape” comprises leftovers from her first solo album. Really, she shouldn’t have “Wind It Up” sets another new low for high-octane acts releasing some of the year’s most irritating music. This jam is so monotone and melody-free that it makes Fergie’s similarly cast “London Bridge” sound like “Bridge Over Troubled Water.” Stefani chants the title over and over alongside a childlike lyric and—most absurd of all—a sampler of “The Lonely Goatherd” from “The Sound of Music.” A song this does not make. There is nothing sophisticated, cute or catchy to play here. Instead, we have the equivalent of a musical brain aneurysm.—CT

CHRIS ISSAAK I Want You to Want Me (3:21)
Producer: Eric Rosse
Writers: P. Nelson
Publishers: Screen Gems EMI/Aut Music, BMI, Moet
Reprise
Chris Isak, talented, handsome, enduring—and yet the hits have inexplicably eluded him so many times. He reaches out on this propitious single from his “Best of Chris Isak,” a frathouse-worthy, rockabilly-infused cover of Cheap Trick’s 1979 top-10 signature “I Want You to Want Me.” As he often does, Isak meshes passion and grand musicianship with bemusement—a formula that makes so much of his music sound like a party. As good as it gets from a fine, sadly underrated talent.—CT

REO HOT CHILI PEPPERS Snow (Hey Oh) (4:41)
Producer: Rick Rubin
Writers: ReO Hot Chili Peppers
Publishers: Moebetoblane, BMI
Warner Bros.
While scoring big at radio with the epic rock of “Danni California” and the crisp funk of “Tell Me Baby,” the Red Hot Chili Peppers ready the third single from the colossal “Stadium Arcadium.” One of the album’s catchiest tracks, “Snow” is a bittersweet pop tune driven by a seductively serpentine melody, which curls and coils like a snake under the influence. Here Anthony Kiedis gives one of his best vocal performances to date, offering a relaxed, Zen-like “look inside” his lifelong struggle with addiction while delivering delicate pop hooks. It’s refreshing to hear the Chilis strike a mature note without ever losing their energy and groove. Unstopable, they once again reach for top 40.—SP

30 SECONDS TO MARS From Yesterday (3:52)
Producers: Josh Abraham, 30 Seconds to Mars
Writers: Jared Doss
Publisher: Apocaphor, ASCAP
Virgin/Immerital/EMI
30 Seconds to Mars proved its potency with rock hit “The Kill (Bury Me).” Now it digs into the meat of debut album “A Beautiful Lie” to retain its radio stronghold. “From Yesterday” builds on a soothing synth hymn and erratic drums before swelling into a reach-for-the-sky chorus with sprawling guitars that veer between angst and euphoria. Frontman Jared Leto alternates between cathartic shouts and a tantalizing croon that shows his capable vocal range. In fact, his sensual delivery on the Cure-esque album track “Was It a Dream” makes us a little surprised that song wasn’t the next choice to single, but the band really can’t go wrong here either. Now that 30 Seconds to Mars has proved it’s not merely an actor’s vanity project, “From Yesterday” should quickly soar into chart orbit.—CLT

DANCE

AMBER FEELING SWEET RAINS Melt With The Sun (3:56)
Producer: Sweet Rains
Writers: M. Cremers, I. Kisil
Publishers: Marie-Claire, Igor Kisil, ASCAP
Remixers: Hex Hector, Patrice V, Tracy Young, AM Corina, Lance Jordan, JMCA
Dance goddess Amber has become the most consistent hitmaker in the genre during the past decade or so with seven No. 1 hits and another four in the top 10. Her success in large part to a take-charge business acumen. But make no mistake, the artisto remains face-forward, thanks to her indefatigable talent at crafting singable, skyscraping melodies and masterful grooves and then handing them over to a boatload of keen remixers. “Melt With The Sun,” immediately, delightfully recognizable as an instant Amber classic, sounds freshest in its AM coronary reincarnation and packs an equal wallop with the original Sweet Rains edit. Hex Hector, Tracy Young and Patrice V2 whip up froth for dancefloors, where “Sun” is already heating up. Amber is a master who has yet to disappoint. Just fab.—CT

www.americanradiohistory.com
The success of the "Hannah Montana" soundtrack offers the latest proof that 2006 is truly Walt Disney's year. The re-use of just wish we were mouse ears to work.

Disney is not only one of the film companies to sell $1 billion worth of movie tickets thus far in 2006, and its Barbra Streisand and Al Jarreau album tally.

It turns out who spawns Montana. "Ruiebox," the latest for Billboard, was No. 1 on the big chart for 17 straight weeks, started Nielsen SoundScan.

"High School Musical" remains the best-selling album of the year, according to SoundScan, tracking 3.2 million since its Jan. release. In second place in another BVMG triumph, as Lyric Street's Rascal Flatts has rung 2.7 million scans since "Me and My Gang" bowed April 4. That Flatts album also owns the best sales week to date this year, hauling 722,000 copies in its opening frame.

It was not long ago that readers of Billboard's album chart of much more recent past. Now BVMG chairman Bob Cavallo and company are the ones who can laugh—all the way to the bank.

FUNERAL FOR A FRIEND: It was January 1990 at the Bel Age Hotel in West Hollywood, Calif., where Billboard threw a going-away party for longtime chart king Tom Noonan.

Among the throng there to wish him well was Elton John, who was not only dressed casually, but also went out of his way to stay out of the spotlight. It was Tommy's night, and that's the way everyone knew it should be.

The spectacles could have been intimidating for the guy about to take the reins of Top Pop Albums, at the time called The Billboard 200, but as was so often the case, the night's honoree knew exactly what to say. "Don't worry, Geoff," he told me during one of the night's few quiet moments. "You'll do fine."

As Noonan's legion of friends learned the news of his passing (see story, page 12), stories of his compassion and humor were common themes.

"He was always there for anyone who was encountering health or personal problems," says R&R account executive Steve Renick, who worked with A&M's promotion department when he befriended Noonan.

"I had only known Tom for a year or two in the early '80s when my wife, Mary, was in a bad car accident. He was the first person to be sitting in the hospital waiting room crying to show support," says Jerry Hobbs, former chairman/CEO of Billboard parent VNU. "He was that—and a whole lot of heart. We miss him already."
**Billboard 200 Chart**

The chart ranks the top 200 albums in the United States, based on sales data provided by Nielsen SoundScan.

**Top Albums for November 11, 2006**

1. *Hannah Montana* by Hannah Montana
2. *The Black Parade* by My Chemical Romance
3. *Once Again* by John Legend
4. *FutureSex/LoveSounds* by Justin Timberlake
5. *Evil Underwood* by Enrique Iglesias
6. *The Open Door* by Evanescence
7. *Press Play* by Diddy
8. *Duets: An American Classic* by Tony Bennett
10. *Jibbs Featuring Jibbs: The High Road* by Jibbs
11. *Still the Same... Great Rock Classics Of Our Time* by Rod Stewart
12. *Recession Therapy* by Ludacris
13. *Weirdos From Planet God* by Alan Jackson
14. *If You're Going Through Hell* by ROB THICKE
15. *The Pussycat Dolls* by Pussycat Dolls
16. *Tired Of It* by George Strait
17. *It Just Comes Natural* by Lil' Boosie
18. *Dead Az* by Taylor Swift
19. *How To Save A Life* by Fergie
20. *The Dutchess* by Carrie Underwood
21. *Some Hearts* by Montgomery Gentry
22. *Continuum* by John Mayer
23. *Point Of No Return* by Rascal Flatts
25. *Let's Breathe* by Brooke Hogan
26. *Like Red On A Rose* by Alan Jackson
27. *Long Trip Along* by Dierks Bentley
29. *Roxy Music* by Loco Patron
30. *Open Apple* by Lupe Fiasco
31. *The Return* by Ruben Studdard
32. *The Promise* by Bob Seger
33. *Back To Basics* by Christina Aguilera
34. *Straight Outta Lynwood* by RHCP
35. *Your Man* by Josh Turner
36. *The Information* by Beck
37. *I Loved Her First* by Heartland
38. *These Days* by Janet Jackson
39. *20/20* by Verve
40. *Modern Times* by Soundtrack
41. *High School Musical* by Conroe Bailey Rae
42. *Dandy Kane* by Darcy Kane
43. *Wintersong* by Sarah McLachlan
44. *NOW 22* by Various Artists
45. *NOW 23* by Various Artists

**Top Artists for November 11, 2006**

1. *The Black Parade* by My Chemical Romance
2. *Once Again* by John Legend
3. *FutureSex/LoveSounds* by Justin Timberlake
4. *Evil Underwood* by Enrique Iglesias
5. *The Open Door* by Evanescence
6. *Press Play* by Diddy
7. *Duets: An American Classic* by Tony Bennett
8. *Mongrel: American Original* by Nickelback
9. *Still the Same... Great Rock Classics Of Our Time* by Rod Stewart
10. *Recession Therapy* by Ludacris

**Data for the Week of November 11, 2006**

The Billboard 200 chart is published weekly and reflects album sales data from a specific week. The chart is used to determine the popularity of albums across various genres and artists.
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<td>10. <strong>I COULd HAVE PROMISCUOUS</strong></td>
<td>GARNRLS BARKLEY</td>
<td>HORN/ATLANTIC</td>
<td>10</td>
</tr>
<tr>
<td><strong>MODERN ROCK</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>THROUGH GLASS</strong></td>
<td>STONE SEine</td>
<td>GOOD TIMES/REPRISE</td>
<td>1</td>
</tr>
<tr>
<td>2. <strong>HEALING (Loving you)</strong></td>
<td>BEVERLY NEWMAN</td>
<td>M REF/EASTWEST</td>
<td>2</td>
</tr>
<tr>
<td>3. <strong>GOODBYE</strong></td>
<td>CHAMILLIONAIRE</td>
<td>WIND UP/BLACKGROUND/UNIVERSAL MOTOWN</td>
<td>3</td>
</tr>
<tr>
<td>4. **WHO SAyS YOU CAN'T)</td>
<td>CHAMILLIONAIRE</td>
<td>WIND UP/BLACKGROUND/UNIVERSAL MOTOWN</td>
<td>4</td>
</tr>
<tr>
<td>5. <strong>DON'T LIKE You)</strong></td>
<td>JAY-Z (ROCK OF BEGINNINGS)</td>
<td>SONY/ATLANTIC</td>
<td>5</td>
</tr>
<tr>
<td>6. <strong>LIPps ON AN ANGEL</strong></td>
<td>SPICE GIRLS</td>
<td>EPIC/REPRISE</td>
<td>6</td>
</tr>
<tr>
<td>7. <strong>AM I THE ANgEL?</strong></td>
<td>ARIANA GRANDE</td>
<td>M REF/EASTWEST/INTERSCOPE</td>
<td>7</td>
</tr>
<tr>
<td>8. <strong>OVER MY HEAD (CABLE CAR)</strong></td>
<td>RASCAL FLATTS</td>
<td>LYRIC STREET/EBOD GALLERY</td>
<td>8</td>
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<tr>
<td>9. <strong>WHAT HURTS THE MOST</strong></td>
<td>GLEN HEARING</td>
<td>SOUTHEAST/ATLANTIC</td>
<td>9</td>
</tr>
<tr>
<td>10. <strong>HATe Me</strong></td>
<td>CHRISTINA AGUILERA</td>
<td>REBEL RECORDS</td>
<td>10</td>
</tr>
</tbody>
</table>

Data for week of NOVEMBER 11, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data
### POP 100

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
<th>Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>&quot;My Love&quot;</td>
<td>Pink</td>
<td>27,842</td>
<td>3,189</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>&quot;Smack That&quot;</td>
<td>50 Cent</td>
<td>24,752</td>
<td>3,150</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>&quot;Lips of an Angel&quot;</td>
<td>John Denver</td>
<td>23,267</td>
<td>3,130</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>&quot;Too Little Too Late&quot;</td>
<td>The Voice</td>
<td>21,856</td>
<td>2,951</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>&quot;SexyBack&quot;</td>
<td>Justin Timberlake</td>
<td>21,445</td>
<td>2,939</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>&quot;Ooh La La&quot;</td>
<td>Black Eyed Peas</td>
<td>19,734</td>
<td>2,905</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>&quot;When I Was Your Man&quot;</td>
<td>Bruno Mars</td>
<td>19,324</td>
<td>2,882</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>&quot;Where You Want Me&quot;</td>
<td>The Chainsmokers</td>
<td>17,914</td>
<td>2,817</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>&quot;Chicken Noodle Soup&quot;</td>
<td>Tim McGraw feat. Faith Hill</td>
<td>17,296</td>
<td>2,786</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>&quot;Waiting on the World to Change&quot;</td>
<td>Bruce Springsteen</td>
<td>17,028</td>
<td>2,768</td>
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</tbody>
</table>

### POP 100 AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
<th>Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>&quot;Ain't No Other Man&quot;</td>
<td>The Band Perry</td>
<td>29,450</td>
<td>2,972</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>&quot;One in a Million&quot;</td>
<td>Aaliyah</td>
<td>27,643</td>
<td>2,834</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>&quot;You're Sober&quot;</td>
<td>Foo Fighters</td>
<td>24,836</td>
<td>2,672</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>&quot;How to Save a Life&quot;</td>
<td>The Fray</td>
<td>23,029</td>
<td>2,625</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>&quot;Weird&quot;</td>
<td>Fergie</td>
<td>21,222</td>
<td>2,597</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>&quot;London Bridge&quot;</td>
<td>Fergie</td>
<td>20,415</td>
<td>2,571</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>&quot;Welcome to the Black Parade&quot;</td>
<td>My Chemical Romance</td>
<td>19,608</td>
<td>2,545</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>&quot;Pure Imagination&quot;</td>
<td>The Black Eyed Peas</td>
<td>18,801</td>
<td>2,518</td>
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<tr>
<td><strong>9</strong></td>
<td>&quot;Maneater&quot;</td>
<td>Hall &amp; Oates</td>
<td>18,094</td>
<td>2,492</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>&quot;Why&quot;</td>
<td>Coldplay</td>
<td>17,287</td>
<td>2,465</td>
</tr>
</tbody>
</table>

### HOT SINGLES SALES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Sales</th>
<th>Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>&quot;The Fray&quot;</td>
<td>37,290</td>
<td>2,972</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>&quot;Fergie&quot;</td>
<td>33,483</td>
<td>2,834</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>&quot;Foo Fighters&quot;</td>
<td>24,836</td>
<td>2,672</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>&quot;The Fray&quot;</td>
<td>23,029</td>
<td>2,625</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>&quot;Fergie&quot;</td>
<td>21,222</td>
<td>2,597</td>
</tr>
</tbody>
</table>

**POP 100**: The top 100 singles & tracks, according to mainstem airplay top 40 radio, a decade-imune measures by Nelson Broadcast Data Systems, and sales compiled by Nielsen SoundScan. "Chart" legend by rules and explanations. Copyrights ©2006 Nielsen Broadcast Data Systems and Nielsen SoundScan. All rights reserved. POP100 represents a top-tier audience, with sales and airplay data included. **Singles**: Hot 100, airplay, and singles sales. **HitPredictor**: See chart, appendix to rules and explanations. ©2006, Promosquad and HitPredictor are trademarks of Third Lilly LLC.
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### TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artists/Label</th>
<th>Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN LEGEND</td>
<td>Once Again</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LIL BOOSIE</td>
<td>Bad Azz</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHARRELL</td>
<td>Point Of No Return</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BEYONCE</td>
<td>I Am...Sasha Fierce</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>JIBBS</td>
<td>Givin' It Up</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>KELLY PRICE</td>
<td>This Is Who I Am</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>RUBEN STUDDARD</td>
<td>The Return</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>LLOYD BANKS</td>
<td>Rotien Apple</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>JANET JACKSON</td>
<td>20 YO</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>GUCCI MANE</td>
<td>Rule 34</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>LIONEL RICHIE</td>
<td>Coming Home</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>GEORGE BENSON &amp; AL JARREAU</td>
<td>Give It Up</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>LEA FISCAO</td>
<td>Lupe Fiasco's Food &amp; Liquor</td>
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<tr>
<td>15</td>
<td>YOUNG DRO</td>
<td>Best Thang Smokin'</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>LUCAS RAE</td>
<td>Corinne Bailey Rae</td>
<td></td>
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<tr>
<td>17</td>
<td>LEE JENNINGS</td>
<td>The Phoenix</td>
<td></td>
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<tr>
<td>18</td>
<td>SMOKE NORFOLK</td>
<td>Life Changing</td>
<td></td>
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<tr>
<td>19</td>
<td>SLEEPY BROWN</td>
<td>Mr. Brown</td>
<td></td>
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<tr>
<td>20</td>
<td>LEOYTA</td>
<td>LeToya</td>
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<tr>
<td>21</td>
<td>OUTKAST</td>
<td>Idlewild (Soundtrack)</td>
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<tr>
<td>22</td>
<td>CHRISTINA AGUILERA</td>
<td>Basics To Basics</td>
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<tr>
<td>23</td>
<td>HI-TEK</td>
<td>Hi-Tekology 2: The Chop</td>
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<tr>
<td>24</td>
<td>INDIA ARIE</td>
<td>Testimony: Vol. 1, Life &amp; Relationship</td>
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<tr>
<td>25</td>
<td>YOUNG JOE</td>
<td>New Joc City</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>KENNY LATTACK &amp; CHANTE MOORE</td>
<td>Uncovered/Covered</td>
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<tr>
<td>27</td>
<td>DAZ</td>
<td>So So Gangsta</td>
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<tr>
<td>28</td>
<td>GNARLS BARKLEY</td>
<td>St. Elsewhere</td>
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<tr>
<td>29</td>
<td>GLADYS KNIGHT</td>
<td>Before Me</td>
<td></td>
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<tr>
<td>30</td>
<td>VARIOUS ARTISTS</td>
<td>The Day Hell Broke Loose</td>
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<tr>
<td>31</td>
<td>SAMMI</td>
<td>Sammie</td>
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<tr>
<td>32</td>
<td>VARY J RIGGS</td>
<td>The Breakthrough</td>
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<tr>
<td>33</td>
<td>JOHN LEGEND</td>
<td>Get Lifted</td>
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<tr>
<td>34</td>
<td>NE-YO</td>
<td>In My Own Words</td>
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<tr>
<td>35</td>
<td>SMEONE RAY</td>
<td>When Devils Strike</td>
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<tr>
<td>36</td>
<td>BONEY JAMES</td>
<td>Shine</td>
<td></td>
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<td>37</td>
<td>FREDDIE JACKSON</td>
<td>Transitions</td>
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<td>38</td>
<td>LUTHER VANDROSS</td>
<td>The Ultimate Luther Vandross</td>
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<td>39</td>
<td>T.I.</td>
<td>King</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>MARY MARY</td>
<td>Get Lifted</td>
<td></td>
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<tr>
<td>41</td>
<td>DAVE HOLLISTER</td>
<td>The Book Of David: Vol. 1 The Translation</td>
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<tr>
<td>42</td>
<td>METHOD MAN</td>
<td>4.21... The Day After</td>
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<tr>
<td>43</td>
<td>KILLA HUH</td>
<td>Full City</td>
<td></td>
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<tr>
<td>44</td>
<td>MIKE WATT'S</td>
<td>Priceless</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>LIL WAYNE</td>
<td>The Carter II</td>
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### TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artists/Label</th>
<th>Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DAMIAN &quot;Jr. Gong&quot; MARLEY</td>
<td>Welcome To Jamrock</td>
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</tr>
<tr>
<td>2</td>
<td>BEENIE MAN</td>
<td>Undisputed</td>
<td></td>
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<tr>
<td>3</td>
<td>MATABISHA</td>
<td>Youthful</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BO MARLEY &amp; THE WAILERS</td>
<td>Good</td>
<td></td>
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<tr>
<td>5</td>
<td>CHAM</td>
<td>Ghetto Story</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SOB MARLEY AND THE WAILERS</td>
<td>Africa Unite: The Singles Collection</td>
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<tr>
<td>7</td>
<td>WATANISHI</td>
<td>Live At Stubbs</td>
<td></td>
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<tr>
<td>8</td>
<td>EASY STAR ALL STARS</td>
<td>Too Bad</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>REGGAE GOLD 2003</td>
<td>Reggae Gold 2003</td>
<td></td>
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<tr>
<td>10</td>
<td>SIEFIAH</td>
<td>Revolution</td>
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<tr>
<td>11</td>
<td>SIEFIAH</td>
<td>Living Like a Refugee</td>
<td></td>
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<td>12</td>
<td>LUCIANO</td>
<td>Child Of A King</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>SAMMI</td>
<td>My Name Is Jamaica</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>JOHN LEGEND</td>
<td>No. 3</td>
<td></td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLET

“Once Again,” John Legend’s follow-up to his Grammy Award-winning debut, scores the singer’s second No. 1 on Hot R&B/Hip-Hop Album charts. As of the start of 2006, "Get Lifted," this week's Pacesetter at No. 42, led the chart for three weeks. It sold 116,000 units when it opened at No. 7 on The Billboard 200. This time around he nearly doubles that first-week sum, collecting 231,000 units at No. 3 on the big chart. Legend would have been the Hot Shot Debut on R&B/Hip-Hop Album if street-date violations not caused an early breakaway at No. 99.

Radio has begun to warm up to "Save Room," first serviced in August. It jumps 25-21 on Adult R&B & Airplay. Before its release, Legend made stops on "Late Show With David Letterman," "Today" and "The View." —Raphael George
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# HOT R&B/HIP-HOP PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I WANNA LOVE</td>
<td>Janet Jackson</td>
<td>MCA Records</td>
</tr>
<tr>
<td>MONEY MAKER</td>
<td>Jay-Z feat. R. Kelly</td>
<td>Def Jam</td>
</tr>
<tr>
<td>SAY SOMETHING</td>
<td>Mariah Carey</td>
<td>Epic Records</td>
</tr>
<tr>
<td>SAY SOMETHING</td>
<td>Mariah Carey</td>
<td>Epic Records</td>
</tr>
<tr>
<td>TAKE ME AS I AM</td>
<td>Mary J. Blige</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>SHOW ME WHAT YOU GOT</td>
<td>Ja Rule feat. Ashanti</td>
<td>Jive Records</td>
</tr>
<tr>
<td>SHORTIE LIKE ME</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>STANDING LIKE MY DADDY</td>
<td>Erykah Badu</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>S.X.</td>
<td>Tyrese</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>SUBMERGE</td>
<td>Jeezy</td>
<td>Cash Money</td>
</tr>
<tr>
<td>CALL ON ME</td>
<td>Nelly</td>
<td>No Limit</td>
</tr>
<tr>
<td>CAN'T GET ENOUGH</td>
<td>R. Kelly</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Kool Aid</td>
<td>Redman</td>
<td>Def Jam</td>
</tr>
<tr>
<td>KNOCK THAT</td>
<td>Jada</td>
<td>Interscope</td>
</tr>
<tr>
<td>RING THE Alarm</td>
<td>R. Kelly</td>
<td>Jive Records</td>
</tr>
<tr>
<td>IRREPLACEABLE</td>
<td>Keith Sweat</td>
<td>Priority</td>
</tr>
<tr>
<td>EVERYDAY THIS BEAT DROP</td>
<td>R. Kelly feat. Misty Copeland</td>
<td>Jive Records</td>
</tr>
<tr>
<td>SEXYBACK</td>
<td>Mary J. Blige</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>MONEY MAKER</td>
<td>Jay-Z feat. R. Kelly</td>
<td>Def Jam</td>
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</table>

# R&B/HIP-HOP SINGLES SALES

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>I WANNA LOVE</td>
<td>Janet Jackson</td>
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<td>Def Jam</td>
</tr>
<tr>
<td>SAY SOMETHING</td>
<td>Mariah Carey</td>
<td>Epic Records</td>
</tr>
<tr>
<td>SAY SOMETHING</td>
<td>Mariah Carey</td>
<td>Epic Records</td>
</tr>
<tr>
<td>TAKE ME AS I AM</td>
<td>Mary J. Blige</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>SHOW ME WHAT YOU GOT</td>
<td>Ja Rule feat. Ashanti</td>
<td>Jive Records</td>
</tr>
<tr>
<td>SHORTIE LIKE ME</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>STANDING LIKE MY DADDY</td>
<td>Erykah Badu</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>S.X.</td>
<td>Tyrese</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>SUBMERGE</td>
<td>Jeezy</td>
<td>Cash Money</td>
</tr>
<tr>
<td>CALL ON ME</td>
<td>Nelly</td>
<td>No Limit</td>
</tr>
<tr>
<td>CAN'T GET ENOUGH</td>
<td>R. Kelly</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Kool Aid</td>
<td>Redman</td>
<td>Def Jam</td>
</tr>
<tr>
<td>KNOCK THAT</td>
<td>Jada</td>
<td>Interscope</td>
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<tr>
<td>RING THE Alarm</td>
<td>R. Kelly</td>
<td>Jive Records</td>
</tr>
<tr>
<td>IRREPLACEABLE</td>
<td>Keith Sweat</td>
<td>Priority</td>
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<td>R. Kelly feat. Misty Copeland</td>
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<tr>
<td>SEXYBACK</td>
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# RHYTHMIC PLAYLIST

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<td>Jay-Z feat. R. Kelly</td>
<td>Def Jam</td>
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<tr>
<td>SAY SOMETHING</td>
<td>Mariah Carey</td>
<td>Epic Records</td>
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<tr>
<td>TAKE ME AS I AM</td>
<td>Mary J. Blige</td>
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<tr>
<td>SUBMERGE</td>
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<td>SEXYBACK</td>
<td>Mary J. Blige</td>
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### Hot Country Songs

<table>
<thead>
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<th>Title</th>
<th>Artist/Producer</th>
<th>Chart Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Before He Cheats</td>
<td>Carrie Underwood</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Every Day A Memory</td>
<td>Dierks Bentley</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>You Save Me</td>
<td>Kenny Chesney</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>I Loved Her First</td>
<td>Rascal Flatts</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>My Wish</td>
<td>Tim McGraw</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Want To</td>
<td>Sugarland</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Once In A Lifetime</td>
<td>Keith Urban</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>My Little Girl</td>
<td>Tim McGraw</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Would You Go With Me</td>
<td>Jo Dee Messina</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Some People Change</td>
<td>Montgomery Gentry</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Give It Away</td>
<td>George Strait</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>She's Everything</td>
<td>Sonya Isaacs</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Watching You</td>
<td>Taylor Swift</td>
<td>13</td>
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<tr>
<td>14</td>
<td>Champion</td>
<td>Big And Rich</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Mountains</td>
<td>Symphonic Soul</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Love You</td>
<td>Jack Ingram</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>Crash Here Tonight</td>
<td>Toby Keith</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>It Just Comes Natural</td>
<td>George Strait</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Amarillo Sky</td>
<td>Jason Aldean</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>Like Red On A Rose</td>
<td>Alan Jackson</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>Life Is A Highway</td>
<td>Rascal Flatts</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Good Man</td>
<td>Randy Houser</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>Little Bit Of Life</td>
<td>Craig Morgan</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>One Wing In The Fire</td>
<td>Trent Tomlinson</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>Two Pink Lines</td>
<td>Eric Church</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>My Oh My</td>
<td>The Wreckers</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>Family Tradition (Part 1)</td>
<td>Little Big Town</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>Alyssa Lied</td>
<td>Jason Michael Carroll</td>
<td>28</td>
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<tr>
<td>29</td>
<td>I'll Wait For You</td>
<td>Joe Nichols</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>You'll Always Be My Baby</td>
<td>Sarah Ross</td>
<td>30</td>
</tr>
</tbody>
</table>

**Note:** The chart rank indicates the position of each song on the Billboard charts for the week of November 11, 2006.

### HitPredictor

**Artist/Label/Source:**

**Chart Rank:**

**COUNTRY**

- **Kenny Chesney:** You Save Me (92.9)
- **Rascal Flatts:** My Wish (91.9)
- **Jason Aldean:** Amarillo Sky (91.9)
- **Rascal Flatts:** Watching You (91.9)
- **Trent Tomlinson:** The Fire (91.9)
- **Rascal Flatts:** The Longest Drink (91.9)
- **Keith Urban:** The Whole Of You (91.9)
- **Tim McGraw:** My Little Girl (91.9)
- **Montgomery Gentry:** Some People Change (91.9)
- **Big & Rich:** Shes The One (91.9)
- **Taylor Swift:** Tim McGraw (91.9)
- **Lonestar:** Mountains (91.9)

**BETWEEN THE BULLETS**

"American Idol" winner Carrie Underwood continues her winning ways as a budding country superstar with a second trip to the summit on Hot Country Songs. Up 28 million audience impressions, "Before He Cheats" takes Greatest Gainer applause and thrusts Underwood into the top box for the first time since "Jesus, Take The Wheel" completed six straight weeks there in the Feb. 25 issue. After that, the Oklahoman had a close call when "Don’t Forget To Remember Me" stopped at #2 in the Aug. 5 issue.

No. 2 in the Aug. 5 issue.

The new single collects 37 million impressions during the tracking week, and bests the No. 2 title by 4.3 million. That strong lead, coupled with her high visibility and the likelihood that she’ll win at least one trophy at the Nov. 6 Country Music Assn. Awards on ABC-TV, suggests another multiple-week run at No. 1. The nearest battered title here is Kenny Chesney’s "You Save Me" (5-3), which charts 52 million impressions.

---

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---

**Data for week of NOVEMBER 11, 2006**

| Go to www.billboard.biz for complete data chart |
## HOT LATIN SONGS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/PRODUCER(S)</th>
<th>LABEL/PRODUCER(S)</th>
<th>WEEKS AT #1</th>
<th>NOVEMBER 11, 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Que Se Pase</td>
<td>Kiko - Los Planes</td>
<td>Sony BMG Music Latin</td>
<td>1</td>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>2</strong> Quiero Ama</td>
<td>Silvio returns</td>
<td>Universal Music Latin</td>
<td>5</td>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>3</strong> Mi Cerco</td>
<td>Aventura</td>
<td>Sony BMG Music Latin</td>
<td>3</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>4</strong> Mas El Amor</td>
<td>Emma Bull</td>
<td>Sony BMG Music Latin</td>
<td>4</td>
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</tr>
<tr>
<td><strong>5</strong> La Otra Vez</td>
<td>Fredy Ravelo</td>
<td>Sony BMG Music Latin</td>
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<tr>
<td><strong>6</strong> Sueno</td>
<td>El Cantante</td>
<td>Sony BMG Music Latin</td>
<td>2</td>
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<tr>
<td><strong>7</strong> Tu Tiempo</td>
<td>Danna Paola</td>
<td>Sony BMG Music Latin</td>
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<td><strong>5</strong></td>
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<tr>
<td><strong>8</strong> Deja De Coquet</td>
<td>Denisse</td>
<td>Sony BMG Music Latin</td>
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<tr>
<td><strong>9</strong> La Riqueza</td>
<td>Grupo A</td>
<td>Sony BMG Music Latin</td>
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<tr>
<td><strong>10</strong> Alta Marcia</td>
<td>Monique</td>
<td>Sony BMG Music Latin</td>
<td>2</td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>

---

### ARTIST BIO - QUIEN ME IBA A DECIR

**David Beal**

Composer and producer of the track "Que Se Pase" by Kiko - Los Planes.

---

### ARTIST BIO - DEJA DE COQUET

**Denisse**

Singer of the track "Deja De Coquet" by Denisse.

---

### Top Latin Albums

<table>
<thead>
<tr>
<th>ARTIST/PRODUCER(S)</th>
<th>LABEL/PRODUCER(S)</th>
<th>WEEKS AT #1</th>
<th>NOVEMBER 11, 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Marc Anthony</td>
<td>Sony BMG Music Latin</td>
<td>1</td>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>2</strong> Daddy Yankee</td>
<td>Sony BMG Music Latin</td>
<td>2</td>
<td><strong>11</strong></td>
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<tr>
<td><strong>3</strong> Acabamos</td>
<td>Sony BMG Music Latin</td>
<td>3</td>
<td><strong>11</strong></td>
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<tr>
<td><strong>4</strong> Maluma</td>
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<tr>
<td><strong>5</strong> Tito El Bambino</td>
<td>Sony BMG Music Latin</td>
<td>5</td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>

---

###特別推薦

The top 10 Latin songs are highlighted, including a special mention of "Despedida," which was performed by the famous Latin band "Los Huracanes Del Norte." This song has been a staple in Latin music charts for decades, reflecting the cultural significance of the genre.

---

### Notes

- Nielsen ratings are used for charting purposes.
- The chart is electronically monitored for accuracy.
- Sales data is compiled from Billboard's database.
### JAPAN SINGLES

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SAYONARA Ft. EMINEM - THE RAMPAGE (FIRST LTD CD+DVD)</td>
</tr>
<tr>
<td>2</td>
<td>SEASIDE BYEYE (FIRST LTD CD+DVD) Ft. HQ (CD+DVD)</td>
</tr>
<tr>
<td>3</td>
<td>REINA YASHIN Ft. AKB48 - KIMI WA HARE KARA OKOOKU</td>
</tr>
<tr>
<td>4</td>
<td>MIKAZUKI - HAYA OCHI</td>
</tr>
<tr>
<td>5</td>
<td>SCOWL TO KIKANJO (DVD) Ft. KAGAYAKI (DVD)</td>
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### UNITED KINGDOM SINGLES

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<td>JASON MAYER Ft. NICKI MINAJ - CHASING PARADE (ALBUM VERSION)</td>
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<td>2</td>
<td>JASON MAYER Ft. NICKI MINAJ - CHASING PARADE (ALBUM VERSION)</td>
</tr>
<tr>
<td>3</td>
<td>JASON MAYER Ft. NICKI MINAJ - CHASING PARADE (ALBUM VERSION)</td>
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### GERMANY SINGLES

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<td>DAS BESTE - SHINING (CD+DVD)</td>
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<td>2</td>
<td>10 CRAZY</td>
</tr>
<tr>
<td>3</td>
<td>10 CRAZY</td>
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### EURO DIGITAL TRACKS

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<td>DAS BESTE - SHINING (CD+DVD)</td>
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<td>2</td>
<td>10 CRAZY</td>
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### FRANCE SINGLES

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<td>1</td>
<td>PAS LE TEMPS Ft. LIL K-POP - BANG BANG BANG</td>
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<tr>
<td>2</td>
<td>EVERYTIME WE TOUCH Ft. AILEEN - ALL OVER THE WORLD</td>
</tr>
<tr>
<td>3</td>
<td>MANÉTIE Ft. SASKIA - THE TIME</td>
</tr>
<tr>
<td>4</td>
<td>ROCK THIS PARTY (EVERYBODY DANCE NOW) Ft. LIL MIKE &amp; LIL J - LET THE MUSIC START</td>
</tr>
<tr>
<td>5</td>
<td>LA JUNGLE DES ANIMAUX Ft. ILYA A - TOMBOLAS _ _ _</td>
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### AUSTRALIA SINGLES

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<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>I WISH I WAS A PUNK ROCKER Ft. TIM WAITE - TIME</td>
</tr>
<tr>
<td>2</td>
<td>I DON'T FEEL LIKE DANCING Ft. JADE ROBSOON - THE RAINUD</td>
</tr>
<tr>
<td>3</td>
<td>ROCK THIS PARTY (EVERYBODY DANCE NOW) Ft. LIL MIKE &amp; LIL J - LET THE MUSIC START</td>
</tr>
<tr>
<td>4</td>
<td>LONDON BRIDGE Ft. THE ROLLING STONES - UK _ _</td>
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<tr>
<td>5</td>
<td>SAVE ROOM Ft. T-REX - TO THE WORLD</td>
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### CANADA DIGITAL SINGLES

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<tr>
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<td>CHASING CARS Ft. JOSÉ PHILIPPE - THE WAY YOU MAKE ME FEEL</td>
</tr>
<tr>
<td>2</td>
<td>NELLY FURTADO Ft. TELMA - FEEL NO PAIN</td>
</tr>
<tr>
<td>3</td>
<td>ILIV Ft. MERCEDES _ _</td>
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### ITALY SINGLES

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<tr>
<td>1</td>
<td>PRIMO APPUNTAMENTO Ft. SIA - LA PRIORITÀ</td>
</tr>
<tr>
<td>2</td>
<td>ED EDRO CONTENTISSIMO Ft. KITTY - VAI VAI</td>
</tr>
<tr>
<td>3</td>
<td>SEI PARTE DI ME Ft. MASELLO - COSA CHE NON SI VOCAL</td>
</tr>
<tr>
<td>4</td>
<td>SEI PARTE DI ME Ft. MASELLO - COSA CHE NON SI VOCAL</td>
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### BRAZIL SINGLES

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<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>SANSAR Ft. TUNO - BOOCHA</td>
</tr>
<tr>
<td>2</td>
<td>ZEC DI CAMARGO &amp; LUCIANO Ft. FRANCESCO - ATA</td>
</tr>
<tr>
<td>3</td>
<td>PADRE MARCELLO ROSSI Ft. ROBERTO - LA LECCEDDA</td>
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### MEXICO SINGLES

<table>
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<tr>
<th>Position</th>
<th>Artist/Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PANDA Ft. LA DIABLA - HENRY</td>
</tr>
</tbody>
</table>
null
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The Who frontman Roger Daltrey, left, was on hand to congratulate Harvey Goldsmith on receiving the prestigious 2006 Music Industry Trusts Award. The legendary concert promoter was feted during a gala ceremony Oct. 30 in London.

The Killers lead singer Brandon Flowers, left, with actresses Lucy Liu and Island Def Jam chairman Antonio "L.A." Reid, right, backstage at the Killers sold-out show Oct. 24 at Madison Square Garden in New York.

The 17th Carrousel of Hope ball, held Oct. 28 at the Beverly Hilton Hotel in Beverly Hills, Calif., honored music legends Clive Davis and Quincy Jones. Davis, left, compared by Whitney Houston, received the Brass Ring Award, while Jones received the High Hopes Award. Pictured, from left, are BMG U.S. president/CEO Goldstuck, BMG U.S. chairman/CEO Davis, RCA Music Group executive of promotion Richard Pinas, and Island Def Jam executive VP/GM Tom Corson.

The 11th annual Amsterdam Dance Event, held Oct. 19-22 at the Felix Meritis concert and meeting hall, brought together a who's who of the global dance/electronic community. Here are some highlights:

AMSTERDAM DANCE EVENT:


BELOW RIGHT: The Executive Club was the place to be Oct. 20. DJs Paul, Ace Dye, and Markus Schulz provided the electric-drenched trance vibe for the party's finale, which included, from left, Aurora member Sacha Collison, DJ/producer Dan de, Billboard's Michael Pantella and island Def Jam executive VP/GM Lustin Member Rik Simmonds. Photo via www.wiredn��less.com.

LEFT: Following the DJ set, Markus Schulz, left, played with Dutch wonderwoman Armita Dan Hojer. Photo via www.wiredn��less.com.

RIGHT: Taking a break between panel discussion groups at DJ/producer Danny Bartolotta, left, and Benny Benassi. Photo via www.wiredn��less.com.

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RIGHT: Taking a break between panel discussion groups at DJ/producer Danny Bartolotta, left, and Benny Benassi. Photo via www.wiredn��less.com.
A FUND-RAISING CAROUSEL

A stunning Whitney Houston being paraded on the arm of
honoré Clive Davis wasn't the only surprise at society doyenne
Barbara Davis' Carousel of Hope charity ball on Oct. 28. An
unbullied Jennifer Hudson—former "American Idol" finalist
and co-star of the upcoming movie version of Broadway's
Dreamgirls—wowed a star-studded audience into a standing
ovation when she performed a mashup of the show's "I Am Changing.
" Additional performers at the 17th annual soirée benefiting juve-
nile diabetes included fellow "American Idol" colleague Katharine
McPhee (who at Davis' behest switched from singing "Somewhere
Over the Rainbow" to Houston's signature "I Have Nothing"). Babycake,
Usher (reprising his Billy Flynn role in "Chicago") and
headliner Barry Manilow. Davis and
d fellow industry pioneer Quincy Jones were
the night's special award honorees. Davis received the
Brass Ring Award while Jones was presented with the High Hopes Award.

Interestingly, the crowd of luminaries at the Beverly Hilton Hotel—including
Sir Sidney Poitier, Berry Gordy, Stevie Wonder, Sharon Stone, Halle Berry,
Naomi Campbell, Candy Spelling and Terri Hutcheon—didn't seem to care on
by one of the night's auction items. The event's music director, David Foster,
announced the clunce to bid on a one-on-one recording session with noted pro-
ducer Scott Storch. Foster opened the bidding at $25,000. A steal when you con-
sider that Storch can command upwards of six figures for a track. However, it
was a tough crowd. Foster, a producer himself, ended up buying the session
for his opening bid. "Track can't help but wonder if perhaps the crowd had heard Paris
Hilton's album and wasn't impressed?"

Surely, the highlight of the evening was the auction of a 2007 model car
by presenting sponsor Mercedes-Benz that sold for $195,000. All told, the 2006
Carousel of Hope raised $4 million. To date, the event has raised more than $70
million on behalf of the Barbara Davis Center for Childhood Diabetes in Denver.

‘YEAH YEAH’ OFFERS HOT HOT HEAT
U.K. label Eye Industries has an electro-rock hit on its hands
with "Yeah Yeah" by Bodyrox Featuring Luciana. In this
issue, the wickedly jaggied, Goldfrapp-flued track debuts at
No. 8 on the Euro Digital Songs chart. Surely not hurting
the song's success is its accompanying video—the explicit
version, that is. "It's a shame 'Yeah Yeah' remains without a
U.S. label.

SOME DREAMS MAY NOT COME TRUE
Track hears that changes are afoot between the Sony Music
Label Group U.S. and Kanye West's imprint Getting Out Our
Dreams. The relationship between G.O.O.D. /Sony Urban/Gro-
columbia Records and singer/songwriter John Legend—the
first artist released under the label deal established in 2004—
remains unchanged. The same goes for the relationship with fellow G.O.O.D. act Consequence, slated to release an album
next year.

However, sources say that ongoing tiffs with other G.O.O.D.
acts—GLC, Bentley Farnsworth and the production collect-
ive So-Ra—are in discussion. A Sony Urban representative
would not confirm whether the acts, which have yet to re-
lease albums, will be dropped.

Noting that the relationship with G.O.O.D. remains ami-
cable, the representative issued the following statement to Track: "We've enjoyed a great working relationship with Getting
Out Our Dreams Inc. over the past two years and going for-
ward we wish them every conceivable success. " A state-
ment from G.O.O.D. was just as devoid of details: "We look
forward to working with Sony Urban on our future projects
and the continued success of John Legend."

THAT'S WHAT FRIENDS ARE FOR
Latin Grammy Award nominee Joan Sebastian will be in
charge of producing and writing an album for Vicente Fer-
nández, Track has learned. Hernández, the biggest voice in
ranchera music, recently released a boxed set, with a new stu-
dio album arriving Nov. 14. The Sebastian set will likely come
out next year. Sources say Sebastian is already at work on
the project. Sebastian and Fernández are longtime friends.

NEW DEAL FOR HIDDEN BEACH
Track hears that Hidden Beach Recordings, part of the Sony
Music distribution network since 1998, has switched to Uni-
versal Music Group Distribution. Under terms of the deal,
UMGD will distribute the independent label's product in North America, the deal encompasses all of Hidden Beach
Recordings' subsidiaries including the Hidden Beach Cele-
brations series and inspirational imprint Still Waters. No fur-
ther terms are being revealed.

The new relationship is being christened this fall/winter
with the release of albums by Tribal Jazz, a multicultural
group based in Los Angeles. Founder and co-founder/drummer John Densmore, and
an upcoming boxed set of Vol. 1-4 in the label's "Unwrapped" series.
Hidden Beach's 2007 slate includes projects by Kid-
ред and saxophonist Mike Phillips plus several new artists,
including vocalist/musician Keiti Young and singer/Leigh
Jones—plus albums by Still Waters artists Orisha and Sunny
Hawke, also known as Scott. Hidden Beach's flagship artist who
launched the label in 2006, will also release a new studio
album as well as a specialty compilation album featuring Scott paired with various hip-hop, soul, instrumental, jazz,
pop and gospel acts.

"I have nothing but appreciation for Sony and the people
who entrusted us, " Hidden Beach founder/CEO Steve Mc-
Keever tells Track. "But that was chapter one, the launch.
With music as our core, we're getting ready to unveil a pretty
ambitious chapter two that will be driven by musical expe-
riences in many different forms." UMG president Jim Urie
adds, "We want to help grow this label and do the right thing
for them and make sure we get them even more success. We will jump through hoops to live up to that responsibility."

GOODWORKS

HILL HAS FAITH IN DRUMMER BOY
Faith Hill and Byers' Choice, maker of handcrafted holiday
gifts, have teamed to raise awareness and funds for the singer's Neigh-
bor's Keeper's Thursday Foundation. Hill and Byers' Choice have
created a special version of the latter's signature Little Drum-
ners Boy figurines. This limited-edition Drummer Boy is avail-
able at faithill.com and byerschoice.com. Twenty-five percent of
each figurine's $60 retail price will go to the Neighbor's Keeper
Foundation, which provides funding to community charities
that provide support to adults and children.

STAY PUT, DON'T RUN
Tuscan Cow/Universal pop-rock trio Stereo Fude and the Na-
tional Runaway Switchboard have banded together for a youth
runaway prevention campaign. The Dallas-based band's sin-
gle, "Like I Do," and its accompanying video, are at the cen-
ter of the campaign, which will be seen and heard on cable
TV, in retail stores and in movie theaters through the end of
the year. Stereo Fude will also tour high schools to further en-
hance the National Runaway Switchboard campaign.

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BELIEVE
BROOKS & DUNN
WHEN I GET WHERE I'M GOING
BRAD PAISLEY

ALBUM OF THE YEAR
HILLBILLY DELUXE
BROOKS & DUNN
ME AND MY GANG
RASCAL FLATTS
TIME WELL WASTED
BRAD PAISLEY

HORIZON AWARD
JOSH TURNER

MUSIC VIDEO OF THE YEAR
8TH OF NOVEMBER
BIG & RICH
ROBERT DEATON
GEORGE J. FLANIGEN IV
MARC OSWALD

BELIEVE
BROOKS & DUNN
ROBERT DEATON
GEORGE J. FLANIGEN IV
WHEN I GET WHERE I'M GOING
BRAD PAISLEY

MUSICAL EVENT
OF THE YEAR
BUILDING BRIDGES
BROOKS & DUNN
SHERYL CROW
VINCE GILL

WHEN I GET WHERE I'M GOING
BRAD PAISLEY

SONG OF THE YEAR
8TH OF NOVEMBER
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CHECK ON IT

DREAMGIRLS
MUSIC FROM THE MOTION
PICTURE SOUNDTRACK
LISTEN

JOHN LEGEND
SAVE ROOM
HEAVEN

LYFE JENNINGS
S.E.X.
LET'S STAY TOGETHER

THREE 6 MAFIA
STAY FLY
POPPIN MY COLLAR

5 TICKETS TO THE GRAMMYS.