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## Album Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist / Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>NESBITT / LIGHT SERVICES</td>
</tr>
<tr>
<td>54</td>
<td>NEELY CREEK / KNEEL CREEK - BEGINNING WHY (THE BOY)</td>
</tr>
<tr>
<td>51</td>
<td>KEEP ME/ KEEP ME NOT</td>
</tr>
<tr>
<td>59</td>
<td>VARIOUS ARTISTS / R&amp;B FOR DAD</td>
</tr>
<tr>
<td>54</td>
<td>CARRIE UNDERWOOD / SOME HEARTS</td>
</tr>
<tr>
<td>59</td>
<td>PATI LABELLE / THE OLDER, ACCORDING TO PATI LABELLE</td>
</tr>
<tr>
<td>61</td>
<td>JESSICA SIMPSON / BARELY BREATHING</td>
</tr>
<tr>
<td>60</td>
<td>TAYLOR SWIFT / LIGHT SWITCHES</td>
</tr>
<tr>
<td>56</td>
<td>CELTIC WOMAN / A SONG OF OLYMPIAN SPRING</td>
</tr>
</tbody>
</table>

## Single Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist / Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>AKON FEATURING EMINEM</td>
</tr>
<tr>
<td>41</td>
<td>VATISYAHU</td>
</tr>
<tr>
<td>24</td>
<td>THE LOST TRANS-SIBERIAN ORCHESTRA</td>
</tr>
<tr>
<td></td>
<td>TOP HOLIDAY</td>
</tr>
<tr>
<td></td>
<td>TOP DIGITAL</td>
</tr>
<tr>
<td></td>
<td>TOP MUSIC VIDEOS</td>
</tr>
<tr>
<td></td>
<td>TOP TV</td>
</tr>
<tr>
<td></td>
<td>TOP INDEPENDENT</td>
</tr>
</tbody>
</table>

## Music Videos

- Hot Videos
- Top Music Videos

## This Week on Biz

- Top Electronic
- Top Classical
- Top Classical Crossover
- Top Digital
- Top Holiday
- Top Internet
- Top Jazz
- Top Contemporary Jazz
- Top Pop Catalog
- Top Reggae
- Hot Ringmasters
- Top DVD Sales
- Top TV DVD Sales
- Top Video Rentals
- Game Rentals

## Features

### Upfront

- **A Breakthrough Year**
  - Mary J. Blige, Chili Peppers, new artists dominate Grammy nominations

### Music

- **No More Drama**
  - Nas unveils Def Jam debut in shadow of Jay-Z’s comeback, but their beef is a thing of the past

### Eighty-One

- **The Sound of Gwen**
  - Gwen Stefani’s follow-up to the multiplatinum “Love, Angel, Music, Baby,” “The Sweet Escape,” brings together in song her love for a new baby, ex-band No Doubt—and yodeling.

### Music Video

- **Big Night in Vegas**
  - At the Billboard Music Awards, Mary J. Blige, T.I. and Carrie Underwood claim top honors.

### In Every Issue

- **Opinion**
- **Over The Counter**
- **Market Watch**
- **Charts**
- **Marketplace**
- **Mileposts**
- **Backbeat**
- **Inside Track**

### Conference

- **MIDEM**
  - Nearly 10,000 music professionals from almost 100 countries will meet to do deals, network, learn and check out hot new talent at MIDEM 2007, taking place Jan. 21-25 at the Palais des Festivals in Cannes.

### Online

- **Rock On**
  - From Tony Bennett to Gwen Stefani to Mary J. Blige, the 2006 Billboard Music Awards rocked Las Vegas with a star-studded event. For a recap of the show’s winners and live performances, go to billboard.biz.

### Blogging

- **The Jaded Insider**
  - Citizen Cope busking on the subway? Queens of the Stone Age slumming it in a small club? EMF in a cheese commercial? Unbelievable! Get those scoops and much more on the Billboard blog, only at jadedinsider.com.
Taking Care Of bizness

How do you like your entertainment business news? It’s a bit of a trick question because, pardon the gloating, whatever your answer, the newly launched Billboard has what you need to find the stories you care about, quickly. And for free. When the trial ends, our magazine stories and analysis, exclusive, newly launched multimedia interviews with industry leaders, lifestyle charts and daily bulletin, and archival searches will be subscription-only. But our global, 24/7 news updates—as well as commentary, and links to news on other sites—will be free. You can also shop our online store for music and entertainment industry news, and we delivered.

We’ve also already launched a few new sector-specific, weekly newsletters—touring, digital, and Latin—with more on the way.

This is no small detail. The music business is made up of so many different sectors—the techies, the A&R execs, retailers and on and on. As it turns out, they don’t always care so much for other people’s news. (Some of them, it turns out, don’t always care so much for other people, but that’s a whole other column.) So now, for example, you can hop over to billboard.biz/touring and read touring news. Or billboard.biz/legal, and ... you get the point.

There’s tons more going on at the new site, but we wouldn’t want to ruin all the surprises. Whether you like your news broad or focused, aggregated or original, e-mailed, RSS-fed, written or broadcast as video, come on over and check out the new Billboard. We think you’ll stay awhile. ...
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Issue Date: January 29 / Ad Close: Dec. 29
A Breakthrough Year

Mary J. Blige, Chili Peppers, New Artists Dominate Grammy Nominations

LOS ANGELES—Mary J. Blige's "The Breakthrough" took on added meaning when nominations were announced Dec. 7 for the 49th annual Grammy Awards. The R&B singer leads the pack with eight nods. Not surprisingly, Blige dominates the R&B categories, where five of her nods originate. But it is the nominations in two marque categories—song of the year and record of the year, both for "Be Without You"—that signal the crossover commercial and critical appeal Blige achieved with her Geffen album. "I turned tragedy into triumph. Going from 'victim' to 'victor,'" an obviously thrilled Blige told Billboard after the press conference, amid free-for-all mainstream media chaos at Hollywood's Music Box @ Fonda heater. "And my fans have always been there for me. I'm still human and this is not making me untouchable. This is making me even more touchable because now I know they're listening to me and now I'm going to really start talking to them."

For all the accolades "The Breakthrough" accumulated, however, it was shut out of the album of the year category. That aside, as Recording Academy president Neil Portnow noted, "When you have her kind of talent and you keep going year after year, your music gets better and better. Then your fan base gets bigger and bigger. It's a wonderful culmination of that this year for her."

Earlier in the week, Blige took home nine trophies at the Billboard Music Awards (see story, page 33). Beyond Blige, other key multiple Grammy nominees include the Red Hot Chili Peppers (six nominations) and James Blunt, the Dixie Chicks, John Mayer, Danger Mouse, Prince, Rick Rubin, Wil.i.am and composer John Williams (all with five each). Overall, this year's nominations display genre diversity in the major categories and a willingness to embrace new artists. That is evidenced by the multiple nods garnered not only by Blunt, but also by alternative duo Grails Barkley and U.K. artist Corinne Bailey Rae. All three will compete in the record of the year category with Blige and the Dixie Chicks.

Vying for best new artist are singer/songwriter Blunt, Rae, R&B newcomer Chris Brown, "American Idol" graduate Carrie Underwood and a dark-horse nod for U.K. singer/songwriter Imogen Heap.

Blunt, also recognized in the best pop album and best male pop vocal performance categories, said post-press conference, "To come to a country as big as the States, which is a difficult place to get yourself heard, and be welcomed in this way has really taken me by surprise."

Commenting on stateside acceptance of her work in between talking to her husband the good news, fellow U.K. artist and first-time Grammy nominee Rae no less, "I definitely tried to make the record not American sounding. I think so many British acts think about what producers are doing [stateside] and say, 'Let's copy that.' I just listened a lot to music I love—Marvin Gaye, Al Green—and thought of that as a benchmark. Hopefully, mine are good songs that sound a little bit different."

First-time nominee Brown also picked up a second nomination for best contemporary R&B album, a category he shares with Janet Jackson, Ne- Yo, Beyoncé and Kelly. Surrounded by flashing cameras and microphones, the excited 17-year-old said that rather than partying he would probably "relax and rest my voice."

The singer was flying out the next day to perform in the holiday special "Christmas in Washington."

Grails Barkley will compete against rock and pop veterans in the album of the year category. Those nominees include Justin Timberlake ("FutureSex/LoveSounds"), the Chili Peppers ("Stadium Arcadium"), Mayer ("Continuum") and the Dixie Chicks ("Taking the Long Way"). Timberlake earned three other nominations as well, including best pop album. Also coming in at four nods each were Beyoncé, Grails Barkley and rapper TI.

Going beyond the marquee categories, producers of the year nominees include veterans T Bone Burnett and Rick Rubin. They are joined by rock producer Howard Benson, Grails Barkley member Danger Mouse and Black Eyed Peas frontman Will.i.am.

On hand to announce the slate of nominees at the Music Box were rapper Ludacris, who picked up two nominations; country act Rascal Flatts, nominated for best country performance by a duo or group; Blige; Blunt; Brown; Evanescence's Amy Lee; Rae; Timberlake, and singer/songwriter KT Tunstall, who was nominated for best female pop vocal performance.

Given the diversity of this year's slate, there were some top selling artists and projects that didn't feel Grammy's embrace. Among those are what will likely be 2006's best-selling album, "High School Musical," plus Riaauna and Sean Paul. Nelly Furtado's inventive hip collaboration with Timbaland, "Ponencia," earned a nod for best pop collaboration; Timbaland was left off the producer list as well.

The full list of nominees can be found at grammy.com. The awards will be held Feb. 11 at the Staples Center in Los Angeles and will be broadcast live on CBS.
People Power Comes To MIDEM
January Digital Media Forum Focuses On Consumers

LONDON—MIDEM will respond to the international music industry’s fears about slumping sales by putting consumers at the center of its 2007 international trade show, set for Jan. 20-25 in Cannes.

The theme of this year’s MidemNet—MIDEM’s digital music forum on Jan. 20-21—is “Power to the Consumer,” which is a response to the popularity of social-networking Web sites like YouTube and MySpace. A highlight of the sessions will be a special filmed focus group of young consumers discussing their music consumption habits.

MIDEM director Dominique Leguern says, “We are focusing on consumers because they are influencing all those companies creating new tools and platforms consumers use to enjoy music. This could offer new revenue possibilities for the industry.”

“User-generated content is a phenomenon,” says Paul Brindley, managing director of London-based digital music consultancy MusicAlly, which coordinated the consumer panel for MIDEM. “There’s a desire by consumers to be producers or interact with music in new ways that need to be satiated.”

Panelists and speakers this year will include former EMI Music Publishing chairman/CEO Martin Bandier; Larry Kenswil, president of Universal Music Group’s eLabs unit; RIJA chairman Mitch Bainwol; and David Pakman, CEO of independent digital retailer eMusic.

Black Eyed Peas frontman Will.i.am will explain how digital media startup musicane.com, where he is head of marketing, can help independent musicians showcase and sell digital content from their own Web and social-networking sites.

“This is a great time for indies,” Will.i.am says. “If there is an issue, it’s with record companies: their business model is falling apart. The indies never had a business model in the first place, so they benefit, while others are suffering.”

Pakman is participating in a debate Jan. 21, “DRMs—Do We Really Need ‘Em?,” centering on the controversial digital rights management technology embraced by the majors yet shunned by most indies. eMusic distributes its music via DRM-free MP3 files.

“Billions of CDs are sold with no protection,” Pakman says, “and the [open] MP3 file is no different from the way the industry has sold music since the early 1980s, when the CD started.”

Other panel themes covered at MidemNet and MIDEM include dedicated advertising-funded music services (“Sounds Like Free: Ad-Supported Music”), the survival of niche genres in the digital landscape (“Long Tail Illustrated—Is Small the New Big?”) and the impact of music on advertising (“Are Brands Shaping the New Music Economy?”).
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U.K. Biz To Continue Copyright Fight

Gowers Review Recommends Retaining 50-Year Term Of Protection For Sound Recordings

LONDON—Britain’s music industry is keeping a stiff upper lip after losing round one of its battle to extend the term of copyright on sound recordings. In a verdict widely anticipated by the industry after newspaper leaks, former Financial Times editor Andrew Gowers’ long-awaited, government-commissioned review of intellectual property, published Dec. 6, recommended that “the European Commission does not change the status quo and retains the 50-year term of copyright protection for sound recordings and related performers’ rights.”

It was still a body blow to many of those who had spent a year or more lobbying hard for an extension to the term to bring Britain in line with the legal framework of other markets, including the United States, where records for merchandise since 1978, sound recordings are protected for the life of the author plus 70 years. Consequently, despite the leaks, industry reaction was fast and, in some cases, furious.

“We will continue to make the case to the U.K. government for term extension,” the BPI confirmed in a statement. “As Mr. Gowers says, the decision on extension is ultimately for the European Commission, and we will be putting our case vigorously when it reviews the relevant directive next year.”

The U.K. government is not obligated to implement Gowers’ recommendations, but should it maintain the status quo, key records in British rock history will soon fall into the public domain. A legal scholar at the University of Manchester named "Moveit," for example—which some consider to be the first British rock-'n-roll record—would lose copyright protection in two years. The 146-page review, the culmination of nine months’ research, also courts controversy with a recommendation to introduce a strictly limited “private copying” exception, which would allow consumers to copy their CD collections to their iPods and other digital music players without reprimand.

Industry organizations and executives already blasted Gowers. U.K. trade body AIM said in a statement that the “review is patently not conclusive in its reasoning, its element of issue avoidance or its wholly negative recommendations in terms of copyright extension and the creation of a private copy exception.”

Under current U.K. law, sound recordings by American artists also fall into the U.K. public domain 50 years after their work is first released there, but developers predict further fallout for the wider American biz. “It will be interesting to see how the Americans respond,” U.K. collecting society PPL chairman/CEO Fran Nevrlka says, "because they probably haven’t worked out in detail how it will impact on them. This glaring inequality in copyright protection could see the U.S. flooded with considerably cheaper product, which would be illegal in their terms, but legal in Europe.”

Not everyone was displeased with Gowers’ findings. Suw Charm, executive director of consumer lobby organization the Open Rights Group, describes the review as “fantastic.” “We’re very pleased to see they’re recommending an exception for private copying for consumers,” she says. “This is something that everyone does, that the public believes is morally reasonable and ethically sound. So it’s important that the law reflects this behavior is not damaging to the music industry.”

Gowers’ only real sop to the industry is to recommend legislation to strengthen the enforcement of intellectual property rights, including a maximum sentence of 10 years’ imprisonment for those found guilty of online copyright infringement. That’s unlikely to prevent the industry taking its fight direct to government and then the European Commission.
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Held in Atlanta: The Hip-Hop Capital of the World
The End Is Just Beginning
Metal-Oriented Indie Finds Its Mail-Order Niche

NEW YORK—When the End Records moved from Salt Lake City to Brooklyn, N.Y., this summer, it neatly side-stepped the issue of hiring new employees. The label simply took its whole staff with it.

End Records employees say founder Andreas Katsambas’ business philosophy and unique office environment helped inspire his dozen-strong staff to follow him to the East Coast. They have also enabled the indie to grow from its beginnings in Katsambas’ bedroom to a 2,500-square-foot warehouse/office that houses the label’s office and direct-mail order business.

Katsambas started the End in 1998 to help some underground bands he admired gain exposure. While the label is essentially metal, its 23 bands have a more artistic bent, from cyber punks Voivod to folk-metal act Agalloch, (RED Distribution exclusively distributes the End’s direct signees.)

In 2001, Katsambas launched the mail-order operation to distribute his acts and to sell product he accumulated from trading his titles with other labels for exposure. He promoted the business by spamming online forums with his sales incentive: His CD prices included shipping, and all orders were fulfilled within 24 hours, a practice that remains today. For months, Katsambas was up until the wee hours filling orders before heading to his day job. But the work paid off when he hired his first employee and Katsambas made the label his full-time job.

Cutting out the middleman to get the best prices has fed the End’s mail-order operation. CDs cost $10-$15 each. The End carries about 11,000 titles from approximately 7,500 acts. According to sales director Jesse Lindmar, the label sells about 100,000-125,000 pieces per month, not counting direct sales or wholesale.

The End distributes U.S. metal labels like Metal Blade, Relapse and Century Media, as well as such European ones as Finland’s Spinefarm and Holland’s Psychonaut. Lindmar says Romanian band Negura Bunget is the End’s best-selling mail-order act, followed by doom metal group Asunder. When it comes to the End’s own roster, Lindmar says Voivod and Thine Eyes Bleed do best at retail, and Agalloch does better in direct sales and mail order. RED VP of artist development Alan Becker says Dissection and Holland’s the Gathering also sell well.

When Katsambas began the End, “I started looking at it from the artist’s perspective and said, ‘If they work with a label, how do they want to be treated?’” he recalls. “For me, 100% integrity was the No. 1 priority and then working as hard as possible to help any artist you’d be responsible for.”

The philosophy extends to Katsambas’ employees. Lindmar says of the laid-back atmosphere, “It’s really about being involved and building from the ground up. There is a sense of what you do really does matter to not only the company’s growth, but to all the employees.”

Lindmar explains that everyone is encouraged to voic ideas, no matter what they are. For example, he says that someone who packs orders in the warehouse shouldn’t hesitate to speak up if they have a suggestion for marketing an artist. The End and its acts have begun attracting mainstream press attention from outlets like the Associated Press and CN, and Katsambas says business has grown 30%-50% annually. Becker believes Katsambas “is that one break away from having the one artist that will propel him onto a bigger stage.” The label is now readying titles by dark metal act November’s Doom (“The Novella Reservoir,” due Feb. 20), spazz-rock act Tub Ring (“The Great Filter,” due in 2007) and Sleepytme Gorilla Museum (due early next year).

For now, mail order is the End’s bread and butter, but Katsambas wants to elevate the label side of his operations so that his directly signed acts bring in the lion’s share of his business. Part of that plan involves investing more in TV ads and other marketing strategies in addition to its online presence, which is the End’s primary vehicle of promotion.

“We realize with hard work and talented bands there’s no limit to how you grow. It just has to be done organically, one at a time,” Katsambas says.
CDs Will Survive
How Buyers And Sellers Alike Will Save The Format

D ue to my ongoing de-fense of brick-and-mortar retail, many of my naysayers are under the assumption that I am a CD fan who is stu-pidly ignorant of how the digi-tal revolution will wipe the format off the face of the earth.

While that scenario may ul-timately prove correct, let me put forth my reasoning here about why I think a physical format will co-exist, even when digi-tal music becomes dominant.

For one thing, the transition to the digital world isn't the same as the switch from vinyl to the cassette or the latter to the CD. And even in both of those events, the winning technology left behind a small constituency steadfast in their devotion to the losing format, which is why both formats still exist. While they don't matter in a big picture way, both formats nevertheless still provide incremental revenue to the industry, even if it's feeble.

In this current transition, there will of course still be CD lovers clinging to the format. Believe it or not, though, I ain't one of them. The jewel-box is a piece of crap, and the CD book-let's print and imagery are so small that it takes all the fun out of interacting with the artwork.

But besides the CD lovers, I suggest that there will be other constituent consumer pockets that will combine to justify a continuing physical presence for music. The constituency may not support all the stores still out there, but will be larger than those still supporting cas-sette and vinyl.

First off, I understand the convenience factor of getting music over the phone or through the computer. But sometimes it's nice to get out of the house, too, and go shopping in stores. At Christ-mas-time, some may still prefer giving gifts the old-fashioned way—i.e., CDs. Also, let's not forget this country has a long history of collectors who like to display their collections. And what about those zealots fans who want to own everything they can by their favorite artists? In fact, might we not also see consumers evolve who want to buy favorite songs or test new artists cheaply via downloads, but are still willing to spend more to get premium physical versions of music from their favorite artists? That's kind of a twist on the book industry business model, where some fans buy paperbacks while others buy the more expensive hardcovers.

Or, to put it in current industry speak: Let consumers buy music anywhere they want, however way they want, whenever they want. Why does that load music to their iPods and computers and then one morning you wake up and it's gone, and the labels and Apple can't tell you where it went and won't replace it? That's why I want to own music in my hand.

If you work for a big company that purportedly maintains the integrity of corporate systems, you know there is really no such thing as backup on a computer file until you print it out. Or as one digital music fan puts it, "Anyone who suggests that the digital world doesn't need discs anymore doesn't do a lot of downloading."

And that's just from the consumer side of the equation. The industry itself offers even more compelling reasons why there should be physical product. In fact, the belief that every consumer will switch to a digi-tal-only world contradicts Wal-Mart's vision that there is room for physical goods and down-loads. As the largest seller of CDs and an early merchant of digital down-loads, Wal-Mart sees both sides of the issue, and if you know of any company that listens to the customer better than the Bentonville, Ark.-based dis-counter, please let me know.

In addition to Wal-Mart, Target, Best Buy, Kmart and Circuit City use music to drive traffic to their stores. If retailers that com-prise 60% of the physical business still want CDs, do you think the labels will tell them no? Or to put it another way, if shop-pers go to big boxes and see a music department, do you think they will ignore it?

Finally, Microsoft deals aside, it's becoming increasingly clear that the few powerful merchandisers like Apple and the cell-phone carriers will always return control of the digital business model and likely will refuse to let the labels raise prices whenever they want. A premium physical-goods package may one day be the only way for labels to real-ize decent profits.

"If retailers comprising 60% of the physical business still want CDs, do you think the labels will tell them no?"
Debate Over U.S. Compulsory License Rates Heats Up

Groups Propose Rates For Mechanical And DPD Licenses

Trade groups for record companies, digital media services, publishers and songwriters have now proposed compulsory license rates to the Copyright Royalty Board under section 115 of the Copyright Act. During the next year, execs from some of the most powerful companies in music and the digital music space will testify at the proceeding. All of them are sure to argue that it’s imperative the CRB accept the rates they propose.

The proposals, set out in their filings with the CRB on Nov. 30 (Billboard, Dec. 9), cover mechanical royalties for physical goods and digital phonorecord delivery rates for downloads, on-demand streams and ringtones. To illustrate the parties’ positions. I created a hypothetical and scanned the Billboard charts to put a face to the numbers: Disturbed’s cover recording of “Land of Confusion” was composition written by former Genesis bandmates Tony Banks, Phil Collins and Mike Rutherford. The track, which is four minutes and 50 seconds long, is one of 14 songs on Disturbed’s album, “Ten Thousand Fists. It’s also available as a master ringtone. The audio track and music video, plus one other song, are also on an enhanced CD single. The track is available from online services for permanent download (from a music store), limited download (from a subscription service) and interactive (i.e., on-demand) stream.

The calculations are purely hypothetical because the CRB must still decide issues like a definition of “revenue,” and companies will certainly not disclose their revenue to the public. That said, let’s assume that Disturbed’s CD retails at $13.99, with the label receiving 99 cents, with the label receiving 65 cents. The master ringtone retails at $2.50, with the label receiving 50% of that for the content (i.e., the cost of content).

Now we can calculate and compare what the publishers of “Land of Confusion” would receive for each configuration under the rates proposed by publishers and songwriters, record companies and digital media companies. The rates they propose to the CRB for each configuration and use are described below. Proposed rates for limited downloads and interactive streams are described in the sidebar. **

<table>
<thead>
<tr>
<th>Table: What They All Want</th>
<th>CURRENT RATES</th>
<th>PUBLISHERS &amp; SONGWRITERS</th>
<th>RECORD COMPANIES</th>
<th>DIGITAL SERVICES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CD ALBUM</strong></td>
<td><strong>9.1¢ for the song (greater of 9.1¢ per song or 1.75¢ per minute). If each composition on the 14-track Disturbed CD was licensed for 9.1¢, total mechanical royalties due for the CD would be $1.27, which is 14.1% of the $9 wholesale revenue. Many CDs have 12 tracks; total mechanicals would then be $1.09, which is 12.1% of the $9 wholesale revenue.</strong></td>
<td>$12.5¢ for the song (greater of 12.5¢ per song or 2.44¢ per minute of playing time, periodically adjusted for inflation). If each composition was licensed for 12.5¢, total mechanical royalties due for the Disturbed CD would be $1.75, which is 19.4% of the CD wholesale price. For a 12-track CD, total royalties would be $1.50, equal to 16.7% of wholesale.</td>
<td>$54 for the song (7.8% of wholesale revenue directly attributable to the sound recording in a single transaction, calculated pro-rata per unique composition). 54 equals 7.8% of the $9 wholesale revenue divided by 14 (i.e., pro-rated, the number of tracks on the Disturbed CD. If each composition were subject to a compulsory license at this rate, total mechanical royalties for the CD would be 70.2¢. On a 12-track CD, the royalty would be $5.84 per song.</td>
<td>N/A (no rate proposed for physical units)</td>
</tr>
<tr>
<td><strong>ENHANCED CD SINGLE</strong></td>
<td><strong>$9.1¢ (greater of 9.1¢ per song or 1.75¢ per minute). Total publishing royalties for the two audio tracks equals 18.2¢ for mechanicals at the per-song rate plus the negotiated synch fee for the video.</strong></td>
<td>$12.5¢ (same rate as CD album; a compulsory license does not apply for use of the composition in a video). If the other composition is licensed at the same rate, total publishing royalties would be 29¢ plus the negotiated fee for the video.</td>
<td>? 78% of wholesale, but since the audio tracks are bundled in a single transaction with other material, i.e., the video, the wholesale revenue would be reduced to reflect revenue attributable only to the labels’ published prices for audio-only products. Alternately, some other allocation method could be consistently applied. Rates will vary depending on the type of material included in the bundle.</td>
<td>N/A (no rate proposed for physical units)</td>
</tr>
<tr>
<td><strong>PERMANENT DOWNLOAD</strong></td>
<td><strong>$9.1¢ (greater of 9.1¢ per song or 1.75¢ per minute). In the Disturbed example, 9.1¢ equals 14% of the 65¢ wholesale price or 9.2% of the $9.94 retail price.</strong></td>
<td>$15¢ (greater of 15¢ per song or 2.9¢ per minute, periodically adjusted for inflation). This is 23% of the download price received by the label in the Disturbed example.</td>
<td>5.1¢ (7.8% of wholesale revenue; if an album download, pro-rated based on the number of tracks).</td>
<td>44¢ (4.1% of “applicable receipts,” defined as those receipts directly attributable to digital phonorecord downloads. The companies proposed that these receipts may be pro-rated by “total usage,” with no minimum amount due for the composition.) 44¢ is 4.1% of the 99¢ retail price.</td>
</tr>
<tr>
<td><strong>MASTER RINGTONE</strong></td>
<td><strong>$9.1¢ (greater of 9.1¢ per song or 1.75¢ per minute). This equals 7.3% of the content cost (aka wholesale revenue) or 3.6% of the retail revenue in the Disturbed example.</strong></td>
<td>$41.7¢ (the greater of (1) 15% of revenue, (2) 33.3% of the total content costs paid for mechanical rights to the compositions and rights to the recording, or (3) 15¢ per ringtone). 41.7¢ is one-third of the $1.25 content cost, which is greater than 15% of the retail revenue of $2.50 (37.5¢) or than 15¢ per ringtone.</td>
<td>9.75¢ (7.8% of wholesale revenue). Wholesale revenue is $1.25, which is 50% of the retail price.</td>
<td>N/A (no rate proposed)</td>
</tr>
</tbody>
</table>

**THEN THE MATH GETS COMPLICATED**

When it comes to limited downloads offered at subscription prices or streams that may involve reproduction and performance rights, the parties’ proposals get more complex. Each party wants a percentage in the mix.

For limited downloads, publishers and songwriters proposed the greater of: (1) 33.3% of total content costs paid for composition and sound recording rights; (2) 0.33 cents per use or 0.064 cents per minute of play time; or (3) 5% of revenue (pro-rated by the usage of works on the service). They define revenue for music-only services as including subscription fees, fair market value of free or in-kind ads or other promotions, and money received from the sale of any product or service directly related to a music service. They will propose more precise definitions after legal discovery.

Record companies proposed 7.8% of the wholesale revenue, pro-rated for limited downloads. Digital services proposed 4% of “applicable receipts,” as defined for permanent downloads in the chart, multiplied by: a fraction: the number of playbacks of all phonorecords of the composition, divided by the total number of playbacks for all phonorecords of licensed works.

For the reproduction right in interactive streams, publishers and songwriters proposed the greater of: (1) 12.5% of revenue (pro-rated as stated above); and (2) 27.5% of total content costs paid for composition and sound recording rights; or (3) 0.275 cents per use or 0.053 cents per minute of play time.

Record companies proposed a rate no greater than 9.6% of royalties payable for performance of the composition streamed; performance royalties payable to ASCAP, BMI or SESAC currently range from 5% to 6.5% of revenue. Digital services did not propose a rate for interactive streams.
expandedcharts.biz
indeptharchives.biz
newmultimediaplatforms.biz
fluidnavigation.biz
exclusiveinterviews.biz
needtoknow.biz
24/7/365.biz
musicindustryinsights.biz
insideraccess.biz
behindthevelvetrope.biz
artistbios.biz
premiermusicsite.biz
**Start Them Up, They’ll Never Stop**

Stones' Big Bang Of A Tour Keeps Getting Bigger

---

W e knew they were coming, and we knew they would be huge, but when CPI chairman Michael Colh re-launched the Rolling Stones' A Bigger Bang tour numbers to Billboard, the tally still was a little awe-inspiring.

Since the fall of 2005, the band has grossed a staggering $437 million and drawn 3.5 million people to 113 shows. In addition, an estimated 2 million saw the band perform at Copacabana Beach in Rio de Janeiro in February. Throw in a Super Bowl performance and a Martin Scorsese film from their Beacon Theatre shows in New York, and it was quite a year for the Stones and Colh, who also produced tours by Barbra Streisand and the Who. And, oh, yeah, negotiated a deal to sell half of CPI to Live Nation.

"It was a busy year," Colh says in typically understated fashion. "But I had sat around and done very little, hanging out in Florida for over a year, trying to figure out what to do and whether or not to do it. And as soon as the Stones decided they were going to work, then I was going to go back to work, so you may as well go at it whole hog. So I did."

The Beacon shows filmed by Scorsese came after the Stones had played nothing but stadiums for some seven months. "Talk about a shock to the system. On the other hand, talk about exciting, also."

"Look forward to it," Colh says of the final Stones product. "The set list is dramatically different than anything you’ve seen from the Rolling Stones for a long, long time. There are a bunch of songs that you’ve never seen them do, or that they haven’t done in 25 or 30 years. Add Martin Scorsese’s bent to it, and you’re going to get something really unique."

So what’s up for an encore? "I’m going to go back to work with Live Nation and see what we can do next," Colh says, though he would not provide any hints. "You never get any hints out of me, you know that. Keeping you never know stores."

Through nothing's official yet, it appears likely the band will stretch A Bigger Bang into 2007, making the $500 million mark easily within reach.

The same goes for Streisand, who has intimated that she may go back out next year. According to Colh, "everybody’s happy" with how her 06 tour turned out, even the orchestra.

PIANO MAN HEADS SOUTH: Billy Joel has done up with a run of Southern U.S. dates for February and March (billboard.biz, Nov. 28). Joel will be singing the national anthem at the Super Bowl Feb. 4 in Miami, and the tour starts Feb. 7 at the Jacksonville (Fla.) Arena. Also on the route are Orlando, Fla. (Feb. 10); Miami (Feb. 11); Columbia, S.C. (Feb. 16); Nashville, Tenn. (Feb. 17); Charlotte, N.C. (23); Birming- ham, Ala. (26); Atlanta (March 1); Raleigh, N.C. (3); and New Orleans (6).

Joel has just concluded a sold-out tour of Australia and a six-city dome tour in Japan. He returned to the road as a solo headliner last year for the first time in eight years, grossing $50 million from 37 shows, including a record-setting run of 12 sellouts at New York’s Madison Square Garden that took in nearly $20 million.
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UpFront

GLOBAL BY LISA MOBIUS

Indies Cut Through Shanghai Red Tape

Upstart Labels Put Chinese City’s Music Scene On The Map

SHANGHAI—It may no longer be “Red China,” but for the burgeoning indie label scene in the business heart of the People’s Republic, it’s still the land of red tape.

With a population of 20 million and a vibrant, energetic buzz, the eastern Chinese coastal city of Shanghai is a hotbed of musical activity, home to almost a hundred “alternative” bands, a growing live scene and more than a dozen recording studios.

But strict government controls are just one of the hurdles facing the nascent local recording industry. Domestic independents in Shanghai also have the challenge of inadequate distribution and omnipresent piracy—both physical and online. The IFPI estimates that pirated product accounted for 85% of all physical sales in China during 2005, with more than 350 million illegal CDs sold at a retail value of $410 million. Successful prosecutions for piracy remain rare, due to a complex system of legislation and what labels have long complained is a lack of political will to act against pirates.

“Everyone in the Chinese music business is inexperienced,” says local artist Maku Zhang, co-founder of Shanghai-based independent label Soma Communications. “There’s been no trailblazing success to set an example, and we can’t follow overseas models either, because they just don’t work in the Chinese market.”

Despite those challenges, local independent labels are working hard to put Shanghai on the musical map. Soma was established in 2003 by Zhuang and two fellow local artists as a recording studio and songwriting/production house, but is now establishing itself as a label specializing in alt-rock, folk and electronica. Other notable Shanghai independents include Bandu (folk/new age) Point (rock), JZ Records (jazz) and Xin Dong Li (pop).

The Chinese government carefully monitors the allocation of business licenses. These relatively new labels are licensed as “comprehensive cultural enterprises.” In the strictly regulated Chinese business world, that allows them to pursue activities and revenue streams more profitable than the traditional music business. JZ, for example, also runs two jazz bars, a music school and a hotel.

However, the “cultural enterprises” category requires companies to provide evidence of investment between 500,000 and 1 million yuan ($63,902-$127,806) to the local Bureau of Industry and Commerce. The investment requirements are prohibitive high for many Chinese would-be label operators, who argue that they already lack the ability to produce $500 per month as musicians who also have day jobs.

Most of the Shanghai independent labels use their own studios. Once a recording is completed but before it can be distributed, it requires an official “publishing number” effectively, a distribution license—from a state-owned company (usually a music publisher) that sells them for 1,000-2,000 yuan ($127.81-$255.61) and handles government approval of lyrics.

While having a state publisher is obligatory, following deregulation in 2002 labels can now choose their own distributors. However, industry sources say sticking with state-owned publisher/distributors Shanghai Audiovisual (SAV) or China Record Co. Shanghai’s CRC is advisable as they are reliable and established channels. Most Chinese indies choose publishers and distributors on an album-by-album basis.

“A distribution license is useless without a distribution network,” notes Liu Zhianghua, founder and owner of Shanghai indie Point Entertainment, whose first release in October 2005 was a joint venture with JZ Records—an album titled Possibilities by local jazz vocalist Coco Zhao.

Bandu has opted to self-distribute its releases. “Most of the distributors also release their own mass-produced pop albums,” Bandu business director Lin Xiaocao says, “so they can earn more promoting those than ours.” Upcoming releases include the Bandu Chamber Orchestra.

Despite their problems, Shanghai’s independents display an attitude that harks back to the indie label explosion in western markets in the late 1970s and is summed up by Soma co-founder Tadi Yan. “It’s fun,” he says. “And it’s what we care about.”
The Doggfather’s Back and ‘Blue’
MP3 Sound Effects
The Stones Roll On
All in 60 Seconds

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Content From Consumers

Entertainment Execs At DEMMX Eye An Interactive Digital Future

At the third annual DEMMX Conference & Awards, held Nov. 28-30 in Los Angeles, attendees seemed most interested in how to use Internet services to engage fans in new, interactive ways outside of passively listening to a created work.

For all the talk about digital distribution of content, it remains a niche activity. Music download and subscription services make up less than 10% of record label revenue. This figure is even less for movies and TV shows.

But the phenomenal success of YouTube has illustrated the consumer desire to interact with their favorite acts and brands in new ways, and the entertainment industry is collectively moving to support that activity further.

Film studios, TV networks and some record labels are creating multifunctional "brand experiences" online that allow fans to interact with their content in new ways on a 24/7 basis.

The idea is to create a site where they can "supervise" fans between episodes, movie releases and album releases, so they can constantly interact with fresh content related to their favorite show or movie or artist.

Yet the effort is not without its challenges. One is figuring out how to make such services revenue generating and not just a promotional expense. Another is determining where to draw the line between protecting content and giving fans free access to altering original works to their own end.

Ring tones and voicemails are early examples of delivering content that lets fans interact with their favorite acts outside of simply listening to the original work. Record labels are now working with YouTube to develop lip-sync contests and even to produce original content designed to be altered by fans and voted on by others.

TV networks are creating fan sites that include message boards, two-minute episode wrap-ups and deleted scenes as just the start. The next step is giving fans the ability to re-create scenes with their friends or remix scenes with a different plot line or create spoofs or side plots not aired on TV.

For instance, urban video production firm QD3 allows fans to download video of its popular "Beef" series on disputes between hip-hop artists. They can then replace the dialogue with their own and repost it to the site where others vote on the one they like best.

Universal Music Group has made another recent move by licensing its music videos to StarStyle.com, which allows viewers to identify the clothes, gadgets and furnishings used in the video, and then buy them.

Yahoo is following this lead, aggregating its various online services into sites dedicated to specific brands. Rather than a movie player, Yahoo is offering to compile these services into a single page dedicated to a given brand.

The company has identified a list of 100 brands it wants to include in the program and has begun approaching them with the idea. The first to take advantage of it is Nintendo for its newly launched Wii video-game console. An example of the type of content available includes a hilarious user-generated spoof on the "Mac vs. PC" commercials, pitting a young sexy blond as a Wii and an overweight brainiac as the PlayStation 3.

Web ads are expensive to produce. You need multiple revenue streams to justify investment and keep (the user’s) attention," says Vince Broady, head of games, entertainment and youth for Yahoo.

"But it’s one thing to have activity. It’s another to have the right kind of activity." In other words, the hope is that these "supervise" sites will at some point generate new revenue streams related to an existing brand for much cheaper than it would be to produce new original content, while at the same time serving as a promotional platform—much like a ringtone.

But that’s proving easier said than done. To get the critical mass desired, access primarily needs to be free. Eventually, there may be an opportunity to sell advertising on such sites, but it would need to be restricted to ads that are relevant to the audience interacting with the content.

QD3 president/CEO Paul Campbell says these kinds of online services are incredibly popular, but haven’t resulted in any new revenue yet. "I don’t think we’re alone in these issues," he says.

"We as a content provider and distributor now are trying to build a sustainable, new revenue-generating business."

Another challenge for content owners, particularly many within the music industry, is how to ease off the tight regimes of control they historically have kept on their content to allow fans to manipulate the original source material. One lesson of YouTube is that fully taking advantage of these opportunities will require changing the digital rights management walls that the industry has spent so much time building during the last few years.

"Allowing users to truly interact with content and monetize it, it has to move freely," Campbell says. "If you try to contain it, it’s going to get out anyway. DRM is not our priority."
DEMMX Conference

Making sense of the digital revolution was the theme of the third annual Digital Entertainment Media and Marketing Excellence conference held Nov. 29-30 in Los Angeles. The event—co-hosted by Billboard, The Hollywood Reporter and AdWeek magazines—focused on how the entertainment industry can best make use of the current digital environment, including the Internet, social networking, user-generated content and mobile phones. Highlights included the DEMMX Awards, which honored 20 visionaries in the entertainment fields of music, games and video; a musical performance by Sandra Bernhard; and keynote presentations by such old media vanguards as The New York Times along with new-media powerhouses like Yahoo.

Photography for Billboard by Matt Simms/WireImage.com

ABOVE: Microsoft had a good night, winning the game innovation and innovator of the year awards for its XNA Game Studio Express initiative. Accepting the award was product unit manager Boyd Mutterer, with Billboard executive editor/associate publisher Tamara Conniff.

LEFT: Actress/comedian/singer Sandra Bernhard performs a song from her latest album, "Everything Bad and Beautiful.

ABOVE: Deep Focus' Sabrina Caluori accepts the award for the most innovative use of technology for advertising, with Billboard digital/mobile correspondent Antony Bruno.

ABOVE: Billboard president/publisher John Kilcullen, center, is flanked by Motorola iRadio execs David Ulmer, left, and Mike Gaumond after they won the best radio service award.

BELOW: Motorola's iRadio group sponsored an electrifying performance by the Dukas, kicking off the DEMMX Awards show in style.
Ringing In The Old Year’s New
Reggaetón Acts Dominate List Of 2006’s Biggest-Selling Rookies

As 2006 starts dwindling down, it’s the perfect time to take stock of new acts who significantly broke out with sales throughout the year, beginning in the fourth quarter of 2005. We found several worth mentioning in many genres, but the top of the heap, by far, was dominated by reggaetón acts.

Leading the pack was Rakim & Ken-Y, whose debut “Masterpiece: Nuestra Obra Maestra” (Universal Music Latino) came in at a surprising No. 2 in March and has scanned more than 200,000 copies to date, according to Nielsen SoundScan. The duo’s romantic, pop-leaning reggaetón sound gained traction with a younger, female buyer—the kind who, presumably, also went for Tito “El Bambino.” The latter’s solo debut, “Top of the Line” (EMI Televisa), has scanned 90,000 copies.

The trio of top-selling new acts also included Calle 13’s self-titled debut, released in December 2005, which has scanned 160,000 copies.

Calle 13 was this year’s winner of the Latin Grammy Award for best new artist. It also happened to be the only act in the quartet of nominees that sold well. The other contenders scanned negligible amounts—at most, a few thousand copies.

In fact, sales numbers for new acts drop dramatically past the dominating three on our list. Following Tito “El Bambino,” the highest-selling acts—scanning 40,000 copies each—were Anais for “A Stoy YO” (Univision Records) and Mariano Barba, who broke into the charts with “Alado del Tiempo” on indie Three Sound Records. The latter had released a couple of discs before, but this marks his first entry into our charts.

While these numbers may not look that great in the mainstream, they’re very impressive for new Latin music, particularly regional Mexican and reggaetón—it is still sold in outlets not monitored by SoundScan, so the figures are actually higher.

Also noteworthy were Mach & Daddy, with 39,000 copies sold of “Desde Abajo” (Panama/Universal), and surprisingly given their unusual genre, electronica, to Belanova with “Dulce Beat” (Universal) scanning 35,000.

Finally, scanning 21,000 copies each were Toby Love’s self-titled debut on Sony BMG, and songwriter Jeremia’s U.S. debut “Ese que Va Por Al,” released in February on Universal Music Latino.

As always the case, here we find a mix of factors that led the buyer to purchase these albums. It’s not just the promotion—many other acts had far more cash thrown at them and sold much less. Acts like Belanova, in fact, have yet to come stateside for serious promotion.

But Belanova, like almost everyone on this list, has a distinctive sound that clearly differentiates the act from its peers. This may initially be an obstacle to widespread radio play, but in the end, those who do listen want to buy.

With a more traditional-sounding act, like Anais, who got heavy airplay, TV was also key. Anais was a winner of Univision reality show “Objetivo Fama,” and her telegenic looks clearly conspired with her strong vocals to make an impact in sales. In the case of the more urban-leaning acts, they benefited not only from heavy promotion on radio and TV, like a pop act, but also from many live performances and from heavy rotation of their videos on channels like mun2 and MTV/TVs.

Although these channels don’t have widespread distribution, clearly they affect sales by virtue of alien-repetition. We’ll be looking for sophomore efforts from these acts in 2007.

Tapping Latin Music For TV
Labels And Publishers Get Proactive About Placements

With placements on hit shows like “The Shield,” “Ugly Betty,” “The OC,” “Friday Night Lights” and “CSI: Miami,” music supervisors say there’s no shortage of demand for Latin sounds on mainstream TV.

As a result, some labels and publishers are becoming more proactive about making sure the diverse genre doesn’t go untapped.

Universal Music Enterprises, for example, has created a new position dedicated to pitching its Latin roster for TV, film, advertising and videogames.

“Why limit the music to Spanish-language programming or ethnic urban scenes in mainstream TV?” asks Angie Ruiz, who was recently named Latin music coordinator of film and TV at Universal Music Enterprises.

Tom Rowland, senior VP of film and TV music for UME, acknowledged the critical mass of Latin music buyers as a factor in the initiative, which will initially focus on Spanish-language placements. But he has begun introducing some of Universal’s Latin artists to non-Latin advertising agencies.

“We firmly believe this music will become part of the mainstream, if it hasn’t already,” Rowland says.

Nacional Records, a Latin independent label specializing in alternative music, relies on film, TV and commercial licensing for 30%-40% of its income, VP of business affairs Josh Norek says. Most revenue from the label’s album sales go to recouping promotion costs.

Nacional counts on strong relationships with tastemaking music supervisors. Ailcen Schneider, VP of music supervision at NBC/Universal TV, says that due to the lack of dedicated pitching from the Latin divisions of major labels and publishers, “you tend to use what you know and use it from the people you know.”

Yvonne Gomez, Peer Music Latin creative director for the West Coast and Mexico, points out that because Latin labels generally don’t have a specific person dedicated to clearing synchronization, such requests sometimes get stuck in a business affairs department—which often can’t respond to TV’s quick turnaround requirements.

To that end, Peer has focused on pitching music with “one-stop” clearance, in which the indie publisher has either recorded its own master or has arranged in advance to issue licenses on behalf of the master’s owner. Clearance issues aside, it’s rare for productions to prominently feature Latin music “if there’s nothing Latin about the show or if there are no Latin characters,” Gomez says.

“In television, it’s not language that determines what kind of songs you use. It’s how the instrumentation feels,” says Alex Patasavas, who recently used Banda Jerez, Plastilina Mosh and several other Latin groups in an episode of “The OC” set in Mexico. But she concedes, “if the producers want the lyrics to comment on the scene, there are limitations if it’s not in English.”
The thing I love about rockabilly is the way it requires no explanation as to how it relates directly to the roots of rock’n’roll. No research, leaps of faith or imagination required. It is the ultimate naked, primitive, savage musical style.

It’s true whether it’s Long Island, N.Y. (the Stray Cats), London (Dave Edmunds and Rockpile), Los Angeles (the Blasters), CBGB’s Robert Gordon or the purveyors of our coolest song in the world this week, the Living End from Melbourne, Australia.

The rockabilly revival began simultaneously with the punk movement with Gordon, and then the Stray Cats (Edmunds was even earlier). But it would be the original rockabilly cats who would most influence punk, from the jeans, leather and animal print fashion to the deceptively simple song structure and minimal orchestration.

The Living End’s fourth record, “State of Emergency,” wanders into some new territory, but you know somewhere inside Scott Owen’s stand-up double bass is Bill Black; looking over drummer Andy Strachan’s shoulder is D.J. Fontana; and guitarist Chris Cheney crosses himself and whispers a prayer to St. Scotty Moore before every solo.

I saw the band live a few years ago and it definitely had the defiant, liberated spirit of Johnny Burnette, Gene Vincent and Eddie Cochran. The band needs to get here more often.

The Living End comes courtesy of Adeline Records, the record label Green Day’s Billie Joe Armstrong started with his wife, Adrienne, and skateboarder Jim Thiebaud. They’ve also signed former D Generation lead singer Jesse Malin, the Frustrators, the Soviets and, you got to love the name, Pinhead Gunpowder.

See you on the radio.

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**COOLEST GARAGE SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>COOL.guild.SONG.SONG OF THE.WEEK</th>
<th>TITLE/LABEL</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>LONG LIVE THE WEEKEND</td>
<td>THE LIVING END</td>
<td>ADDIN</td>
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<td>2</td>
<td>DRIVE MY CAR/THE WORD/WHAT YOU'RE DOING</td>
<td>THE BEATLES</td>
<td>Capitol</td>
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<td>3</td>
<td>POD</td>
<td>TENACIOUS D</td>
<td>Beggars</td>
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<td>4</td>
<td>FAVORITE SON</td>
<td>GREEN DAY</td>
<td>CBSB Forever</td>
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<tr>
<td>5</td>
<td>SO ROMANTIC</td>
<td>THE CHARMS</td>
<td>Wicked Cool</td>
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<tr>
<td>6</td>
<td>DANCE LIKE A MONKEY</td>
<td>NEW YORK DOLLS</td>
<td>Prosumer</td>
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<tr>
<td>7</td>
<td>RIDIN' THE HOOK</td>
<td>SPONGEBOB &amp; THE Hi-SEAS</td>
<td>Nick Records</td>
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<tr>
<td>8</td>
<td>WRECK THIS HEART</td>
<td>BOB SEGER</td>
<td>Capitol</td>
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<tr>
<td>9</td>
<td>STRANGER IN THE HOUSE</td>
<td>THE PAYBACKS</td>
<td>Square</td>
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<td>10</td>
<td>WANNA</td>
<td>THE STABILISERS</td>
<td>Acetich</td>
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**COOLEST GARAGE ALBUMS**

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<td>1</td>
<td>PICK OF DESTINY</td>
<td>TENACIOUS D</td>
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<td>2</td>
<td>LAST MAN STANDING</td>
<td>JERRY LEE LEWIS</td>
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<td>3</td>
<td>SHINE ON</td>
<td>JET</td>
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<td>4</td>
<td>BROKEN BOY SOLDIERS</td>
<td>THE RACONTEURS</td>
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<tr>
<td>5</td>
<td>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</td>
<td>NEW YORK DOLLS</td>
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<td>6</td>
<td>ROCKFORD</td>
<td>CHEAP TRICK</td>
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<tr>
<td>7</td>
<td>RIOT CITY BLUES</td>
<td>PRIMAL SCREAM</td>
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<td>8</td>
<td>SINNER</td>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
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<td>9</td>
<td>THE RISE AND FALL OF BUTCH WALKER &amp; THE LET'S GO OUT TONITES</td>
<td>BUTCH WALKER &amp; THE LET'S GO OUT TONITES</td>
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<tr>
<td>10</td>
<td>ASTORIA</td>
<td>THE SHYS</td>
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LONDON—Physical singles may be losing the war against digital formats, but the U.K. market has found an unlikely hero to lead the fight: good, old-fashioned, 7-inch vinyl.

Fueled predominantly by independent labels and alternative groups like Arctic Monkeys and Kaiser Chiefs, the format—also known as a 45 in its pre-'90s heyday—is experiencing a mini-revival in the United Kingdom. In recent years, labels have increasingly added limited edition versions of 7-inch singles to their arsenal, which are targeted at "indie" rock consumers as trendy collectibles.

"It's a sign of protectionism from the indie community," says Toby Langley, co-founder of Warner Music-distributed and marketed indie Transgressive Records, label home to fast-rising alternative bands the Subways, the Young Knives and Larrarkin Love. "It's a prerequisite with Transgressive that every artist puts out vinyl. Seven-inch vinyl is a fairer representation of their art and their music."

Langley says vinyl is Transgressive's best-selling format—typically responsible for 4,000-5,000 copies of a 6,000-selling single, with 500 CD sales and the remainder from downloads.

U.K. in-store sales statistics show a clear spike in demand for 7-inch vinyl. According to the Official U.K. Charts Co., consumers bought 1.1 million 7-inch singles in the 12 months up to September 2006, with growth running at 6%.

However, sales of the format remain a long way off its 1979 peak, when 89 million units left U.K. shops. In the late '80s and early '90s, sales of CDs and cassettes took the shine off vinyl. And by 2001, the format was on its knees, shifting just 178,831 copies, according to the OCC.

The resurgence is backed up by figures from the BPI that show 2005 trade deliveries of 7-inch singles topped 1.87 million units, a 10-year high, accounting for 3.9% of all singles shipments.

Stuart Allan, rock and pop singles buyer for U.K. market-leading retailer HMV, says having a single out on 7-inch vinyl is akin to a "badge of honor" for today's rock bands. More than 50% of all U.K. CD single releases in 2005 featured a 7-inch vinyl version, according to the BPI's "Statistical Handbook."

Dougie Souness, founder of Glasgow, Scotland-based artist management firm No Half Measures, says a limited edition pressing of 7-inch singles strengthens its appeal. "There's been a backlash, dare I say, against the digital world. People are now thinking that little bit of plastic with a hole in the middle is actually a pretty cool thing to own," says Souness, who has guided the careers of Scottish hitmaker Wet Wet Wet and melodic guitar band Cosmic Rough Riders, among others.

Souness' current protégées, all-girl band the Hedrons, cracked the top 20 of the OCC. U.K. indie singles chart with each of their first two vinyl/download-only releases. Upcoming single "Heat Seeker" will be issued on colored vinyl, CD and as a download.

Such is the demand that Britain's few remaining vinyl pressing plants are struggling to keep up. "In our experience, 7-inch vinyl pressings have more than doubled in the last 12 months," says Tony Wicking, factory manager of London-based pressing plant Total Vinyl, which has manufactured recent releases on indie labels including Distinctive Records and Full Cycle. Much of the 7-inch vinyl that hits Britain's retail racks is now sourced from such Continental European plants as GZ Digital Media, in Lodzence, Czech Republic, and Optimal, in Robel, Germany.

Meanwhile, to keep abreast of demand from consumers, retailers are expanding floor space given to the format. HMV has recently quadrupled the floor space and racking dedicated to 7-inch vinyl at its London flagship store at 150 Oxford St.

"In years to come, when CD has been superseded by its replacement format," HMV's Allan says, "I think there will still be a niche demand for vinyl."

- NEW YORK -

The Hedrons, above, have put vinyl 45s on U.K. indie chart. YOUNG KNIVES, left, record for vinyl-intensive Transgressive Records.
Copy-Protection Curtailed

EMI Determines Technology Has Not Stalled Piracy

EMI Music Group has dropped copy-protection technology from new CD releases internationally amid concerns it was not slowing piracy.

The decision means that no major labels are currently releasing copy-protected discs.

A London-based representative confirms EMI stopped installing copy-protection software on new releases during the past few months but insists it has not scrapped the initiative permanently. "We are constantly evaluating content protection and our use of it and will continue to review the situation," he says. "It is a good technology."

EMI introduced copy-protected discs in 2003, initially targeting piracy-plagued markets. Its software, created by California-based Macrovision, was used by affiliates in Asia, Latin America, Canada and Continental Europe.

Relatively few releases in Europe's single biggest market, the United Kingdom, carried the technology while in the United States it was tried out on a handful of titles. In Canada, however, it was installed on 70% of EMI's new releases.

Toronto-based EMI Music Canada president Deane Cameron says he spoke with the company's London head office in late summer about dropping copy-protection because it was having no discernible impact on piracy rates, unauthorized file-sharing or falling sales. EMI Canada ceased using the software on new releases in September, and other EMI international affiliates followed suit.

But Cameron says the cost of inserting technology is one reason that it was limited to use on new releases. "I didn't get on the phone and tell London it wasn't working," he says. "I said we were uncertain whether it was having any impact."

According to labels body the Canadian Recording Industry Assn., 1.4 billion tracks were downloaded free in Canada in 2005, while recorded music sales fell 4% in trade value to $698.7 million Canadian ($553.4 million). The CRIA expects 2006 value to be down a further 5%.

EMI Canada had hoped copy-protection would deter peer-to-peer uploaders, Cameron says. But he cites the cost of inserting technology as one reason EMI had limited its use to new releases. Billboard understands that fears over potential interoperability conflicts with emerging computer software also influenced EMI's decision.

In Canada, Cameron says, EMI also had to consider the 2006 value to be a "lion Canadian music loaded on new releases". He notes that it was initially released in Europe's single biggest market, the United Kingdom, carried the technology while in the United States it was tried out on a handful of titles. In Canada, however, it was installed on 70% of EMI's new releases.

The EMI Music Canada decision means that no major labels are currently releasing copy-protected discs.

New releases by companies such as Sony BMG have not been affected, although Universal gave software a try-out on a limited number of European releases during 2003.

BMG was the first major to adopt copy-protection in Germany in 2000. More recently, Sony BMG introduced "rootkit" technology on U.S. releases in March 2005. However, BMG's initial system was swiftly scrapped as it rendered discs unplayable on some hardware and facing class-action lawsuits—Sony BMG dropped the rootkit system late last year (Billboard, Jan. 14).

EMI's shift came as "news to me."

HMV
Managing Director
Warner Bros. U.K.

Korda Marshall
The man with the golden A&R touch on rebuilding Warner Bros.' U.K. operation.

Korda Marshall isn't like most other major-label managing directors. Rarely seen in a suit and more often spotted in grubby north London venues than fancy West End restaurants, he could still be mistaken for the drummer in an indie-rock band that he once was. "I got the job because I could play the drums and roll a joint at the same time," he says with a chuckle, rather than the man basking in the light of a bumper year for his label on both sides of the Atlantic.

While his '80s band Zerra One never saw its name up in lights, Marshall has taken most of his signings to new heights of success. Rock history may not recall his first venture as a talent scout with RCA—cowpunk outfit Helen & the Horns—but this year his signings Muse, Gnars Barkley and James Blunt have racked up more than 3.5 million album sales in the United States alone, according to Nielsen SoundScan. After heading his own label Infectious and Mushroom's U.K. operation, he joined the Warners group as managing director of East West Records in 2003 and promptly rebranded the label Atlantic Records ("Because black cab drivers had no idea what East West was, but they all knew Atlantic"). He moved across to Warner Bros. in 2004 and says he's more than happy. "It's back to being a music company," he declares.

Warners U.K. used to have a fairly poor A&R reputation—how hard has it been to turn it around? Everybody said I was mad to come here. Everybody said, "What are you doing? You've got a lovely little company at Atlantic, you've got great staff, great acts, why do you need this?" But I see it the other way round—it's Warners, there's so much history—I bought all those Van Morrison albums. These opportunities don't come along very often, and I can't do any worse than any of my predecessors. In 15 years they only had three really successful acts from over here—Seal, Enya and Simply Red. In the last three years alone, we've had another three—the Darkness, Muse and James Blunt.

What's the secret of signing successful bands? Ultimately it's a combination of objective criteria and subjective criteria. Objectively it's whether the deal adds up, how much we've got to recoup...a third to a half of it is that the rest is just the hair on my arms. If [it] stands up the same way it does when I listen to Beethoven's Fifth, then it'll get involved even if 15 or 25 people have said, "Don't get involved—it's a nightmare." Some of the braver decisions of my career have come through to be massively successful and some of the most analyzed, thought-out, objective criteria decisions have gone wrong.

We have heard that your daughter sometimes tells you to sign bands as well. True. I got woken up by Mastodon one Sunday morning with her going, "Dad, this is bloody great—why aren't you putting out their next record?" A week later I got a phone call from [Warner Bros. chairman/CEO] Tom Whalley, saying, "I'm going to be in Norway next Thursday with Mastodon, can you come?" She helped with the Darkness, too—Joel DeAth was the A&R man who brought it to me, but she helped me out because every time I got in the car she made me play "I Believe in a Thing Called Love.

Is there a band you regret not signing? I was pissed off we didn't sign Coldplay [to Mushroom] because we put the first single out through our link with Pine Panda. And I still haven't signed anyone culturally iconic, like the Stones or the Clash. But generally I've been very forceful in making sure I work with people I really want to work with.

This year Gnars Barkley's "Crazy" became the first record to top the U.K. chart on download sales only—will people look back on that as a significant moment? I hope so. There hasn't been a No. 1 single on downloads since, which is testament to the strength of the record and to the way we set the record up. I knew it was a hit but it was No. 1 for nine weeks—it would have been 10 or 11 weeks, but I deleted it because I wanted to go on to the next single.

What was your involvement in the U.K. rebranding of East West as Atlantic Records? It was my suggestion. On my second day I came in and said to [former Warner Music Group CEO] Roger Ames, "This is all great, but no one knows who East West are. Can we change the name to Atlantic?" It was a really silly, simple thing to do, but it was the right thing to do. Brand valuations, presentation and perception are really important, and Warners and Atlantic have got such a great history that not calling ourselves by the main label names just didn't make sense to me.

Do you think you got the credit you deserve for Atlantic's recent success? [Laughter] Do I fuck! The Americans took all the credit, but that's part of the job. I learned a long time ago to take my ego out of things. Certainly the artists I brought to the label and the success they've had in America have been a major part of that creative success they've had. A combination of the Darkness, James Blunt and Gnars Barkley all coming out of music from my desk...I'd like to think I've helped in turning Atlantic around. But where there's a hit there's a thousand fathers: it's a nice success story so we should all be proud.

None of your artists seems to have a bad word to say about you. I pay them well. But artists are what we do. And I've been in a band, I spent two years on the road. I know what getting up at six in the morning to do TV in Germany is. So I take pride in my relationships with artists.

Does that make it more difficult when you have to drop them? Yes. Dropping an artist is the saddest thing in the world. But if I hadn't been fired [from RCA] in 1992, I wouldn't have started my own label [Infectious] in '91. Sometimes it's the best thing in the world for an artist to get dropped and go off and have a career doing different things. It's easy for an exec to go along and pay for the food and buy the beer when it's all great. The really hard thing is sitting down and explaining to the Goo Goo Dolls' bass player why the record's not in the shops when he's selling Exitron [Academy]. That's the most challenging part of the job, but I enjoy that as much as giving Green Day their platinum discs.

What went wrong with the Darkness on its second album? [Laughter] I'd left [Atlantic] by then. I always wanted to turn them into Tenacious D, and they could have become that very easily but they decided to take themselves seriously. The first album cost 25 grand [$47,000] and was made in three weeks; the second cost 300 grand [$569,000] and took seven months...they did all the classic stuff. And sometimes shit happens. It ended when it ended because it was probably time for it to end.

Would you offer Justin Hawkins a solo deal? I don't like going back. Apart from Paul Oakenfold, I've never re-signed anyone. I always look forward.

Sometimes it's the best thing for an artist to get dropped and go off and have a career doing different things.

www.americanradiohistory.com
Growing With The Fans
A Maturing Bow Wow Braves The Edge But Rememberes The Girls

Bow Wow's image as the cute preteen heartthrob who cut his teeth on pop confections still lingers. But that's not the Bow Wow ciss-crossing the country promoting his fifth album, "The Price of Fame" (Dec. 19). Yes, the Columbia rapper still leaves hearts throbbing. But now he's added a less innocent feel to his rap game.

"I'm grown," proclaims a deep-voiced Bow Wow, who turns 20 in March. "This time I'm definitely pushing the edge."

A maturing Bow Wow surfaced on 2003's "Unleashed." Mixing mainstream and street, the album found Bow Wow minus his Lil tag—and the creative juice of producer/mentor Jermaine Dupri. Head of Bow Wow's former label So So Def, Dupri had segued to Arista Records. Though "Unleashed" went gold, it's 774,000 sales didn't approach his earlier Nielsen SoundScan totals of 2.7 million for 2000's "Beware of the Dog" and 1.1 million for 2001's "Doggy Bag."

"Our split took a toll on my career and on me as a person," Bow Wow says. "Blood is thicker than all this business and I consider Jermaine blood. So when it came time to work on my fourth album, I wasn't doing it unless I got Jermaine back."

Dupri adds. "We had a conversation that let us both know we came in this together and we are supposed to leave together."

The reunion resulted in 2005's "Wanted," which moved 958,000 units, according to SoundScan—proving Bow Wow was wanted indeed. Two top five crossover hits, "Let Me Hold You" featuring Omarion and "Like You" with Ciara, netted comeback kudos.

Now Bow Wow is reclaiming the same territory with current hit "Shortie Like Mine." The fast-climbing single pairs him with fellow heartthrob Chris Brown and singer/songwriter Johnsta Austin.

When it comes to edgy, the female-targeted, smooth-grooved "Shortie Like Mine" doesn't exactly fit the bill. But as Dupri notes, it and similar songs are integral to Bow Wow's transition from preteen novelty act to full-fledged adult rapper.

I've tried to make records that grow with his fans," he says. "Although he's five to 10 years older mentally than his true age, I never let him leave those fans because that's who he made me and I made him for them."

After "Shortie," Bow Wow says "Price" features two other "real girl" records. Other than that, this is definitely a straight, edgy rap album. The title track, one of four co-written by Bow Wow (born Shad Moss), is one example. On its intro he declares, "I'm letting people feel my pain, letting them know what I've been through this year alone." Guests Lil Wayne, Pimp C, Lil Scrappy and Short Dawg join him on "4 Corners," which he calls the "ghettoest street record I've ever done and the only record on the album that we really had to clean up." Additional collaborators include R. Kelly.

Retailer Tim Wilson of Urban Lights Music forecasts that first-week sales for "Price" will range between 175,000 and 200,000.

Spurred by sales of 4 million ringtones and Bow Wow's own online/game-centric lifestyle, Columbia's marketing team mounted an intensive Internet/digital "Price" campaign. "The challenge," says Liz Hasle, VP of marketing at Columbia, "is superserving his 11-18 core while attracting new 18-34 fans. Bow Wow is a walking focus group whose fans live and breathe on the Internet."

The campaign includes early release of "Shortie" on MySpace and the social-network themed "Shortie" video; contest giving fans the chance to be one of his video shorties; and construction of a Bow Wow environment in the virtual world space called Second Life. Complementing these efforts are Bow Wow's appearance in Gap's current "Holiday in Your Hood" print campaign, a recent stint as a villain on TV's "Smallville," customized TV spots and a limited-run CD/DVD retail package through Wal-Mart/BET.

As he promotes "Price," Bow Wow is negotiating several movie roles and mentoning young rappers Jmeu and Kible under his LBW Entertainment banner. He says he doesn't have time for what he calls "the BS" in the biz. "If I don't feed into that, I'll be straight. That's what's given me the longevity I still have and am striving to keep."

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From Hip-Hop Films To Barrio R&B
Movies And Music Keep Bryan Turner Productive

Bryan Turner is hard to pin down but there's no escaping his music-driven film projects. But that doesn't mean the founder of iconic rap label Priority Records (best-known for NWA) has turned a deaf ear on finding new recording talent.

His latest find: Singer/songwriter La La, whose style of Latin-infused R&B/hip-hop is tagged on her MySpace page as "Pretty L.A. Brown Sound." The eldest of five sisters from a Van Nuys, Calif., Mexican-American family, La La spins tales of barrio life in East Los Angeles. First single "La La La" which addresses the growing up in that environment, is already getting spins on L.A.'s rhythmic top 40 KPWY (Power 106) and R&B/hip-hop KDAY as well as rhythmic stations XMRG (San Diego), KBMB (Sacramento, Calif.), KSEG (Fresno, Calif.) and KUJJ (Salt Lake City).

It was KDAY personality Julio G who first made Turner aware of La La, who has since signed a production and management pact with Melee. It was her striking lyrical frame of reference—growing up five girls in one bedroom, living in a house with a broken-down car and parts in the front yard—that caught Turner's attention.

"She speaks for the contingent of disenfranchised Latinx that I've and Shakira aren't speaking to," Turner says. "They've had tremendous success, but that's not their audience. This is a growth area in a [record] business that's struggling to grow."

Earlier this year, Melee signed a multifaceted deal with Atlantic Records that includes developing film projects, companion soundtracks and a first-look option on acts signed to Melee. But Turner says that where La La will land label-wise is still undecided.

In the meantime, the artist is polishing tracks for her first album with beat man Fred Wreck, Jello Euvell, Beau Dozier and Nephew Mack 10, a former Priority artist who doubles as a talent scout at Melee, is among those making guest appearances.

Meanwhile, Turner's 2-year-old alliance with Paramount Pictures is still going strong. The partnership is in the midst of developing four scripts. In addition to the Ying Yang Twins' first big-screen feature, "Vigania," the film docket includes "Furnace," a horror film with Ja Rule and Paul Wall; "Pushed" with Vivica Fox and the Game; and "Next Day Air," an urban-themed "Pulp Fiction" that's been cast now. Melee also recently closed a movie deal with Fall Out Boy. Turner's film production credits include BSK's "You Got Served," which grossed more than $40 million domestically.

Though music remains his first love, Turner stops short of saying he'll eventually segue back to the record industry full time.

"I miss what I had before," he says. "But considering the underlying pressures that exist today, I can't go back. I want to be in the music business, not the record business."

BITS & PIECES: Stevie Wonder's annual Toys for Tots concert is set for Dec. 16 at Los Angeles' Gibson Amphitheatre. Beyonce will headline the 2007 Essence Music Festival on July 6. The 13th annual festival (July 5-7), billed as a "Coming Home" party will hold court at the newly restored Louisiana Superdome. Last year's fest was relocated to Houston after Hurricane Katrina. Rapper Myself has signed with Rapism Records, distributed by EMI/ Caroline/Imperial Group.}
Swinging Back Toward Ying
Crunky Atlanta Twins Return To The Strip Club

Although the Ying Yang Twins were briefly sidelined on 2005’s “U.S.A.: (United State of Atlanta),” the strip club is calling once again. Released Nov. 28 via TVT, the Atlanta rap duo’s fifth album “Chemically Imbalanced” resumes regular programming with club anthems like the Wyclef Jean-produced lead single “Dangerous” and follow-up “Jigglin’.”

“U.S.A.” was led by the raunchy sleeper hit “Wait (The Whisper Song),” which peaked at No. 3 on Billboard’s Hot R&B/Hip-Hop Songs chart. But the album also broached topics like war and the U.S. prison system and brought universal appeal to the duo. It bowed at No. 2 on The Billboard 200 and has sold 955,000 copies, according to Nielsen SoundScan.

“Chemically Imbalanced,” on the other hand, revolves around the seedy, sometimes complex, strip club lifestyle. “We ain’t get so political on this album because everybody started doing songs for females, and we wanted to let everybody know who started it,” says Ying Yang’s Deongelo Holmes, aka Da Roc. “Even though it’s strip club songs, they don’t all sound the same. A lot of dudes are infatuated with sleeping with strippers, then you got a lot of men who are in a relationship with a stripper and want her to stop working but she won’t ‘cause she makes a lot of money.”

For the album (it was originally called ‘2 Live Crew,’ but legal reasons forced a title change), Holmes and Eric Jackson, aka Kaine, worked with producer Wyclef Jean and his cousin Jerry "Wonda" Duplessis for the first time, in addition to longtime collaborator Michael "Mr. Collipark" Crooms.

The first track recorded with Jean was “Dangerous,” which opens with a guitar riff. The song has performed modestly, reaching No. 84 on the Hot R&B/Hip-Hop Songs chart. But TVT executive VP Paul Burgess thinks “Jigglin’” will yield better results. “It’s a bit of a different song for the core Southern hip-hop fans,” Burgess says. “The album is going to get the clubs humping and that’s what [the Twins] are best at.”

Ringtones of both singles are available on major carriers. And as with Ying Yang Twins’ previous efforts, TVT shipped album samplers to strip clubs nationwide through Concrete Marketing, whose clients include Exotic Dancers Club Bulletin, a trade magazine that services strip-club owners and DJs. “[Ying Yang]’s style of hip-hop really lives online, with ringtones, and radio in a big way because it’s hit-driven,” Burgess says, noting that the group’s audience has become younger, particularly with the influence of YouTube. “Their crossover success at pop radio with tracks like ‘Wait’ and ‘Shake’ really brought a lot of young people, especially females,” he says.

“That’s what separates them from some of the artists who are more gangsta and rhyming about the streets. Ying Yang makes party records, and everybody loves party records.”

Of course, there’s a Ying to every yang, so Kaine is ready to show his lyrical side with his solo debut “Champ-E-Yang,” due next year via his own imprint, Grown Folks Entertainment. “Kaine is giving you the Ying side—darker, gloomier songs,” D-Roc says. “He [addresses] being stereotyped and people looking at us as one way.”

D-Roc, meanwhile, continues to run his 2-year-old label Punn!! Entertainment, which houses Da Muzicianz: D-Roc and his younger brothers Mr. Ball and Da Birthday Boy. The trio released its self-titled debut last year to little fanfare—30,000 units sold—and Holmes says he plans to remove himself as a member to allow his younger brothers to develop on their own.

For the Ying Yang Twins, a 20-city tour is penciled in for February. And on the film side, the act is awaiting the final script for the comedy “Viagra Falls,” originally written by D-Roc. The movie’s bawdy subject matter is one with which the Twins are familiar. “We went from being one-hit wonders to [just] a novelty group to ‘we degrade women,’ all that,” D-Roc says, taking the criticism in stride. “Bad promotion, good promotion, it don’t matter—as long as people are talking.”
LET IT SNOW

As Atlanta's Platinum Young Jeezy Readies A Follow-Up, Will Corporate America Put His Proven Franchise To Use?

Young Jeezy, born Jay Jenkins, originally planned to be a businessman instead of an MC. Before he signed with Def Jam in 2004, he had already built a brand: two mixtapes and his independently released 2003 album "Come With Me" made him a celebrity at home in Atlanta, across the South and elsewhere. "I was putting book for shows at 20,000, 30,000-seaters in Detroit and [Washington] D.C., places I’d never been, but my mixtapes made it there," he says.

A few years down the line, his 2005 Def Jam debut, "Let’s Get It Thug Motivation 101," has sold 1.7 million copies, according to Nielsen SoundScan, and sits at No. 55 on Billboard's Top R&B/Hip-Hop Albums chart after 18 months. His follow-up, "The Inspiration," drops Dec. 12 on Def Jam. So why aren't branding opportunites lining up at his door? Maybe because, despite Jeezy's own apparent marketing savvy, some companies are gun-shy when it comes to seeking endorsements from a guy who raps about selling cocaine.

"People come to me about clothing or movies because I'm hot," Jeezy says. "And then when they do the background check, they're like, 'Oh, shit,' and call my manager, Coach-like, 'I don't think we're going to be able to work this out.'"

In summer of 2005, with his core fan base and radio solidified, the rapper's second single from "Let's Get It Thug Motivation 101," "Soul Survivor" featuring Akon—held at No. 1 on the Hot R&B/Hip-Hop Songs chart for four weeks. It also climbed to No. 4 on The Billboard Hot 100. Meanwhile, promotional T-shirts depicting his snowman cartoon, dreamed up by Def Jam marketing director Ashaunna Ayars, spread across the country. When a November 2005 CNN report depicted the snowman as a coke-peddling symbol, Jeezy found himself at the center of a firestorm that forced him to repeatedly explain his "dope boy" lyrics as he put it in last year's No. 22 R&B/hip-hop hit "Go Crazy."

But he channeled the controversy into a way to further his franchise. His third mixtape, "DJ Drama & Young Jeezy: You Can't Ban the Snowman," released in May 2006, remains No. 1 online mixtape barometer mix-unit.com's Top 100 of the Year chart. "He knows how to build movements," collaborator DJ Drama says, "and the mixtapes become so much more than just a tape."

Prospects for his new album look promising as well. "We expect 'The Inspiration' to be huge," says Shakin Stewart, senior VP of Def Jam A&R. "His core fan base will see the growth but it won't be too much for the n-- every day. He's a very street artist and he's taken his time to become a better songwriter.

On "The Inspiration," Jeezy records some tracks with big-name producers—guys like Timba and Mr. CollaPark and Duc Cool & Dre. "And we're on the roll. We were recording blood heat. My drug-slinging charm, songs like the s--ty, 'Timbaland-produced 3 A.M.' might make you think of Justin Timberlake.

"Timbaland make me nervous because I don't want to have too far away from my audience," Jeezy says at his Sony Studios listening session. "But it ended up sounding good."

"Dreamin'," featuring Keyshia Cole, another stand-out track produced by the Runners (of Rick Ross 'Hus- tlin' fame), betrays an introspective Jeezy. Rhyming about his mother's addiction, the song ends celebrating that he and his mother have left the drug game.

Maybe the song will cause some to rethink their perceptions of the rapper. But far, Young Jeezy has only minimally dabbled in corporate partnerships. In December, his 8732 clothing line (formerly called USDA, or United Streets and D-Boys of America, "but the government was tripping,"
Jeezy says) will debut in a full holiday campaign, including print ads and placements in department stores like Macy's.

One brand that has noticed his success is wireless company Boost Mobile. Joining its 2005 campaign as a performer, Jeezy participated in the company's recent RockCorps concert series that exchanged concert tickets for community service in New York and Atlanta. "When he performed at our NBA All-Star weekend party, I knew that we wanted to use him for a campaign," says Lisa Spiritus, Boost Mobile director of entertainment marketing. "Every time we've done focus groups Jeezy's tested very well. And in each market, whenever the kids ask me who they're going to see at their reward concert, I list Fabolous, T.I. and Ludacris, but they're always most excited when I say Jeezy."

Spiritus has now partnered with Jeezy for an exclusive national marketing campaign, for which they recently finished the photo shoot. "He's done a great job of establishing himself as a brand, and our merger is going to result in sales," Spiritus adds. "I think confident that he'll have a positive impact on our brand come the end of the fourth quarter."

Other branding partners haven't been so sure. But given Jeezy's proven link to youth culture, marketing guru Steve Stoute of Translation Marketing is stepping in. Famous for linking major brands like Hewlett-Packard with Jay-Z, Stoute is in talks with Chevrolet to include Jeezy in a commercial using T.I.'s "Top Back" remix featuring Jeezy as its soundtrack.

"He brings the authentic voice of young hip-hop fans," Stoute says. "The key to his whole thing is credibility, and as long as we don't screw that up by going too far, we'll be fine. We're just concentrating on bringing brands closer to him."
Nas Unveils Def Jam Debut In Shadow Of Jay-Z's Comeback, But Their Beef Is Long Gone

When Nas and Jay-Z set aside their feud and joined forces last October, it was a great moment for hip-hop, but an even greater moment for Nas. Having been Columbia’s staple rap artist for more than a decade, the acclaimed yet commercially unreliable MC seemed poised to reap the benefits of Def Jam’s hip-hop savvy.

But then Jay-Z opted to rise out of retirement with “Kingdom Come,” which sold 680,000 units in its opening frame—the rapper’s biggest sales week ever.

Concerns have risen that the heavily hyped “Kingdom Come” could put a damper on Nas’ equally anticipated Def Jam debut “Hip-Hop Is Dead...The N.” due Dec. 19. But while labelmates Method Man and LL Cool J have publicly decayed Jay-Z’s apparent pre-requisite treatment, Nas has no gripe.

“This was the plan,” the native New Yorker says. “All the things that are happening are what me and Jay said would happen. A lot of people are coming down on him, but people just need to get used to rappers in these [executive] positions.”

The deal took shape after the once sworn enemies ended their longtime rivalry at WWPW (Power 105.1) New York’s Power House concert in East Rutherford, N.J. Three months later, Nas signed a four-album deal with Def Jam, and Island Def Jam and Sony Music are serving as financial partners for the first two discs. The labels share marketing duties, while Def Jam provides A&R, promotion and distribution.

“She them reason that me and Jay came together, besides a respect for each other, is because it felt like it was needed,” Nas says. “A lot of elements of the game are dead.”

Unlike his label chief and labelmate, Nas has no studio record on Jay-Z’s apparent pre-requisite treatment, Nas still has no gripe.

“Hip-Hop has taken on so many different meanings that we kind of got lost,” Nas says. “‘Hip-Hop Is Dead’ is a happy moment for us to reassess everything.”

Assisting Nas are guest rappers like the Game (“QB True”), Snoop Dogg (“Play On Plays”) and, of course, Jay-Z ("Black Republican"). The Jay-Z track was an unplanned collaboration produced by Nas’ frequent collaborator L.E.S. On the Will.i.am-helmed lead single/title track, Nas rhymes, “Everybody said the same, commercialize the game? Remember when it wasn’t all business.” Though these musings are characteristic of the rapper, the song has received considerably more airplay than some of his previous singles. This week, it is No. 48 on Billboard’s Hot R&B/Hip-Hop Songs chart. "This is more radio visibility than he’s ever had, but we just don’t nest our eggs in the radio basket," Def Jam marketing executive Tracey Wagstaff says. "We knew we could reach people alternatively, so we [also] did a lot of exclusive, low-key listening sessions for key influencers."

Following a four-year touring hiatus (he opened for Ushey's 8701 tour in 2002), Nas will hit the road next year in the United States, followed by his first international outing. "I've never gone global with it," he says. "It's not fair to so many people in Africa and Australia, all these different places, not to go there when I get so many requests."

And despite his ambivalence about branding, Nas says he now realizes the importance of getting out his name. Under the Def Jam/Sony alliance, he formed the Jones Experience imprint, which currently houses singer Tre Williams. In addition, the rapper is developing a sneaker called the Disciple with Sketchers, and he was solicited by Leonardo DiCaprio to contribute to the soundtrack for the film "Blood Diamond." Nas is also already working on his next album, which could be out as early as summer.
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Ludacris was a first-time performer at the 2006 Billboard Music Awards and he did it up big. The rapper/actor/label executive teamed up with Young Jeezy and Pharrell in a "Wizard of Oz" concept—with legend Quincy Jones as the wizard—conceived by Ludacris' manager/business partner Chaka Zulu.

Ludacris himself is still coming on strong with his "Release Therapy" album. The Zulu-directed video for the album's next single, "Runaway Love," featuring the night's big winner, Mary J. Blige, bowed recently.

The song, about cheating with verbal and physical abuse, "will impact a lot of lives," Ludacris said.

On the performance front, Ludacris said a tour featuring himself and fellow Disturbing Tha Peace artists is in the planning stages for first-quarter 2007 but nothing is confirmed yet. He's also all for a Def Jam tour that would showcase a host of label acts. "That would be ideal to get Jay-Z, Nas, Young Jeezy, Rick Ross, myself, and others," Ludacris said. "But that's not confirmed either, although they're trying to get that together." In the meantime, Ludacris begins shooting the Vince Vaughn comedy "Fred Claus" in January. And look for him to reprise his critically acclaimed role as a crafty fecon in this season's finale of "Law & Order: SVU."

As the FRAY'S popularity has exploded thanks to hit singles "Over My Head (Cable Car)" and "How to Save a Life," the Denver-based group has found itself playing venues exponentially larger than even six months ago. The three-time BMAs winner is going back on the road for a spring tour of college markets and will then up the ante with a summer amphitheater outing. "Lights are a new thing for us," singer/pianist Isaac Slade joked. "We've only had a lighting guy for two months. We've never really needed to keep section 205, seat ZZ standing up all night." The Fray will hit the studio in fall 2007, with an eye on releasing its second album in early 2008.

R&B newcomer NE-YO already has between 30 and 40 songs penned for his new album, the follow-up to this year's "In My Own Words." His goal is to have the new effort out by Easter, and he's planning to spend the holidays whittling it down. "That's my current struggle," he said. "I don't want to do 'In My Own Words' all over again, but at the same time I don't want to go so far that I lose my fan base. I'm trying to figure out the middle-ground." Also on his plate: a collaboration with Britney Spears. "I'm going in with Britney real soon. I have a couple ideas, but I don't really know what it is she's trying to do this time around. I really want to sit down and have a conversation."

Nickelback, whose three BMAs included rock album of the year for "All the Right Reasons," has been touring in support of the set for 13 months. But that's small potatoes compared with the 18-month jaunt the Canadian group undertook to promote its 2003 breakthrough, "Silver Side Up." "We're going to do one more month of touring next year, but then we'll take a little more time off, and that's when we'll start pulling some stuff out of the closet," frontman Chad Kroeger said. "We've been working on some songs." Asked if any of the tunes have been played live yet, Kroeger replied, "No. Some of them I haven't even played for my band members."

Nelly Furtado, who won pop single of the year for "Promiscuous," her collaboration with Timbaland, said she's already planning a sequel with her in-demand producer. "We have worked together again," she said. "We recorded a new song for Tim's upcoming February release. The song is called 'Give It to Me.' It's Tim featuring myself and Justin Timberlake. We're shooting a video in New York on Dec. 11, but I don't want to jinx it. It has 'Promiscuous' qualities." She also confessed that she almost shed a tear when she won. "I just walked up there. I didn't know I was going to be so emotional. I almost cried. Rewards remind you to reflect because the music business is so fast-paced."

In The Bag At The Billboard Music Awards, Backstage Creations Makes Sure Everyone's A Winner

There is always a down time for artists during rehearsals for a big production like the Billboard Music Awards. Karen Voodo, a former talent coordinator, decided the best way to keep artists occupied and on time for production calls was to give them something fun to do. So, in 2000, she launched Backstage Creations, a company specialized in creating cool on-site gift rooms for talent. In fact, the Billboard Music Awards, that same year, served as the launch.

This year's room, named the Kay Jewelers Celebrity Retreat, offered the crème de la crème of brands and celebs—any room with Flavor Flav present is a room worth a visit.

Kay Jewelers was the room's title sponsor. Stars who stopped by took home Beanpod Candies made from 100% soy bean wax; Bolzano handbags and accessories; Dermacia Pro Breathable Foundation makeup; Griffin Technology's iPod case, and an iTrip Auto; Hello Kitty Fender electronic guitar; Lady Dutch fashion wear; Meat and Potatoes limited edition hand-printed T-shirts and hand silk-screened numbered art print; Marchon Eyewear; Water Bank of America spring water ice cubes; and a big gift basket filled with other goodies. All this while sipping Kawasaki Sake and Margarita King cocktails. The room was decorated by Modem Studio Furnishings.

It wasn't all about pampering the stars—celebrities who dropped in signed a Hello Kitty guitar, which will be auctioned off to benefit the City of Hope foundation.
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Now that she has a 6-month-old son in tow, Gwen Stefani has mastered the art of multitasking. That’s why she’s talking to Billboard while in the midst of getting her hair and makeup done prior to her appearance on the 2006 Billboard Music Awards show, which aired Dec. 4 on Fox.

On it, she performed “Wind It Up,” the first single from her second Interscope solo album, “The Sweet Escape.” The track’s yodel verse—yes, the one from “The Lonely Goatherd” from “The Sound of Music”—serves as the quizzical opening step into the new 2005. And because of its disjointed creation, “The Sweet Escape” is an even more revealing snapshot of Stefani the woman, chronicling the dueling desires to go out on the town looking fly versus staying home with her husband, former Bush frontman Gavin Rossdale, and their baby.

The club life is at the center of “Wind It Up”; the banging, Swizz Beats-produced “Now That You Got It”; and “Yummy,” on which Stefani offers “Don’t Speak”-style introspection, particularly on the synth-pop of “Wonderful Life” and the piano-driven “Early Winter,” co-written with Keane’s Tim Rice-Oxley.

In addition to the Neptunes—whose work on “Hollaback Girl” spurred 2004’s “Love, Angel, Music, Baby.” on to sales of 3.8 million copies in the United States, according to Nielsen SoundScan—“The Sweet Escape” features collaborations with Akon, Nellee Hooper and Stefani’s No Doubt bandmate Tony Kanal. The set will be supported via a two-month North American tour that gets under way in April.

Here, Stefani touches on the inspirations for her favorite songs, her interest in a No Doubt reunion and her obsession with “The Sound of Music.”

>>>
honors included rock album of the year for "All the Right Reasons"; and Rihanna, one of whose three wins was for female artist of the year.

Other winners included country artist Kenny Chesney, rock act Three Days Grace, top-selling soundtrack "High School Musical" and pop singer Nelly Furtado.

Between the awards, several spirited performances kept the evening moving along. Janet Jackson and her matching crew of white, black and red-clad dancers jump-started the evening with a three-song medley ("Control," "Pleasure Principle" and "So Excited") paired with precision-sharp choreography. Backstage, Blige paid tribute to Jackson, noting she danced with the energy of a 10-year-old.

Blige herself had the audience on its feet during her emotion-filled delivery of "Enough Cryin" and "Take Me As I Am." The pairing of Ludacris with Young Jeezy ("Grew Up a Screw Up") and then Pharrell (on the pop/hiphop hit "Money Maker") was another crowd pleaser. Also performing to enthusiastic applause were Fergie with Black Eyed Peas colleague Will.i.am (against a giant candy cane motif), Gwen Stefani (flanked by dancers and wooden sheep) and the Fray.

The evening encompassed everything from the surreal to the sublime. More in the spirit of the former was the pairing of award presenters Howie Mandel and giant clock-bedecked lover man Flavor Flav, who gave the pop single award to Furtado. The latter was personified by Stevie Wonder's moving presentation of the Billboard Century Award to Tony Bennett. Wonder, a former Century Award honoree himself, called the 80-year-old talent a "truly class act" who used his voice and spirit to help demand "the social, economic and civil rights of every American." Bennett's "Duets: An American Classic" was one of the top stories of the music business this year, earning the singer his best showing on The Billboard 200 earlier this year when it debuted at No. 3.

Commercial breakaways were enlivened by several parodies of Geico's popular insurance spots that feature celebrities interpreting case histories of regular people. In this instance, ordinary music fans announced what was coming next on the show, aided by such music celebs as Little Richard and Charo. One of the funnier moments came when it was announced that Britney Spears' ex, Kevin Federline, would be making an appearance. A clip of people screaming and running out of a movie theater popped onscreen before the announcer intoned, "Just kidding."

Capping the show was a rousing collaboration among award winner Nickelback, Kid Rock and ZZ Top's Billy F. Gibbons on the latter group's "Tush." They were introduced by Courtney Love and the Killers; the latter band was slated to perform but withdrew after frontman Brandon Flowers contracted laryngitis.

Winners are based on the 2006 year-end charts, which reflect overall performance on the weekly charts that Billboard published from December 2005 through November 2006. The charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen BDS.

The complete list of 2006 BMA winners appears on billboard.com. The year-end charts will run in the Year in Music and Touring issue, which arrives on newsstands Dec. 23.

Additional reporting by Jonathan Cohen and Todd Martens in Las Vegas.

TONY BENNETT who received this year's Billboard Century Award for creative achievement, is still going strong at 80. The legendary vocalist will kick off an extensive tour in April sponsored by AARP, a pact Bennett said makes perfect sense since "the Beatles generation is just about to retire. They're going into their 60s and they're all joining AARP. They have 40 million members, but to have this whole generation join will give it a youthful lift." And although Bennett's latest album, "Duets: An American Classic," is only 3 months old, he's already mulling his next project, which he hopes will be another collaboration with K.D. Lang. "I have an idea [for a concept], but I'm not going to tell you about it yet, because somebody else will do it," he said with a smile.

AT RIGHT Billboard Executive Editor / Associate Publisher Tamara Conniff, Bennett and his daughter, Antonia Bennett.

CHRIS BROWN confirmed he's in talks to collaborate with Michael Jackson, although no timetable has been set. The R&B singer will have the follow-up to his self-titled debut out in early 2007, and he promises an older, wiser artist—"With limits," he said. "I'm not trying to go grown," he said. "I'll be 18, but I'm not trying to go overboard and lose my fans. I'm trying to have a bit more mature songs, about sexuality and stuff like that. I'm not trying to go deep into it. I have a song called 'Take You Down' that's produced by the Underdogs and, in a sense, that's stepping over the 18, 19 boundary to get an older crowd."

KENNY CHESNEY, who took home two country trophies, is no stranger to award shows. But the BMAs are a bit different, he said. "It means a lot because this award is based on raw radio airplay and record sales. It's based on a lot of things that aren't—I have to say—politically motivated. Those are my favorite kind of awards—the fan-voted awards and the awards that are given based on things that are real." Ches- ney's already plotting summer tour dates and promises to hit at least six NFL stadiums.
At The Billboard Music Awards, Mary J. Blige, T.I. And Carrie Underwood Claim Top Honors

LAS VEGAS—There's a new comeback queen in town: Mary J. Blige. The singer reigned as the top winner at the 17th annual Billboard Music Awards, carrying home nine statuettes during the Dec. 4 ceremony at the MGM Grand Garden Arena. Her armload included trophies for female R&B/hip-hop artist, Hot 100 airplay song ("Be Without You") and R&B album of the year ("The Breakthrough").

Blige said that the nine trophies were the most she's ever won at once and attributed "The Breakthrough" with providing an emotional, as well as professional, rejuvenation. "I reached a pinnacle probably around 2000, realizing that if I don't love myself, nobody is going to like me more than I do. You just get tired of living the same ridiculous life and beating yourself up for everything. My fans are with me and it means so much to me that they understand who Mary J Blige is."

Joining Blige in the winners circle were rapper T.I. and country artist Carrie Underwood, both tied at five trophies each. Among T.I.'s wins were rap artist and rap album of the year for "King." Underwood, an "American Idol" alumna, not only picked up the country album of the year award for "Some Hearts," but also garnered recognition for album of the year and female Billboard 200 album artist of the year.

R&B newcomer Chris Brown became a first-time BMA winner when he picked up three statuettes, including new artist of the year and the most prestigious award, artist of the year. Also finishing with three awards each were the Fray (which cornered all three digital categories, including digital album of the year, for "How to Save a Life"); Nickelback, whose...
PLATINUM LOCKS

No, not Gwen's hair—her albums. Since No Doubt broke big behind the ska-tastic bombast of 1995's "Tragic Kingdom," every album Stefani has been a part of has easily exceeded platinum status—including her 2004 solo debut, "Love, Angel, Music, Baby." In fact, on the strength of her five Billboard Hot 100 singles ("What You Waiting For?", "Rich Girl", "Cool", "Luxurious" and the No. 1 "Hollaback Girl"), that album sold more than any No Doubt record except "Tragic Kingdom." Below, Stefani's Nielsen SoundScan sales history, both as part of No Doubt and on her own, as well as her Billboard 200 peaks and weeks on the chart.

![Image of Gwen Stefani]

The album has a good combination of serious songs and more light-hearted fare like "Yummy," where you're talking about being "off making babies like doughnuts and pastries." It's hard. Coming from the No Doubt world, there are some people that don't really go to clubs and [because of that] don't understand certain songs. "Yummy" and "Breakin' Up" are all about hearing them sandwiched in between songs in a club really loud. That is a whole different experience than listening to them on iTunes. They're intended to be played really loud when you're out having a good time.

The record is not meant to be taken too seriously. It's fun, upbeat dance record. It's not the '80s/dance-inspired record I had last time. I wanted to make a more modern record. But it also wasn't the painful process of last time, when I was going into the studio with new people. That's why I went back to Pharrell. We have great chemistry. And the experiment with Akon [on the title track] was totally unexpected. I thought he might want to do just some generic hip-hop, but he came up with this fresh, super fun song. The record has this kind of ease to it. The last one was a little more concept-driven.

Even though you may not have wanted to make an '80s-inspired record, the two songs that are most in that style "U Started It" and "Wonderful Life," could be big hits. It's funny you say that, because everyone has been telling me different songs they think should be singles. "U Started It" and "Wonderful Life" we probably never considered for singles. I love those songs, but "4 in the Morning" is probably my favorite song. I can't really pinpoint why, but I know when I want to hear it, I rewind it over and over. It has no style to it—I don't know what kind of music it is. I'm pleasantly surprised by the record. It's fun. I feel like it points me back in the right direction if I want to do another No Doubt record, because some of the melodies remind me more of No Doubt melodies. At the last minute, I went in with Swizz Beatz and Sean Garrett to do "Now That You Got It," and I think that song sums up the album—it has melodic parts but it's also meant for dancing.

How comfortable were you addressing your personal life, and especially having a baby, in the lyrics to these songs? Well, the writing is definitely more personal. It's easier for me to write that way than trying to write "Harpajuku Girls," which is all concept-driven. This album is really just right now what is going on and whatever it is on my mind. There's no real theme or direction. My "I just had a baby" kind of song is "Yummy," and "Don't Get It Twisted" is about getting pregnant.

[Stefani puts the phone down to shout at someone in the background, "No, don't give him a French fry! It's all only!"

The baby just jumped like two feet when I said no. He's never going to want to eat anything else now.

Have you started thinking about the staging for the spring tour? The last one was so theatrical. To be honest, no, I only finished doing vocals on this record a month ago at the most. I'm in the middle of promoting it now, so in January we'll start to think about the tour. It's really exciting to have all these songs to choose from. On the last tour, I only had one album, so it was like, "OK! I guess these are the songs that I'm doing." Now, I will get to choose the best and most delicious tracks. But it's a bit overwhelming to think up all the concepts for the staging.

So where does this leave No Doubt? Are the guys itching to get you back? I see it in the horizon, but I'm not focusing on it. Life is going by too quick. I can't really put a timetable on it, but I think it would be really great. Nothing can compare to the energy of the four of us onstage.

"This record points me in the right direction if I want to do another No Doubt record."

—Gwen Stefani
Extreme Misbehavior
Hinder Goes Wild, Stays On Charts 14 Months And Counting

I t certainly didn’t take long for Hinder frontman Austin Winkler to get comfortable with the rock star lifestyle. Multiple major- and indie label’s wired and dined the Oklahoma City-based band in 2005, and Winkler and his bandmates took full advantage of the expense accounts of courting A&R men.

Two days before Hinder signed with Universal, a rival label thought a trip to a strip club would win the band over. It didn’t work.

“This guy had to catch a flight, and he left his tab open at the bar and told us we could have one more beer,” Winkler says. “We didn’t like the guy, so as soon as he left we called up all our friends and they came down to the strip club. I have no idea what the bill was, but we were going up all night and getting like $200 in ones.”

The party hasn’t stopped for Hinder, which released its debut album, “Extreme Behavior,” in September 2005. Full of big guitars and proudly gratuitous references to sex and booze, Hinder’s pool-hall anthems have become staples on modern rock radio and have propelled the album to sell 1.5 million units in the United States, according to Nielsen SoundScan.

“Extreme Behavior” entered The Billboard 200 at No. 167 on Oct. 15, 2005, and peaked at No. 6 in November of this year. The album is No. 21 this week, and current single “Lips of an Angel” has reached the top 10 of The Billboard Hot 100.

Greg Butler, manager of the FYE outlet in Amarillo, Texas, says the album has been one of his store’s biggest music sellers since it came out.

“They’re huge in this part of the country,” he says. “I sell out on a weekly basis. I personally got in 120 pieces on [Dec. 1]. I’ve already gone through half of them this [past] weekend alone. They are the biggest band for this year for us by far.”

Manager Kevin “Chief” Zaruk, who also serves as Nickelback’s tour manager, says Hinder spent its first six or seven months hitting Midwest and Southern markets multiple times, hoping to cash in on radio play in and around the band’s home state. With radio not always receptive to playing new bands, Winkler says the group went to all its radio visits loaded with booze and wasn’t above bribing DJs with tequila shots.

“We got an amazing reaction from radio that way,” Zaruk says. “Everyone was telling us they haven’t had that much fun with a band in five years.”

The band also received a lot of a branding boost from adult film company “Girls Gone Wild.” Hinder did a four-week “Girls Gone Wild” club tour this winter, with video crews filming the band and the audience. The move put Hinder in front of its core market—college students—and helped persuade wary radio programmers that heavy marketing dollars were behind the band.

“It gave us real promotional value-on-air with radio stations,” Ferragilch says. “Not only were we supervising radio with the band coming to town, but we added on this other element of a promotion that involved ‘Girls Gone Wild,’ and stations could run with that kind of a presence on-air.”

The band later cashed in on Zaruk’s Nickelback connection and opened for the band this summer. More recently, Hinder was opening for Aerosmith and plans to be on the road through at least July 2007.

“Hinder is just trying to do something that they loved listening to growing up and want to bring back,” Zaruk says. “They love the ’80s, they love Bon Jovi and Motley Crue and Guns N’ Roses—the lifestyle and the music.”

Additional reporting by Mitchell Peters in Los Angeles.

Singles Going Steady
The Year’s Best Dance Sounds Weren’t Always On Albums

When I interviewed Mark Finkelstein earlier this year on the eve of his relaunch of powerhouse dance label Strictly Rhythm, he reminded me of something important about dance music.

“What made us not be respected by the majors, the establishment, was the fact that we weren’t album-focused,” he said. “Well, guess what? The digital age is all about singles. I think we’ve got a leg-up on most, because we were always a singles business.”

Perhaps it’s dance music’s outsider curse—this drive to legitimize dance artists with full-lengths, when a strong song could be more than enough to get the ball rolling. So for BeatBox’s look back at 2006, I decided to honor the tracks that defined the year and communicated an album’s worth in one neat package.

In years past, Åke’s “Rej” (Sonar Kollectiv Germany) and Paul Woolford’s “Erotic Discourse” (20:20 Vision UK) would have been dismissed as noisy and just too weird. But in ’06, with jocks trying to incorporate the still-thriving “minimal” trend of skeletal synth sounds into their sets, the drumless tracks were the new black: They went with everything.

Minimal got moño—and more electro—in the hands of Steve Angello & Sebastian Ingrosso, a prolific production duo and the newest party-like-a-rock-star DJs to hit the international touring circuit. The two unloaded the bulbous “Click” (Joia Sweden), Prince-robbing “Sexy F*ck” (Size UK) and countless other productions in 2006, cornering the market on hip-based dancefloor burners. Trentemoller is right there with them, most notably for his remix of Roykysøpp’s “What Else Is There?” (Astrawkers), one of the first mixes to adapt a traditional buildup for an electro breakdown.

Dj/producer/legend François K would probably tell you that minimal techno and electro are absolutely nothing new, and he proved it with his glistening dub of Goldplay’s “Talk” (EMI UK)—which, for all its temporality, felt positively old-school.

And don’t forget the most high-profile minimal release of the year: Justin Timberlake’s “SexyBack,” which validated years of underground dance development in one inspired swoop.

Pop did dance proud in other ways, too. Madonna saluted its natural environment with three embraceable singles from “Confessions on a Dance Floor.” “Hung Up,” “Sorry” and “Get Together.” The original versions of Shakira’s “Hips Don’t Lie,” Nelly Furtado’s “Promiscuous” and even the Pussy Cats’ “Buttons” were unexpectedly smart and bopable. The fact that they all had forgettable remixes proves there wasn’t much that dance-world guys could do to improve them.

On the other hand, Han’s remix of Christina Milian’s “Say It” (Island Def Jam) made a disposable pop ditty into a joyful modern disco cut. And Quentin Harris reminded us of what fearless remixers can do with major-label divas. His genre-flouting versions of Mariah Carey’s “Don’t Forget About Us” and Leela James’ “My Joy” are already in the dance cannon.

Indie dance-rock boys inspired similar inventiveness. Sasha turned out a heady, slow remix of Grand National’s “Talk Amongst Yourselves” (Recall), and the DFA guys had some wicked kick-drum fun all over Hot Chip’s “(Just Like We) Breakdown” (Astrawkers).

Minimalism aside, dance still had a soul in ’06. Basement Jaxx’s trunkin’ “On the Train” (Astrawkers) and Roger Sanchez’s soarin’ “Free (Headwinds)” (Ultra) were pleasingly vintage, while Roykysøpp’s woe-filled “49 Percent” (Astrawkers), Little Green Men’s dramatic “Through With You” (Foresenic UK) and Fish Go Deep’s torchy “Cure and the Cause” (Defected UK) were forward-thinking takes on the love-and-loss style.

But if you must go, Goldfrapp’s “Supernature” (Mute)—swamping club hits, advertising anthems and industrywide hope for crossover success—is the runaway album of the year.
Collective Action

The Brooklyn Jazz Underground Pools Its Resources, Gets the Word Out

Given the shifting tides of the recording industry, breaking in as a jazz bandleader poses increasing challenges, not only in raising one’s profile but also in rustling up the funds to pay the support musicians. With these hurdles in mind, 10 New York-based artists have formed the Brooklyn Jazz Underground, a collective of 10 bandleaders who are pooling their resources to forge increased awareness of their individual projects. The BJU will launch its improvised music project next month with four nights of shows at New York club Smalls.

Billed as the first Brooklyn Jazz Underground Festival, the Jan. 11-14 event will roughly coincide with the annual International Jazz Education Conference (Jan. 10-13) that will attract thousands of jazz fans to New York. Three members of the collective will also be on the 1AJE panel “The Artists Collective in Jazz: Unity and Diversity” at the New York Society (Jan. 11) at the Sheraton Hotel.

“New York is a big city with a constant influx of musicians each month,” says classically trained viola/violin player Tanya Kalmanovich, a founding member of BJU and the leader or co-leader of several bands, including Hus Five, which plays the fest Jan. 11. “It’s a constant challenge for those living here to present our music, to make phone calls just to get a door gig. An individual sending out a press release about a show doesn’t go far. But a collective event sounds a different note. None of us alone can afford a publicist, but as a collective we pooled our money and hired one.”

A year ago, Kalmanovich met with trombonist Alan Ferber and bassist Alexis Cuadrado to discuss the notion of forming a do-it-yourself community of bandleaders to create buzz. Seven other cohorts enlisted, including trumpeter Shane Endsley, pianist Benny Lackner, saxophonists Dan Pratt and Jerome Sabbagh, bassist Anne Mette Iversen and drummers Sunny Jain and ‘3 Wop. “The first thing we agreed on was developing a Web site,” Kalmanovich says. “Then we focused on the launch event at Smalls. Down the road we want to find ways to do fund-raisers and teach the next generations of jazz musicians.”

The collective meets once or twice a month. “After each meeting, I leave with a renewed sense of hope,” Kalmanovich says. “The loneliness of being a leader gets alleviated. I play viola. Chances of me getting hired as a side player are slim at best. But since the collective started, I’ve made connections and been hired on to other projects. Many of us now play in each other’s groups.”

In addition to two album releases on her homespun Per- spicacity Records imprint, Kalmanovich will release “Heart Mountain,” a duo improvisation project focusing on themes from Irish and Indian classical music with pianist Myra Melford, in May.

ERRATUM: The correct title of the DVD documentary on the Heath Brothers, produced by Danny Scher, is “Brotherly Jazz” (Jazz Notes, Dec. 2).


Irish Eccentrics Still Frank After All These Years

Down Under Siblings Move To London; Capetown Act Aims Beyond South Africa

Longstanding Irish pop eccentrics the Frank and Walters are back with their first studio album in six years.

The Cork band releases “A Renewed Interest in Happiness” on Irish independent Fifa Records Jan. 27 in the United Kingdom, Japan, Spain, Germany and Finland. Distribution is through Shellshock in the United Kingdom and local distributors elsewhere. The album appeared in Ireland through distributor RMG on Oct. 27, entering the top 40 of the IRMA chart one week later.

In the early 1990s, the band scored several top 50 singles in the United Kingdom and Ireland, notably 1993’s “After All” (Setanta). “There’s always a bit of excitement and nostalgia around releases like this,” says the band’s manager Cillian O’Flynn, who says the album “should re-establish the Frank and Walters as one of Ireland’s longest-prevailing and most creative indie-pop merchants.”

“Happiness” is the act’s fifth album and its first new set since the 2004 departure of lead guitar-ist Niall Linehan. It was mostly recorded in West Cork. But, seeking a gritty feel, singer/bassist Paul Linehan taped two vocals in a Dublin prison cell, complete with inmates.

The Frank and Walters is currently touring Ireland (booked by Fifa), interrupted by shows in Berlin and London. European dates in early 2007 will include 14 U.K. shows booke through Bob Patterson Agency. The band’s publishing is copyright control.

O’Flynn says his “achievable goal is to make the record available in territories where the band have traditionally received support and to tour in those places.” —Nick Kelly

STONES ROLL: Audience reaction to late summer and fall European dates convinced folk/pop duo Angus and Julia Stone they have a future in the region. As a result, the Aussie guitar-playing siblings will per- manently relocate to London in February with their drummer Mitchell Connelly. They will tour Britain and Europe again that month, the act’s London-based manager Cathy Oates says. European bookings are through London-based Gold Stars. Domestic shows are through IMC.

Born into a musical family, the Stones initially embarked on playing solo shows in the Sydney area before joining forces early in 2006. EMI Music Australia signed the duo and released debut EP “Chocolates & Cigarettes” in August. Reviews for the EP, on which the duo swap lead vocals, drew compar- isons to Portishead, Damien Rice and Paul Simon and brought national radio airplay on government-owned youth network Triple J.

The six-track EP was released in Europe during September through London-based Indepen- dient. In mid-November, the Stones signed a worldwide deal with Sony/ATV Music Publishing Australia. “Sony/ATV [was] unbelievably helpful before we even signed a deal with them,” Oates says, “through their advice, worldwide contacts and in particular their introduc- tion to Independent.” She adds that negotiations for a U.S. record deal and booking agent are underway. —Christie Blizer

CAPE FOUR: Cape Town’s claims to be the current creative hothouse of South African music got a boost with the Occo- tober release of alternative/elec- tronica act Lark’s full-length debut, “Razbluto.” Now the band is looking to spread the word further overseas.

The critically acclaimed album is the group’s first release through a licensing deal with Jo- hannesburg-based Universal Music-distributed independent Just Music. Lark’s only previous release was a self-released limited edition six-track EP, “Mouth of Me” (2005).

Previous a trio but now a quartet—thanks to the recent addition of drummer Sean O’Malley, the band formed in 2003. It built a live following through club gigs in its hometown and Johannesburg plus key festival appearances, with vocalist Inge Beckmann’s performances draw- ing comparisons to Yeah Yeah Yeahs frontwoman Karen O.

The act’s manager and live booker Dominique Gawlowski is spending much of December in the United Kingdom, Spain and Portugal for label meetings and to set up shows for 2007.

“The band’s real individual sound is definitively suited to these markets, and we are ag- gressively looking for a label deal,” Beckmann says.

—Diane Coetzee
This Shady Records compilation, Eminem declares—less than a year-and-a-half into his wildly overstated “retirement”—that “this music is in us, and it’s not over til we say it’s finished.” The evidence on this 22-track set indicates they’re a long way from that point, too. Conceived as a mixtape, “The Re-Up” boasts bona fide star power via new Eminem releases, four appearances by 50 Cent and various permutations of D12—along with Obie Trice and AkOn (with a remix of his chart-topping “Smack That”). The real point of the album, however, is to introduce new Shady M.C. Stat Quo, Bobby Creekwater and CaShis. Despite meticulous production, “The Re-Up” retains some of the same raw, rare feel of an underground release, its tracks comprised mostly of Dr. Dre-styled keyboards and tight, airy beats that leave plenty of room for the rappers to spit at such targets as Mariah Carey (although 50 Cent offers props to estranged protégé on “I’m Not Dwayne”); and Timbaland’s distinctive “Public Enemy” and “No Apologies,” the playful 50 Cent duet “The Re-Up” and “Jimmy Crack Corn,” the minute-long “Tapped” from late D12 founder Proof and Creekwater’s old-school styled “There He Is.” —GG

VARIANTS

EMINEM PRESENTS: THE RE-UP

Producers: various
Interscope
Release Date: Dec. 5

On the title track of this Shady Records compilation, Eminem declares—less than a year-and-a-half into his wildly overstated “retirement”—that “this music is in us, and it’s not over til we say it’s finished.” The evidence on this 22-track set indicates they’re a long way from that point, too. Conceived as a mixtape, “The Re-Up” boasts bona fide star power via new Eminem releases, four appearances by 50 Cent and various permutations of D12—along with Obie Trice and AkOn (with a remix of his chart-topping “Smack That”). The real point of the album, however, is to introduce new Shady M.C. Stat Quo, Bobby Creekwater and CaShis. Despite meticulous production, “The Re-Up” retains some of the same raw, rare feel of an underground release, its tracks comprised mostly of Dr. Dre-styled keyboards and tight, airy beats that leave plenty of room for the rappers to spit at such targets as Mariah Carey (although 50 Cent offers props to estranged protégé on “I’m Not Dwayne”); and Timbaland’s distinctive “Public Enemy” and “No Apologies,” the playful 50 Cent duet “The Re-Up” and “Jimmy Crack Corn,” the minute-long “Tapped” from late D12 founder Proof and Creekwater’s old-school styled “There He Is.” —GG

JUSTIN TIMBERLAKE

WHAT GOES AROUND... (S.13)

Producers: Timbaland, Justin Timberlake
Interscope
Release Date: Nov. 18

Timberlake finally gets down to the business of making music after releasing two novelty —albeit No. 1 Billboard Hot 100— singles, “SexyBack” and “My Love” —“What Goes Around...” is a concept midtempo soul jam with subtle Middle Eastern influences that actually possesses the songwriting savvy to maintain relevance after its initial flush at radio. Timberlake employs his falsetto amid fast-talking verses reminiscent of Mariah Carey’s “We Belong Together,” as he talks to a woman who let him down: “You had me in the palm of your hand/So why your love went away/I just can’t seem to understand.” To call this “Cry Me a River” part two is among the greatest compliments we can muster, given the quality of the two previous releases. At top 40’s only pop male staple, sounds like three in a row for Timberlake. Well done.—CT

JOJO

HOW TO TOUCH A GIRL (4:27)

Producers: Vincent Herbert, Jomo Hankerson, Barry Hankerson
Interscope
Release Date: Nov. 1

Publishers: various
DaFamily/Background/Universal

OK, things are getting serious now. JoJo’s youthful debut top 40 hit, “Leave (Get Out),” was a fruitful fluke, but her formidable 2002 follow-up, the No. 1 Billboard Hot 100 hit “Too Little Too Late” demonstrated that there is more to the pretty teen than “TRL”-preening. Second album “The High Road” does a fine job of casting JoJo as a soulful singer who will take her job more seriously than many of today’s gimmick chart sirens. “How to Touch a Girl” again casts the youngster with a crafty melody, albeit strikingly similar in structure to the previous hit. Despite the bizarre, almost perverse title, this track could propel this former Miss America contestant all the way. Considering much of her competition at pop radio, we'll take JoJo's corner in a second.—CT

HIPP-HOP

ROBERT RANDOLPH & THE FAMILY BAND

COLORBLIND

Producers: Tom Whalley
Warner Bros.
Release Date: Oct. 10

Pedal steel maestro Robert Randolph gets down and dirty on the sophomore release from his Family Band, which is staffed largely with actual cousins. Tighter and more focused than its bluesier predecessor, “Colorblind” finds Randolph fleetly indulging his inner Prince, uncorning funk-laden jams like “Deliver Me,” with its Family Stone-worthy chorus, and “Diane,” a frothy rocker driven by a very large-sounding fleet of horns. Randolph calls in a few favors from Eric Clapton on a solo at “Jesus Is Just Alright,” and Dave Matthews on the aggressively positive “Love Is the Only Way.” But it’s best when left to his own devices on tracks like “ Ain’t Nothing Wrong With That,” a pro-unity dance party that shows off a desire to bring as many people as possible into his flock.—J.C.

SEAN YOUTH

THE DESTROYED ROOM: B-SIDES AND RARITIES

Producer: Sonic Youth
Geffen
Release Date: Dec. 12

Those yearning for the blunt, direct Sonic Youth of “Kool Thing” and “Dirty Boot” will be out in the wilderness with this contract-fulfilling 11-song archival release. The jams run free throughout, particularly on the nearly 26-minute psychedelic odyssey “The Diamond Sea,” which appeared on “Washing Machine” as a “streamlined” 19-minute version. Not-very-fine tuneful items like “Beg-For-Dream” and “Three-Part Sectoral Love Sound” seem like the unfinished improvisations the band admits they are, and the GB-second “Ballin’ on the Heather” B-side “Razor Blade” is a bewildering campfire ditty, complete with acoustic guitar. The Youth eventually works up a joyful noise on the “Sonic Nurse” outtake “Kim’s Chords” and the simmering “Queen Anne Chair” adorned with good, old-fashioned whammy bar. Overall, worth a spin or two, but one hopes there’s a better stash left to sample.—J.C.

YOUNG JEEZY

THE INSPIRATION

Producers: various
Def Jam
Release Date: Dec. 12

After the success of his debut album “Let’s Get It: Thug Motivation 101,” Atlanta’s Young Jeezy quickly crossed over from the rap charts to the Hip-Hop chart. But hip-hop fans can get testy when artists garner too much mainstream attention too fast. So while Jeezy huddled with big-name continued on p.44

SOUNDTRACK

VARIOUS ARTISTS

MUSIC FROM THE MOVIE

PICTURE DREAMGIRLS

Producers: Harvey Mason Jr., Damon Thomas, Randy Spendlove, Matt Sullivan
Interscope

Release Date: Dec. 5

Henry Krieger and late partner Yvonne Fair are being climbed by this album, its star power is impressive, and the soundtrack is bound to be a hit. But by and large, the more successful efforts are by the songwriters and artists, not by the soundtrack producers. —GM

UNDERWORLD AND BRIAN TYNER

BROKENGROUND MELODY

Producers: various
Sony

Release Date: Nov. 14

Like his hammers-rock godfather Jimmy Buffett, Jack Johnson's palm-trees and six-string vibe obscures what has quietly become a large and successful cottage industry. This soundtrack, released on Johnson's Brushfire label, once again brings together his pinwheel of specialties—surfing, surf jams and surf songs—into a typically breezy, slow-rolling listen. Johnson contributes two new tracks, and his year of work has also resulted in a well-stocked Rolodex. Eddie Vedder brings his ukulele for the heartbreak-inducing “Goodbye,” indie big-shot M. Ward turns in the dusty “Transfiguration,” and Built to Spill's Doug Martsch adds a good-natured hoedown.—JV
from >>p3

producers like Timbaland and Cool & Dre for his sophomore album, he also hung on to producers Shaway Redd and Don Cannon from his debut. His lyrics have matured past coke-slinging to the drug's effect on his life. And while most contemporary MCs fail to grow at all levels, Jeezy tries his best with "Niggas Like Me" and doesn't fall too short of glory. —AC

LATIN

REVIEW

Sequence Producer: Kiko Cibrán Sony BMG Release Date: Nov. 21 There's something a little unconvincing about an artistic "evolution" on a young band's second studio release—especially when the album lives up to its bland title with generic loveydovey lyrics and melodies that are nice but rarely stirring. "De Que Sirve" starts out promisingly with a funky staccato keyboard and soaring sample, then eschews subtle detail for a lengthy polished chorus thatimplodes into a trite conclusion: "I need you because you don't know how to live." It's a disappointing pattern that repeats too often on the album. Silky vocals and some strong hooks notwithstanding ("Me Duele Amarte," "Invierno"), this pop trio may be more fun with a lighter touch, more relatable lyrics, or perhaps down the line, a maturity that rings true. —ABY

CHRISTIAN

PHILLIPS, CRAIG & DEAN
Top of My Lungs
Producer: Nathan Nockles INO Records Release Date: Oct. 24

This veteran trio continues to deliver some of the best, most relevant music of its esteemed career. Randy Phillips, Shawn Craig and Dan Dean have always had dual careers as pastors in their local churches and singer/songwriters, and this collection serves up several songs that sound like instant church classics. "Saved the Day" is a powerful ballad about Jesus' resurrection, while "Your Name" offers up the trio's signature harmonies. The title track is a celebratory anthem, and "Because of That Blood," penned by Phillips and 4Him's Mark Harris, is a soul-drenched number with a compelling lead vocal by Phillips. The CD closes with the classic hymn "Tis So Sweet," delivered beautifully by some special guests—Phillips' daughter Garland and Dean's off-spring Devin and Danielle, proving they know how to carry on the family tradition. —DEP

DVD

METALLICA
The Videos 1989-2004
Directors: various Warner Bros. Release Date: Dec. 5

Metallica had already peaked musically before the band mastered its first promotional clip—the amplification-intensive Dalton Trumbo tribute "One"—in 1989. In the subsequent decade-and-a-half documented here, only the adolescent nightmare "Enter Sandman" proved nearly so ubiquitous. From there the act's visual side frequently plummets into banal, mindless rock video, e.g., Gumbyle Tedium. By the time the members' ridiculous band-therapy document "Some Kind of Monster" makes them move stars, they're just too clunky to bear. In between, we get motifs dotted with surprising life and humor: game shows, car crashes, spaghetti Westerns and Antarctic ice. The exploitation flicks attached to the band's Bob Ezrin-produced CD "Load" (Lizzy covers are moving and sexy in ways its younger self wouldn't have allowed) and the medieval-Catholic technicolor Hieronymus Bosch helix of "Until It Sleeps" beats in E.M.'s "Little by My Religion" and the Pet Shop Boys' "It's A Sin" at their own decadent game.—CE

VITAL REISSUES

VINCE GAUDALI
A Charlie Brown Christmas Producer: Cheryl Pawelkski Concord Release Date: Oct. 10

For its 45th birthday, Guadali's sweet, timeless and never out-of-print soundtrack gets a deserved and beautiful cleanup job that wonderfully accents the snowfall-slow piano and subtle wobble within. In a legend's goodbye to the songs—as well as the accompanying special—we're given an ungracious thumbs-down by CBS upon initial release. But four decades on, compositions like "Linos and Lucy," "Skating" and the hastily assembled "Christmas Time Is Here" have evolved from background music into something approaching mandatory holiday listening. A smattering of alternate takes ("Green-sleeves" and "Christmas is Coming" among them) add value, but the main attractions alone are well worth the upgrade.—JV

ROB

NICK LACHEY Resolution (3:45)
Producer: not listed Writers: J. Cates, N. Lachey, L. Robbins, R. Wells Published: not listed June In case you were wondering, Nick Lachey is still not going to be slipping into heartstic ballads "What's Left of Me" and "I Can't Have You Anymore," he's come up with something different this time around that I'm letting go/And I just want to be the best man I can be/Just take my time it's a beautiful life/"It shows greater dimension, but, that said, this gorgeous song is whispering among the best of the bunch on current LP "What's Left of Me"—lushly produced with strings, keyboards, and featuring another ace performance from the talented singer—and it is consistently named a fan favorite on Lachey message boards. We hope pop and AC radio will give the song a real shot, though it isn't enough to do much for the dude's profile as sulky miqoloucto.—CT

BLUE OCTOBER Into the Ocean (3:59)
Producers: David Castell, Justin Furstenfeld Writers: not listed Universal Motown

Blue October's album with such titles may be tagged as rock, but the Texas quintet keeps building airplay with a catchy, '80s-style pop tune boasting crisp synths drums and warm electronic flourish. Mastermind Justin Furstenfeld's clear vocals openly contemplate a death wish, telling the story of a man jumping into the ocean to end it all. "I don't know how to think/I scream aloud/beneath a hypnotic groove that echoes New Order's iconic "Blue Monday"—which may not have inspired the band name. "Ocean," which features a hokey violin, tackles emotional despair with such sadness and sweetness and fluidity that one wants to be washed away again and again.—SP

HANSON Great Divide (4:40)
Producers: Danny Kortchmar, Hanson Writers: J. Hanson, T. Hanson, Z. Hanson Published: Jan N Bread, ASCAP

The Hanson brothers recently spent time in South Africa and were duly affected by the devastation that AIDS has caused. Thus, "Great Divide"—the rocking first track from their forthcoming album "The Walk" and released on World AIDS Day—proceeds to the Perinatal HIV Research Unit in Soweto, South Africa—a rising star in its research efforts—on all proceeds going to the Perinatal HIV/AIDS. The anthemic song, which features an African children's choir, aims for inspiration: "I hope and gives me rest and may help one be willing to help one/We can conquer this great divide." Taylor's lead vocal conjures Michael Jackson at times, while a frantic splay of guitars and piano drive home the urgency of the message. Truly inspired, tight and certainly mature.—CT

COUNTRY

MIRANDA LAMBERT Crazy Ex-Girlfriend (3:00)
Producers: Frank Liddell, Mike Wrenke Writers: M. Lambert, T. Howard

Publishers: Sony/ATV/Nashville Star, BMI, Wetsky, ASCAP

This preview of Miranda Lambert's forthcoming Columbia sophomore set is an ear-popping delight. She debuted the single on last month's Country Music Association Awards show and it's a rough diamond of a rock tune—earthy yet elegant—the best of all? The song is a hit, but the situation has been going around for a few years. Lambert's"View to a Kill."—SP

CHRISTMAS

SUZY BOGGUS Mr. Santa (Sandman) Loyal Duck

CHAKA KHAN Do You Hear What I'm Saying Breaking Records

JAMES COLLINS Missing You at Christmas (That's All) Sony/BMG Canada

JOSH GROBAN I'll Be Home for Christmas Reprise

Travis Howard, the lyricist of "Louie" and "The Beatles'" showcases a crazy ex about to confront her old boyfriend's new flame. Among the best lines: "Don't give me my thought to being thrown in jail/cause, baby, to a hammer everything looks like a nail." This chyck is every guy's worst nightmare, but her well-honed sense of revenge makes for a fun country song and Lambert delivers something approaching a perfect performance. It's the perfect track to shake country radio out of any seasonal slumber.—DEP

This Week On www.americanradiohistory.com
Post-Turkey Shuffle Yields Incubus’ First No. 1 Set

Incubus earns its first No. 1 album with an opening week smaller than either of the band’s last two-charting sets posted, but that’s not what’s troubling about the week after Thanksgiving.

In fact, the 165,000 copies that Incubus’ “Light Grenades” sells is a bigger sum than the No. 1 I did during the same week in 2005, when “Now” 20’ tallied 158,000. And every top 10 title sells at least a little bit more than the same-ranked album of 1 year ago.

But while you or one of this issue’s top-10 predecessors saw a 33-year absence from the Adult Contemporary chart as “Baby, It’s Cold Outside,” with Martina McBride, debut at No. 25, Marti’s last AC ink came in August 1973, when “Get On With Your Livin’” spent two weeks at No. 30.

The poster child of what looks to be a late Christmas for album sales just might be the keeper of last week’s Billboard 200 throne, Jay-Z’s “Kingdom Come.”

I have a lot of resources at my fingertips, but one fact that cannot readily sort is how often an album that starts in the top 10 posts a decline of 79%. That’s what Jay-Z’s album does in its second week (No. 6, 140,000 units). If that’s not the steepest such drop in Nielsen SoundScan history, it’s certainly the largest one I recall.

Don’t read that as an indictment of Jay-Z, but rather an illustration of how hard it has been for big albums to continue momentum in this last trimester of 2006. As noted in a couple of recent editions of this column, the industry’s emphasis on maximizing first-week sales has turned an album’s second week into a steejer’s slope, with recent No. 1s by Beyoncé and Justin Timberlake posting week-two drops of 70% and 67%, respectively.

RINGING ENDORSEMENTS:
When Billboard launched the Hot Ringtones chart in late 2004, it was practically startling to see how well the top polyphonic offerings sold in those days. Last issue’s arrival of Hot RingMasters feels like “I’ve got all over again,” as Yogi Bear might observe.

The first No. 1 on Hot Ringtones was “My Boo” by Usher and Alicia Keys. It weighed in at 97,000 units, more than double the largest week we had seen to date at that point for full-length downloads.

In those days, the best week we had seen on Hot Digital Songs had been 37,000 for U2’s “Vertigo.” That was an eye-opening comparison: a half-minute, cheap, synthesized version of Usher’s hit for about $2.50 outselling the full-length downloads that iTunes and its competitors sell for 99 cents.

Two years later, with the ringtonie business shifted to master-based tones, those comparisons are relevant again.

In its first two weeks at No. 1 on Hot RingMasters, Akon’s “Smack That” has averaged 128,770 copies per frame. In those same two weeks, the top slot on Hot Digital Songs has been 102,691. For the second straight week, three titles on Hot RingMasters surpass 100,000, a mark that no Digital Song hit this week.

While a master ringtonie offers more satisfying audio than polyphonic or cosmothonic tones ever could, a similar comparison is at play. Master ringtonies tend to cost at least three times more than a full-length download, yet that shorter, more versatile and expensive product sells in greater numbers.

Not surprising is how heavily the top of Hot RingMasters leans toward ringtonie and R&B. For the second week in a row, all but one of that chart’s top 10 titles are songs that play on urban or rhythmic stations, the one exception being “Hinder’s” Lips of an Angel,” which this week stands at No. 7.

For this week ending Dec. 2, 2006, figures are rounded. Compiled from a national sample of retail outlets and rock music radio by Nielsen SoundScan.
At 672,000 copies, the album has sold more than five times the total to date of this year's first Billboard 200 entry, 2004's "The Art of Romance."
## POP 100 Airplay

### 1 - 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
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<tbody>
<tr>
<td><strong>MY LOVE</strong></td>
<td>The Jonas Brothers</td>
<td>1</td>
</tr>
<tr>
<td><strong>HOT TO TAIL</strong></td>
<td>Jay Sean feat. Will.i.am</td>
<td>2</td>
</tr>
<tr>
<td><strong>LIPS OF AN ANGEL</strong></td>
<td>Selena Gomez</td>
<td>3</td>
</tr>
<tr>
<td><strong>FAR AWAY</strong></td>
<td>Jordin Sparks</td>
<td>4</td>
</tr>
<tr>
<td><strong>LONDON BRIDGE</strong></td>
<td>The Faint</td>
<td>5</td>
</tr>
<tr>
<td><strong>THE STREETS</strong></td>
<td>The Streets</td>
<td>6</td>
</tr>
<tr>
<td><strong>DO IT TO ME</strong></td>
<td>Fergie</td>
<td>7</td>
</tr>
<tr>
<td><strong>IT ENDS TONIGHT</strong></td>
<td>Akon</td>
<td>8</td>
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<tr>
<td><strong>SAY GOODBYE</strong></td>
<td>Pink</td>
<td>9</td>
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<tr>
<td><strong>KILLER</strong></td>
<td>The Killers</td>
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### 11 - 20

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<tr>
<td><strong>HELLO (RUNAWAY LOVE)</strong></td>
<td>Trisha Yearwood</td>
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<td><strong>YOU ARE THE WORST</strong></td>
<td>Westlife</td>
<td>12</td>
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<td><strong>SOMETHING IN THE WAY</strong></td>
<td>Three Days Grace</td>
<td>13</td>
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<tr>
<td><strong>GOODNIGHT</strong></td>
<td>Matt Alfred</td>
<td>14</td>
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<td><strong>BROOKE HOGAN FEAT. PAUL DAUGHTRY</strong></td>
<td>Brooke Hogan</td>
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### 21 - 30

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<tr>
<td><strong>MAKE IT BIG</strong></td>
<td>Colbie Caillat</td>
<td>21</td>
</tr>
<tr>
<td><strong>I SHOT THE SHOT</strong></td>
<td>Flying Lotus</td>
<td>22</td>
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<tr>
<td><strong>DADDY'S LITTLE GIRL</strong></td>
<td>Selena Gomez</td>
<td>23</td>
</tr>
<tr>
<td><strong>FLIRTING</strong></td>
<td>Dido</td>
<td>24</td>
</tr>
<tr>
<td><strong>WE GOING SONG</strong></td>
<td>The Black Angels</td>
<td>25</td>
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### 31 - 40

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<tr>
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<td>Shane &amp; The Glimmers</td>
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<td><strong>DO IT LIKE THAT</strong></td>
<td>Demi Lovato</td>
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<td><strong>LONSDALE</strong></td>
<td>Joss Stone</td>
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<td><strong>IT'S NOT OVER</strong></td>
<td>Dido</td>
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<tr>
<td><strong>WHAT GOES AROUND</strong></td>
<td>Everclear</td>
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### 41 - 50

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<tr>
<td><strong>WHEN YOU'RE GONE</strong></td>
<td>The Calling</td>
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<tr>
<td><strong>HUNGRY LONE</strong></td>
<td>Mama民国</td>
<td>42</td>
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<tr>
<td><strong>NIGHT LIKE MINE</strong></td>
<td>Chris Brown</td>
<td>43</td>
</tr>
<tr>
<td><strong>RUNAWAY LOVE</strong></td>
<td>Fergie</td>
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## POP 100 Singles

### 1 - 10

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<tr>
<td><strong>IRREPLACEABLE</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>LIFE IS A WAY</strong></td>
<td>Chris Brown</td>
<td>2</td>
</tr>
<tr>
<td><strong>HERE (IN YOUR ARMS)</strong></td>
<td>Amerie</td>
<td>3</td>
</tr>
<tr>
<td><strong>CHAIN HANDSHAKE</strong></td>
<td>Amerie</td>
<td>4</td>
</tr>
<tr>
<td><strong>U AND DAT</strong></td>
<td>Amerie</td>
<td>5</td>
</tr>
<tr>
<td><strong>MY LOVE</strong></td>
<td>Amerie</td>
<td>6</td>
</tr>
<tr>
<td><strong>WIND IT UP</strong></td>
<td>Amerie</td>
<td>7</td>
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<td><strong>SAY IT RIGHT</strong></td>
<td>Amerie</td>
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<td><strong>THAT'S THAT</strong></td>
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<tr>
<td><strong>COME TO ME</strong></td>
<td>Amerie</td>
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### 11 - 20

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<td><strong>CALL ME WHEN YOUR SOBER</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>SAY GOODBYE</strong></td>
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<td><strong>KEEP HOLDING ON</strong></td>
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<td><strong>WANTING ON THE WORLD TO CHANGE</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>SHORTIE LIKE MINE</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>WELCOME TO THE BLACK PARADE</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>WAIT A MINUTE</strong></td>
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<tr>
<td><strong>WE FLY HIGH</strong></td>
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### 21 - 30

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<td><strong>BUTTONG STARTER</strong></td>
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<td><strong>HURT</strong></td>
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<tr>
<td><strong>SHOW STOPPER</strong></td>
<td>Amerie</td>
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<td><strong>COME BACK TO ME</strong></td>
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<td><strong>SUGARHOLIC</strong></td>
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<td><strong>BRING DA BASS</strong></td>
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<td><strong>BEFORE HE CHEATS</strong></td>
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<td><strong>BREAK IT OFF</strong></td>
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<tr>
<td><strong>GALLERY</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>IT'S NOT OVER</strong></td>
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<tr>
<td><strong>WALK IT OUT</strong></td>
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<tr>
<td><strong>ABOUT US</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>THROUGH GLASS</strong></td>
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<tr>
<td><strong>WHITE &amp; NERDY</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>ME AND MY GIRL</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>WALL (SMC /SORE)</strong></td>
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<td><strong>MANEATER</strong></td>
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<td><strong>AIN'T NO OTHER MAN</strong></td>
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<tr>
<td><strong>STUTTIN' LIKE MY DADDY</strong></td>
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<td><strong>MAKE IT RAIN</strong></td>
<td>Amerie</td>
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<td><strong>TELL ME</strong></td>
<td>Amerie</td>
<td>42</td>
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<tr>
<td><strong>TU AMOR</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>THE SAINTS ARE COMING</strong></td>
<td>Amerie</td>
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<tr>
<td><strong>WHEN YOU WERE YOUNG</strong></td>
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### Singles Sales

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<tr>
<td><strong>WHERE THE STARS GO</strong></td>
<td>Amerie</td>
<td>46</td>
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<tr>
<td><strong>SHUT ME UP</strong></td>
<td>Amerie</td>
<td>47</td>
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<tr>
<td><strong>WE WILL BE SINGING FOREVER</strong></td>
<td>Amerie</td>
<td>48</td>
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<tr>
<td><strong>HELLO (RUNAWAY LOVE)</strong></td>
<td>Trisha Yearwood</td>
<td>49</td>
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<tr>
<td><strong>YOU ARE THE WORST</strong></td>
<td>Westlife</td>
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## Chart Legend

- **#1** - Top Spot
- **1-30** - Top 30
- **31-100** - Non-Charts
- **-** - Entry

**Rules and Explanations**

- Chart positions indicate row, column, and row.
- #1 is based on audience feedback and sales data.
- Data is compiled from the Billboard Hot 100 and Pop 100 charts.
### TOP R&B/HIP-HOP ALBUMS

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<td>BEYONCE</td>
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<td>THE GAME</td>
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<td>BIRDMAN &amp; LIL WAYNE</td>
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<td>JUSTIN TIMBERLAKE</td>
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<td>KELLY PRICE</td>
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<td>YUNG JOE</td>
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<td>THE ISLEY BROTHERS</td>
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### TOP BLUES ALBUMS

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<td>BUDDY GUY</td>
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<td>JAMES HUNTER</td>
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<td>JOE BONAMASSA</td>
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<td>THE ROBERT CRAY BAND</td>
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<td>B.B. KING</td>
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<td>THE DEREK TRUCKS BAND</td>
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<td>8</td>
<td>ETTA JAMES</td>
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<td>WILLIE CLAYTON</td>
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<td>B.B. KING</td>
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<td>SUSAN TEDESCHI</td>
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<td>B.B. KING</td>
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<tr>
<td>15</td>
<td>GEORGE THOROGOOD &amp; THE DESTROYERS</td>
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### CLIPSE BETTER LATE THAN NEVER

After delays and little radio support, "Hell Hath No Fury" gives Clipse its second top five title on Top R&B/HH Albums (No. 2).

The act's 2002 debut "Lord Willin'" spent two weeks atop this chart and bowed at No. 4 (122,000) on The Billboard 200. First slated as a 2003 release, "Fury" survived a legal battle with Zomba and the duo's discontent with its promotional squad. The result: 78,000 sold and a No. 14 debut on The Billboard 200. "Me, Me Too" peaked at No. 69 on Hot R&B/Hip-Hop Songs in July. "Wamp" (What It Do?) bows at No. 96 this week.

Elsewhere, Christina Aguilera's appearance on NBC's "Christmas in Rockefeller Center" (Nov. 29) gives Greatest Gainer honors to "Back to Basics" (No. 17). —Raphael George

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**FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT www.billboard.com**

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**SALES DATA COMPILED BY BILLBOARD**

**www.americanradiohistory.com**
HOT COUNTRY SONGS

COUNTRY SONGS: 114 countries are electronically monitored by Nielsen SoundScan, Inc., 24 hours a day, 7 days a week. Artists and songs are monitored by the software's database. This data is used to compile charts, which are then published weekly. Each chart is based on sales, airplay, and streaming numbers.

Artist

DID YOU KNOW?

JASON ALDEAN

He recently released his third studio album, "My Kinda Party," which features the hit single "Take a Little Ride." Aldean is known for his infectious energy and memorable stage presence.

Country Radio Daily

www.countryradiohistory.com

BETWEEN THE BULLETS

vjessebl@billboard.com

SWIFT MAKES NEWS; FLATTS MAKES HISTORY

Newcomer Taylor Swift is country's first solo female to hit #1 in 31 weeks with "Fearless." The album has sold over two million copies in the U.S. alone and has been certified platinum in 11 countries. Swift's debut single, "Tim McGraw," was released in 2006 and reached #1 on the Billboard Country chart. She has since released four more studio albums, with each one debuting at #1. Swift is also known for her philanthropy, including her work with the Country Music Association's Women's Initiative.

Recording Artist

Go to www.billboard.biz for complete chart data.
### Latin Airplay

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<tr>
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<th>Label</th>
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<td>1. <strong>BENDITA</strong> TÚ LUZ</td>
<td>RBD</td>
<td>INTERSCOPE</td>
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<td>2. <strong>TU RECUERDO</strong></td>
<td>LUIS MIGUEL</td>
<td>BMG STRATEGIC</td>
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<td>3. <strong>VER LA LUNA</strong></td>
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<td>4. <strong>SAY INSIDE THE LIGHT</strong></td>
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<td>5. <strong>LO SABOREO</strong></td>
<td>ROCIO DE LA ROCA</td>
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<td>6. <strong>AMAMANDO</strong></td>
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<td>11. <strong>COMO ME HACES FAJA</strong></td>
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<td>12. <strong>PROMETES</strong></td>
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<td>14. <strong>SUS PASOS</strong></td>
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### Latin Albums

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<td>3. <strong>VER LA LUNA</strong></td>
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<td>4. <strong>SAY INSIDE THE LIGHT</strong></td>
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<td>ROCIO DE LA ROCA</td>
<td>BMG STRATEGIC</td>
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<td>6. <strong>AMAMANDO</strong></td>
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<td>8. <strong>SOY UNA GARRIGA</strong></td>
<td>VALENTIN ELIZALDE</td>
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<td>14. <strong>SUS PASOS</strong></td>
<td>DULCE</td>
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<td>15. <strong>CARAMELO</strong></td>
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### Rhythm

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<td>2. <strong>ME SO POR QUE</strong></td>
<td>MARIAH CAREY</td>
<td>BMG STRATEGIC</td>
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<td>3. <strong>CABOS COMPARTIDOS</strong></td>
<td>LAURA PAUSINI</td>
<td>BMG STRATEGIC</td>
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<td>4. <strong>EL LUGAR DONDE LLUVIA CAE</strong></td>
<td>SHOCK</td>
<td>BMG STRATEGIC</td>
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<td>5. <strong>HERIDAS DE AMOR</strong></td>
<td>GERARDO AGUILAR</td>
<td>BMG STRATEGIC</td>
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<td>6. <strong>DON'T FEEL LIKE DANCIN'</strong></td>
<td>BENASSI BROS.</td>
<td>BMG STRATEGIC</td>
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<td>7. <strong>INDEPENDENCE DAY</strong></td>
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<td>8. <strong>VIVID</strong></td>
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<td>2. <strong>DE ROQUILLAS TE PIDO</strong></td>
<td>ALI TOVAR</td>
<td>BMG STRATEGIC</td>
</tr>
<tr>
<td>3. <strong>MI AMOR POR TI</strong></td>
<td>ALFONSO SANTOS</td>
<td>BMG STRATEGIC</td>
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<tr>
<td>4. <strong>COMO ME HACES FAJA</strong></td>
<td>Contigo</td>
<td>BMG STRATEGIC</td>
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<tr>
<td>5. <strong>MI AMOR POR TI</strong></td>
<td>ALFONSO SANTOS</td>
<td>BMG STRATEGIC</td>
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<td>6. <strong>Y SOY UNA GARRIGA</strong></td>
<td>VALENTIN ELIZALDE</td>
<td>BMG STRATEGIC</td>
</tr>
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<td>7. <strong>QUE VUELVA</strong></td>
<td>QUE VUELVA</td>
<td>BMG STRATEGIC</td>
</tr>
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<td>8. <strong>LE COMPRÉ LA MUERTE A MI HIJO</strong></td>
<td>LOS SIGLOS</td>
<td>BMG STRATEGIC</td>
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<td>9. <strong>SUS PASOS</strong></td>
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<td>10. <strong>CARAMELO</strong></td>
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Data for week of December 16, 2006 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 57
### Japan Hits of the World

#### Albums

<table>
<thead>
<tr>
<th>Date</th>
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<td>BONZAI</td>
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<td>FANTASIA</td>
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<td>MY LOVE</td>
<td>MARIA VON TRICYTE</td>
<td>SONY BMG</td>
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<td></td>
<td>BOOZE &amp; FIZZ</td>
<td>NINJA TUNE</td>
<td>SONY BMG</td>
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<td></td>
<td>ALL GOOD THINGS (COME TO AN END)</td>
<td>NOAH FEAT. ZEPHYRHEDYS</td>
<td>SONY BMG</td>
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### United Kingdom Albums

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<td>BOOZE &amp; FIZZ</td>
<td>NINJA TUNE</td>
<td>SONY BMG</td>
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### Germany Albums

#### Albums

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<tr>
<td></td>
<td>BOOZE &amp; FIZZ</td>
<td>NINJA TUNE</td>
<td>SONY BMG</td>
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<tr>
<td></td>
<td>ALL GOOD THINGS (COME TO AN END)</td>
<td>NOAH FEAT. ZEPHYRHEDYS</td>
<td>SONY BMG</td>
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<tr>
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<td>NICK FURY</td>
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<td></td>
<td>WESTLIFE</td>
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### France Albums

#### Albums

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<td>MARC LAVIGNE</td>
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<td>I DON'T FEEL LIKE DANCING</td>
<td>ELVIS COSTELLO</td>
<td>A&amp;M</td>
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### Australia Albums

#### Albums

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### Canada Albums

#### Albums

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<td>THE BEATLES</td>
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<td>U2</td>
<td>CBS</td>
<td>CBS</td>
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<td></td>
<td>MEAP</td>
<td>NOAH FEAT. ZEPHYRHEDYS</td>
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### Ireland Albums

#### Albums

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<td>JUDY COLLINS</td>
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<td>PATIENCE</td>
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<td>A&amp;M</td>
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<td>THE ROSE</td>
<td>CBS</td>
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### New Zealand Albums

#### Albums

<table>
<thead>
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<th>Week</th>
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<tr>
<td>December 6</td>
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### Argentina Albums

#### Albums

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</table>
Singles Charts

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Subsamples for R&B/Pop and Country charts are compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

WHERE INCLUD IS THE TITLE WITH THE CHART'S BIGGEST PERCENTAGE GROWTH BETWEEN THE WEEKS.

Single, albums, and wholesale prices are removed from the Adult Contemporary chart. Albums are ranked by number of gross audience impressions, computed from wholesale prices. A $ per industry indicates that album includes only available on DualDisc. CD/DVD also price indicates CD/DVD combo available only. * DualDisc available. ** CD/DVD combo available. ** Vinyl only available. & LP available. * Finding and LPs are not included on all charts.

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

RECENT RULES

Singles are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Singles are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs & Tracks for more than 20 weeks and rank below 50. Singles are removed from the Top Pop and Top Pop Airplay charts simultaneously if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, or they have not during enough audience points to有趣的. Singles are removed from the Adult Top 40, Adult Contemporary, Adult-Rock, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 50 for more than 12 weeks and rank below 10.

Singles Sales Charts

The top-selling singles compiled from a national sample of retail, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Pop-Singles Sales, data is compiled from a national subset of core stores that specialize in these genres.

Alarms with the greatest sales gains this week.

Chord Club Play

Complied from a national sample of reports from club DJs.

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

ALBUM CHARTS

Where included, this award indicates the title with the chart's largest unit increase.

WHERE INCLUD IS THE TITLE WITH THE CHART'S BIGGEST PERCENTAGE GROWTH BETWEEN THE WEEKS.

Where included, this award indicates the title with the chart's greatest unit increase.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are protected from wholesale prices. & per industry indicates that album includes only available on DualDisc. CD/DVD also price indicates CD/DVD combo available only. * DualDisc available. ** CD/DVD combo available. ** Vinyl only available. & LP available. * Finding and LPs are not included on all charts.

RADIO AIRPLAY CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airing with Arbitron listener data. The exceptions are the Rhythm Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult-Rock charts, which are ranked by total detections.

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

RECENT RULES

Singles are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Singles are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs & Tracks for more than 20 weeks and rank below 50. Singles are removed from the Top Pop and Top Pop Airplay charts simultaneously if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, or they have not during enough audience points to有趣的. Singles are removed from the Adult Top 40, Adult Contemporary, Adult-Rock, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 50 for more than 12 weeks and rank below 10.

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Alarms with the greatest sales gains this week.

CHORD CLUB PLAY

Complied from a national sample of reports from club DJs.

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

AWARDS CELTICS

Recording Industry Asia. Of America (RIAA) certification for sale shipment of 500,000 albums, Gold. ** RIAA certification for net shipment of 10 million albums (Diamond). Numerical within Platinum indicates album's multi-platinum level. For box sets, and double albums with a running time of 100 minutes or more, the RIAA multi-platinum level is determined by the number of data and or tapes. ** Certification for net shipment of 100,000 units (Gold). ** Certification of 200,000 albums (Platinum). ** Certification of 400,000 albums (Multi-Platinum).

Singles Charts

* RIAA certification for 500,000 paid downloads (Gold). ** RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates album's multi-platinum level. ** RIAA certification for net shipment of 500,000 albums (Gold).

VINY RECORD SALES CHARTS

* RIAA gold certification for net sale shipment of 250,000 units for video singles. ** RIAA gold certification for net shipment of 50,000 units for songlist or longform videos. ** RIAA platinum certification for net shipment of 50,000 albums for video singles. ** RIAA platinum certification for sales of 100,000 units for singles with longform or longform videos.

DVD SALES/SALES VIDEOS SELLING RENTALS

* RIAA gold certification for net sale shipment of 250,000 units at suggested retail price. ** RIAA platinum certification for sale of 100,000 units or $2 million at suggested retail price. ** RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of $8 million at retail for theatrically released programs, or at least 25,000 units and $1 million suggested retail for non-theatrical programs. ** RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million suggested retail for non-Theatrical Video.

Go to www.billboard.com for complete chart data

Data for week of December 16, 2006
<table>
<thead>
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<th>TITLE</th>
<th>ARTIST</th>
<th>PRINCIPAL PERFORMERS</th>
<th>Role</th>
<th>PRIMARY LABEL</th>
<th>Chart Data</th>
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<td>UNDER THE DESERT SKY</td>
<td>Eagles</td>
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<td>Andrea Bocelli</td>
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<td>The Laurie Berkner Band</td>
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<td>Bill &amp; Gena Galler With The Hanlonian Friends</td>
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| **TOP 10 VIDEO CLIPS** | | | | | |
| 1 | LET'S RIDE | AFI | | | |
| 2 | PROMISE | Gwen Stefani | | | |
| 3 | THE LONG ROAD HOME | John Fogerty | | | |
| 4 | LIFESONG LIVE | Casting Crowns | | | |
| 5 | ELVIS-AHLO FROM HAWAII | Elvis Presley | | | |
| 6 | FAMILY JEWELS | ACDC | | | |
| 7 | BRICK BY BRICK | UFO | | | |
| 8 | TELL ME | Richard Petty | | | |
| 9 | WIND IT UP | Imogen Heap | | | |
| 10 | HOW TO SAVE A LIFE | The Fray | | | |

| **TOP 10 MUSIC BLOGS** | | | | | |
| 1 | MY LOVE | Laci Green | | | |
| 2 | PROMISE | Hannah | | | |
| 3 | TELL ME | Country Music News | | | |
| 4 | WIND IT UP | Music News Today | | | |
| 5 | HOW TO SAVE A LIFE | Radio News | | | |
| 6 | WE FLY HIGH | La Cucaracha | | | |
| 7 | SHOW ME WHAT YOU GOT | I Want To Be A Singer | | | |
| 8 | HURT | Murder | | | |
| 9 | THE SAINTS ARE COMING | The Turtles | | | |
| 10 | DON'T KNOW | The Cure | | | |

| **TOP 10 GAGS** | | | | | |
| 1 | SUGARLAND | Brad Paisley | | | |
| 2 | FAREWELL POUR-LIVE FROM MELBOURNE | Andrea Bocelli | | | |
| 3 | LIVE AT THE GREEK | Paul McCartney | | | |
| 4 | KISSOLOGY: THE ULTIMATE KISS COLLECTION V.1 | Kiss | | | |
| 5 | THE INFORMATION | Beck | | | |
| 6 | SKIN AND BONES | Foo Fighters | | | |
| 7 | THE SPACE WITHIN | Creed | | | |
| 8 | PULSE | Pink Floyd | | | |
| 9 | BACK TO BELMONT | The Laurie Berkner Band | | | |
| 10 | THE GOLD ORCHID CHRISTMAS FROM SOUTH AFRICA | Bill & Gena Galler With The Hanlonian Friends | | | |
| SONG INDEX | Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart, Position. |
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• Plan layouts with designers;
• Write deadlines and captions and fit editorial to designed layouts;
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Raúl Velasco, 73

TV personality Raúl Velasco, who for nearly 30 years hosted Mexico's weekly variety show "Siempre en Domingo," died Nov. 26 at his home in Mexico City. He was 73. Velasco was the longtime primary tastemaker when it came to breaking musical acts in Mexico. His weekly show, a multihour extravaganza that allowed multiple performers by the same performer, was a definitive launching pad for up-and-coming acts. For established artists, it was the necessary blessing for a new album.

"I had no label, I had no looks. I didn't even have money to move around, and thanks to him, my dreams came true," Joan Sebastian said last October during a homage to Velasco held in Acapulco that also featured Ricky Martin and Chayanne, among others. Other acts that debuted on "Siempre en Domingo" included Luis Miguel, Alejandro Fernández singing alongside his father Vicente, Julio and Enrique Iglesias, Martin and Yuri.

Born in 1933 in the small town of Celaya, Guanajuato, Velasco began his showbiz career as an entertainment journalist at age 20. But his career took a turn when, on Dec. 13, 1969, he launched the show "Mexico, Magia y Encuentro" on Televisa Mexico, the network that would become Televisa. The show later became "Siempre en Domingo" ("Always on Sunday"), and changed the viewing habits of millions of people who tuned in religiously.

"Siempre en Domingo" became hugely popular and influential, reaching as many as 420 million viewers on three continents. Unlike today, when promotion is needed in multiple outlets, Velasco in his heyday could single-handedly launch an act, with his influence extending into the United States and through Latin America. This helped Mexico become the primary destination for Latin acts with international aspirations and for international acts with Latin-American ambitions. Aside from "Siempre en Domingo," Velasco was also involved in the production of major music shows and festivals such as "Estrellas de los 80," "Estrellas de los 90," "Valores Juveniles," "Jugemos a Cantar," "El Festival Acapulco" and "Festival OTI." However, his name remained synonymous with "Siempre en Domingo" until he retired in 1998, following a bout with hepatitis C that led to a liver transplant.

Velasco is survived by his children Raúl, Claudia and Arturo from his first marriage, and Karine and Diego from his second marriage, as well as his wife Dolre Klokow de Velasco.

—Leila Cobo
At a VIP reception at the Mandarin Oriental Hotel Dec. 6 in New York, Russell Simmons and Simmons Beauty announced the establishment of the Diamond Empowerment Fund and launched their Beauty Initiative with a charity concert featuring Michel’le, Salt N Pepa and the B-52’s. Proceeds benefit, among other things, an HIV/AIDS awareness and research campaign, the establishment of a body shop called Simmons Beauty Institute, and the Simmons Children’s Foundation, which will be headquartered in New York.

Joeyincollins.com Editor’s Note: This story was written by Joeyincollins.com and released at the time of the event. It is not associated with any entity or individual named in the story.

The brothers and sisters of Nashville’s Music Mafia held their holiday dinner during a Nov. 28-30 session. Godfathers John Rich and Big Kenny welcomed Julia, Mr. Big, Skull, and the rest of the group. The event was a success and was attended by many of the city’s top musicians and music industry figures. From left are Jana Rich, John Rich, Rich, and Rich.

Danny Hol, right, and John Oates, left, from Sirius Satellite Radio talk at a Sirius 11/19/99 event in New York. Goodman following their exclusive Sirius concert and interview Nov. 29 at Sirius New York headquarters. Goodman, left, and at a Sirius concert Nov. 22 at 3 p.m. ET Dec. 24 in Sirius Holiday.

Trans-Siberian Orchestra presented St. Augustine’s Church in a benefit concert for the new 2007 Model of America Park. One dollar from every ticket sold on TSO’s 18-stop Winter Tour is donated to a local charity, and more than $2 million has already been donated. From left are TSO’s Chris Caffery, WNCX Cleveland’s Bill Lewis, St. Augustine’s Frank Sciolletto Jr. and TSO’s Jeff Pilson.

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The All-American Rejects currently climbing the charts with “It Ends Tonight,” the third single from their platinum debut "Move Along.” The band performed in a sold-out show Dec. 2 at the Gibson Amphitheatre in Los Angeles. Executives from BMG Songs played the band back-up stage prior to the show. From left are A&R’s Nick Weisner, BMG Songs VP of A&R Mike Nolan and A&R's Tyson Ritter.

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BOW WOW'S PUPS AND BIG MUSIC

Promoting his new album, "The Voice of the Game" (see story, page 40), isn't the only thing keeping Bow Wow busy. He's also mentoring his own roster of acts under his Sony imprint LBW Entertainment. Thirteen-year-old Jinsu and 17-year-old Khleo both have albums due next year. "I learned from a great teacher," Bow Wow tells Inside Track about Jermaine Dupri, who also co-manages the rapper. "Everything I learned from him, I'm passing down to them. All that I'm doing goes back to having Jermaine in my life. Watching him do what he does for so long, just want to stick my nose and hands into other things besides getting in the booth."

Beyond LBW Entertainment, Bow Wow is taking Dupri's lessons to heart. In Atlanta, he opened the first outlet in a planned southern shoe store chain called Prestigious. A second store is coming soon. In the meantime, Bow Wow is in the midst of buying a McDonald's eatery. "This is something I've been dying to do," Bow Wow says. "I've been eating McDonald's food since I was a kid, so why not make money on something you love?"

"HI, I'M RICKY Wilson, LEAD SINGER WITH THE KAISER CHIEFS...

That's how Wilson chose to greet Inside Track and other music industry players at the door of Metropolis Studios in West London recently, even though—given that we were there to hear the first playback of the Kaisers' highly anticipated second album—it seems unlikely that anyone there would not have recognized him. Still, such introductions will soon be superfluous if the as-yet-unitled album passes out the way the band expects—it recently told Inside Track it wants to emulate Led Zeppelin's 1970s success. Accordingly, the record is rockier and less Britpoppy than its debut, "Employment," but still suffused with rambunctious rousing, as well as the more sensitive "Love's Not a Competition (But I'm Warning)." It's out in the United Kingdom and the United States in late February.

YES YO CAN CAND ON HER NEW ALBUM, "YO CANTO," ITALIAN SINGER LAURA PAUSINI PAYS HOMAGE TO SOME OF HER COUNTRY'S BEST-KNOWN POP COMPOSERS. "YO CANTO" INCLUDES COVERS OF STANDARDS BY THE LIKES OF RICCARDO COCCIANTE, CALUDIO BAGLIONI, ZUCCHERO, IVAN FOSSATI AND LUCIO BATTISTI. NOW, PAUSINI TELLS INSIDE TRACK SHE PLANS TO TAPE A TV SPECIAL THAT WILL BRING TOGETHER MANY OF THOSE SONGWRITERS ON ONE STAGE. ALTHOUGH NOTHING IS YET CONFIRMED, PAUSINI HOPES FOR A SPRING RECORDING DATE IN PADOVA, PAUSINI, WHOSE

MUSE TO PLAY WEMBLEY, BUT NOT SOCCER

How do you get a busload of journalists and execs to visit a building site on the outskirts of London first thing on a freezing cold Monday morning? Well, it helps if the building site is Wembley Stadium, finally (almost) ready to re-open after more delays than a Guns N' Roses album. Muse was the first band to announce a show in the new stadium, to be held June 16, 2007, but many of the assembled were more interested in Wembley's other role as the home of English soccer. Warner Bros. News, now, Paul Weller was among those spotted sneaking on the pitch. (That's "soccer field" for those inclined to American-style English.) Bassist Chris Wolstenholme is the band's only soccer fan, so it was more concerned with the venue's musical heritage, revealing it had been watching Queen's "Live at Wembley" DVD for inspiration. The band also spared a thought for Bon Jovi, which played the final gig at the old Wembley in 2000 and had been due to open the new one in June 2006, but construction delays prevented that piece of synchronicity. Asked if the original decision to book an American act to open an iconic British stadium had been wrong, singer Matt Bellamy smirked and said: "Bon Jovi's just wrong full stop."

MIMS' THE WORD

Washington Heights, N.Y., rapper Mims spent most of 2006 traveling across the country promoting his single, "This Is Why I'm Hot." The track, which grabs snippets from each rap region's signature sound, warmed up on the mixshow circuit and has now garnered the MC his own five-album deal at Capitol Records.

"I met with a lot of record labels in the past and during the success of "This Is Why I'm Hot," says Mims, who grew up Shawn Mims. "But Capitol is the only one where the whole staff welcomed me, from the president to the mailroom clerk." The 25-year-old Mims is prepping to shoot a video for "This Is Why I'm Hot," and reggae heavyweights Junior Reid and Chum have lopped on a remix.

SHE'LL TAKE YOU THERE

Epitaph's adult-leaning imprint has added another mountain-town native/legend to its roster. Chicago's Mavis Staples has signed with the imprint, and will release a new album in early 2007. The Staples Sister leader rejuvenated her career with her 2004 Alligator album "Have a Little Faith," her first in eight years.

GOOD WORKS

LATIN CHARITY ASSOCIATION LAUNCHED, PLANS SUPERSTAR SHOWS

Last April, when she was honored with the Billboard Spirit of Hope Award for her humanitarian work, Colombian star Shakira told Billboard about her desire to hold a "revolutionary" event similar to Live Aid. Those plans have come to fruition and will be formally announced Dec. 12 in Panama City when Shakira and a host of Latin stars will host a press conference to launch Alas, the Ann to Latin American Solidarity. The organization's main goal, will work to raise funds for Latin-American children and youth in need.

The nonprofit's initial, marquee event will be a massive, live concert slated for October 2007. Although nothing is officially confirmed, tentative plans call for simultaneous concerts in New York, Miami, Mexico City, Los Angeles and Buenos Aires. Artists who have pledged to help Alas, and who will be in Panama for the Dec. 12 announcement, include Ricky Martin, Alejandro Sanz, Miguel Bose, Juanes, Diego Torres and Daniela Mercury.

Dozens of others are expected to perform in October. "We want to have an event that turns the attention of the world community," Shakira told Billboard in April. "Latin America is almost invisible to the world.

"Our objective is that 300,000 Latin-American children who today die of hunger or related illnesses are able to live and dream," Sanz says. "I assure you, they die because they don't know us. We want people to wake up and work together on this.

As for the October concert, promoters have not been named yet, but Mexican event and promotion company CIE is already working with Alas to organize the Dec. 12 event. —Leila Colo
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FALL PREVIEW
72 ALBUMS SURE TO SHAPE THE CHARTS
>P.8

BREAKING THROUGH PUBLISHERS BOOST BABY BANDS
>P.27
from the Big Apple to the Big Easy
the concert for New Orleans

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ELVIS COSTELLO  DIRTY DOZEN BRASS BAND  JOHN FOGERTY
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LENNY KRAVITZ  CYNDI LAUPER  DAVE MATTHEWS  THE METERS
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IN MEMORIAM: ARTHUR LEE
(1945-2006)
Seasonal Suicide

BY JOHN MARMADUKE

At this year’s NARM convention, I was on the “State of Music Retail” panel. I commented that it’s tragic that music retailers are currently starving for new releases, yet we will lose many great artists. It would have successfully sold and returned this summer to the excessive crunch of product in the fourth quarter. The NARM audience applauded this comment, but unfortunately, these comments have been true for many years—the decision-makers in the music industry don’t seem to be learning from these errors.

Music no longer tops of mind awareness in the fourth quarter. With videogames and DVD suppliers spending over $500 million on consumer advertising, floor traffic shifts in Hastings stores from music to videogames and DVDs for the fourth quarter. When a customer buys a $50 game, much less a $500 PlayStation 3 gaming platform, there is little discretionary cash left for music. Even movies that cost less than $10 now successfully compete with CDs as stocking stuffers.

At Hastings we see the music category as full of potential and excitement with more consumers actively listening to music than ever before. But it’s hard to generate sales growth from barren summer release schedules.

Our counterparts in the video industry have learned that the No. 1 controllable element of a movie’s success is picking the appropriate launch week. Each studio has a wall calendar of competitors’ titles, and release dates are frequently shifted to find the most opportune window. One studio executive was recently quoted as saying, “the DVD release date is becoming as critical as the theatrical date.”

Why then do music labels continue to release the whiners of artists and their managers? Is it an old, hard-to-kick habit, the lack of longitudinal research driving marketing or the attempt to make the budget in the final fiscal quarter of the year?

Whatever the reason, this has to change. We lose hundreds of great artists’ releases each holiday season to the excessive and thoughtless oversupply of fourth-quarter releases. There are other reasons, too.

- Of the top 10 selling CDs of all time, only two were released in the holiday quarter.
- Gift cards have made the 10 days after Christmas the “second Christmas.” In our stores, we see customers much more willing to buy on impulse and out of the mainstream with gift cards.
- A great opportunity to introduce new artists, yet e-cards spotlight the same releases consumers have looked at since November.
- Many purchases in the fourth quarter are for gifts, not the purchaser’s passion for the artist/music. This may be why so few fourth-quarter releases sell well into next year and have the highest return rate of any quarter.

According to Nielsen SoundScan, titles released in the fourth quarter account for only 8% of total sales for the year and 20% of new release sales. Seventy percent of holiday sales come from CDs not released in the fourth quarter.

Hopefully, this will resonate with a few music executives, artists and managers. A question they might logically ask is, “How do we pick the best window for releasing our CD?” NARM has just released a great tool on its Web site: a data repository by date for all upcoming music releases (narm.com/releases). Artists, managers and executives can easily see the choices music customers are going to be given for any release week, even six months out.

But music is not the only media competing for our customers’ purchasing dollar. In July 2005, we achieved only 40% of our sales target for Slim Thug’s album “Already Platinum.” Upon further research, we determined that those likely Slim Thug customers instead bought the new NCAA videogame, which came out the same week. They never came back to purchase the CD.

July had the lowest sales week for CDs in the last 12 years, yet more titles than I can remember are queued up for the fourth quarter. A double-digit music sales decline in July and August will not be overcome by a surplus of releases in the fourth quarter. In fact, the summer decline has prompted many big-box retailers to re-evaluate the space they are allocating to CDs.

Our customers love music year-round, but are leaving our multimedia stores this summer without music simply because too little product was released to satisfy their interests. We as an industry need to set a base line of 35 releases a month (with at least a 40,000-unit initial shipment) to keep our customers from migrating to other entertainment options. Let’s work to satisfy our many music fans every month of the year. Nothing is more important to the future of music, physical and digital.

For more on this topic, see the special report on page 8.

John Marmaduke is chairman/president/CEO of Hastings Entertainment. Marmaduke says this article owes a debt of gratitude to Jim Bos, who as chairman of NARM in 1991-92 made this subject of his fall keynote. Bos just had major surgery, and we wish him a speedy recovery.

"Arriving" should have been reported as $55,000 units and Amy Grant’s "Rock of Ages... Hymns of Faith" should have been reported as selling 202,000 units, according to Nielsen SoundScan.

Also in that issue in the Power Players report, the name of Hollywood Records GM Abbey Konwolitch was misspelled.

REPORT THE RECORD

- Unsigned rock act Florez (Now Hear This, Billboard, Aug. 19) does not have a formal relationship in place with Creative Artists Agency or any other agency.
- In the Fall Preview report in the Aug. 5 issue, sales figures for Chris Tomlin’s...
Sound Wishes

Hallmark’s New Say It With Music Series Licenses Tracks For Greeting Cards

Hallmark’s latest line of greeting cards is helping the music business say hello to a new revenue stream. Hallmark Cards, based in Kansas City, Mo., has expanded its line of sound cards featuring 15- to 45-second clips of popular songs licensed from the copyright holders.

Each song chip, stored on a digital chip with an internal miniature speaker, plays when a card is opened and stops when closed. Among the songs that have been deployed by Hallmark include the Rolling Stones “Get Off Of My Cloud,” to embellish a birthday card that says, “it’s not the age, it’s the attitude.”

Another card states on the front, “You have to confess to your birthday,” and opens to the theme of “Law and Order.” The inside reads, “But you have the right to remain silent about your age.”

The company began its Say It With Music sound card line with a 24-card test in January, added 16 more in April and now has 224 available. Hallmark is marketing the cards with a multimillion-dollar media campaign, including direct mail and extensive TV advertising.

“The company decided to make sound cards because Hallmark cards are a part of all the big events in people’s lives and music also permeates every aspect of life,” Hallmark spokeswoman Diedre Parkes says. “Since Hallmark and the music industry both tap into emotions we decided to marry our cards with songs.”

The cards retail for $4.99, and are carried exclusively through Hallmark’s 4,000 branded stores. That includes 600 corporation-owned outlets, with the remainder independent stores licensed to do business as Hallmark.

Privately owned Hallmark generates annual revenue of about $4.2 billion. It claims a 50% market share in the greeting card business, which the Washington, D.C.-based Greeting Card Assn. estimates annual sales at $7.5 billion in the United States.

It’s unclear how much it costs to manufacture the cards, but sources at the major labels say the company is paying roughly 10 cents a card to license a song, with a minimum of 30,000 card units per track, yielding at least $3,000 per card line. According to licensing sources, that’s compatible with the licensing fees being paid by the digital music sampling companies. Other acts singing for Hallmark include the Jackson 5, Melanie, Argent, Nick Gilder, the Beach Boys, Kenny Rogers, Tim McGraw, Marvin Gaye, LaBelle, Gloria Gaynor, Sly & the Family Stone, Amy Grant, Gloria Estefan & Miami Sound Machine, Toad the Wet Sprocket, the Village People, the Lovin’ Spoonful, the Four Tops, Brenda Lee, Louis Armstrong and Billy Ray Cyrus.

Cards come in all genres including jazz, country, Latin, and polka. Each card credits the songwriter, the recording artist and the label it was licensed from. Songs are merchandised with a pocket identifier in the bins that tells what songs will play with each card.

These cards feature best sellers, but will also want to license new hit music to keep the line fresh,” Parkes says. The direct mail piece of the media campaign features a 20-page booklet sent to the 2 million members in the Hallmark Gold Crown Card loyalty program. The booklet includes full-page shots of Ray Charles, Willie Nelson and Maná urging consumers to use music—new cards, great songs—to make birthdays rock and to tell the one-you miss. Members receive bonus points in the program when they purchase a Say It With Music card.

Its TV advertising is even more impressive, mid-level distribution executives said at the NARM annual convention in early August.

“Even though we sell a product that is sexy, exciting and touches emotions, we have always been weak in marketing our music to consumers,” one distribution market leader said. “But just before NARM, I saw a commercial that promoted music in the way that we should have been doing all along and I wondered who broke the mold. It was Hallmark, and if they can figure it out, shame on us.”

The sound cards are not the first time Hallmark has gotten involved in selling music. Over the last three or four years, according to Parkes, Hallmark has put out albums exclusively recorded and licensed to the company for distribution in its branded stores. Such titles include a forthcoming George Strait Christmas album; a Michael Buble album that coincided with the most recent Valentine’s Day; a Sara Evans album that was issued just before Mother’s Day; and Christmas albums from Michael McDonald last year and James Taylor in 2004. The Taylor title went platinum, the Buble gold.
The Holiday Hit Parade

Labels Save Their Big Releases For Fall—Is It Too Much Too Late?

In fact, if recent sales trends are any indication, the biggest sellers during the holiday season are generally releases that come out in the first three quarters, not in the fourth. According to data presented by Nielsen SoundScan at NARM, only two of the top 10 best-selling albums of the SoundScan era (from May 1991 to the present) were released in the fourth quarter.

That’s why executives like EMG Music Marketing president Ronn Werre says that in addition to working the company’s fourth-quarter releases, EMG will also chase sales on current albums from Carrie Underwood, Le’Toya, OK Go, KT Tunstall, Korn, Ice Cube, 30 Seconds to Mars and the Red Jumpsuit Apparatus.

Another retail concern is the competition that music sales face come the holiday season. At the recent NARM conference, Hastings Entertainment CEO John Mar- maduke said during a retail panel that the video and videogame industries combined spent about half a billion dollars advertising their products in the fourth quarter.

So while traffic is balanced all year with music getting its fair share, in the fourth quarter, store traf- fic switches heavily in favor of video and videogames.

That’s why, he says, “it’s a suicide to hold [music] product until the fourth quarter.”

Meanwhile, there are questions about just how big the remainder of the year will be. Ngs says this year’s weak sales environment may drag down the fourth-quarter releases. “So far, getting to the fourth quarter is questionable and quite depressing,” she notes. “The releases are ramping up, but we have some disappointing setbacks, and the weekly SoundScan to- tals aren’t responding.”

According to one senior distribution executive, this year’s slate is lighter than usual because, for the first time since 2004, Sony BMG will be able to match Universal, Music Group in bringing big sellers to market. EMG and WEA also have stronger than usual schedules.

The biggest wildcard may ultimately be which albums actually get released in the fall and which wait until 2007. There were whispers at NARM about possible new albums from Jay-Z and 50 Cent, for example. Sources close to the project say that 50’s is more likely to come out in the new year.

The industry is still awaiting details and street dates for a number of releases from big-name acts. “I want to be optimistic, but it’s still too early to say how it will shake up because the vendors haven’t committed to all the albums they say are coming,” Trans World music division merchandise manager Jerry Kamler says.

Finally, there’s always a sleeper album of the holiday selling season. This year, Ngs believes it will come from Yusuf Islam, who stopped recording as Cat Stevens in 1978.

“Given the state of where we are with terrorism and everything that is happening around the 9-11 anniver- sary, people are completely scared, and it reminds me of the 1960s and 70s, when people protested the war,” she says.

Ngs has heard some of the songs and adds, “[Islam’s] record responds to those issues . . . and he is a real samaritan.”

Tomorrow People: The Best Of What’s Still To Come In ’06

Lloyd Banks, “Rotten Apple” (Interscope)
Karen Kelsey, “Live Those Songs Again” (BNA)
Chingy, “Hoodstar” (Capitol)
Fergie, “London Bridge” (A&M)
Elo De John, “The Captain and the Kid” (Rocke/Island)
Diana Kraik, “This Moment On” (Verve)
Monica, “The Makings of Me” (J)
Mos Def, “Tru Magic” (Geffen)
Paulina Rubio, “Ananda” (Universal)
Young Jeezy, title TBD (Def Jam)

SEPT. 5:
Audioslave, “Revelations” (Epic)
Beyoncé, “B’day” (Columbia)

SEPT. 12:
Basement Jaxx, “Crazy In Love” (XL)
The Black Keys, “Magic Potion” (Nonesuch)
DJ Shadow, “The Outsider” (Universal)
The Story So Far, “Amped (Gigantic)” (Universal)
John Mayer, “Continuum” (N.O.R.E., “Ya La Familia... Ya Tu Sabe” (Def Jam)
Rascalz, “Piece of the People We Love” (Universal)
Lionel Richie, “Coming Home” (Island)
Bob Seger, “Face the Promise” (Capitol)
Justin Timberlake, “FutureSex/Love Sounds” (Jive)

Lloyd Banks, “Rotten Apple” (Interscope)
Karen Kelsey, “Live Those Songs Again” (BNA)
Chingy, “Hoodstar” (Capitol)
Fergie, “London Bridge” (A&M)
Elo De John, “The Captain and the Kid” (Rocke/Island)
Diana Kraik, “This Moment On” (Verve)
Monica, “The Makings of Me” (J)
Mos Def, “Tru Magic” (Geffen)
Paulina Rubio, “Ananda” (Universal)
Young Jeezy, title TBD (Def Jam)

SEPT. 26:
All & A.J., “TBD” (Hollywood)
Tony Bennett, “Duet’s: An American Classic” (Columbia)
Sleepy Brown, “Mr. Brown” (RCA)
Solomon Burke, “Nashville” (Shout Factory)

Clay Aiken, “A Thousand Different Ways” (RCA)

SEPT. 19:
Clay Aiken, “A Thousand Different Ways” (RCA)

Oct. 10:
Andrea Bocelli, “Under the Desert Sky” (Universal Classics)
Jimmy Buffett, “Paddlin’ Out” (Mailboat)
Hi-Tek, “Hi-Tekology 2” (Babygrande)
Brad Paisley, until holiday album (Arista Nashville)
Rod Stewart, “Still the Same...Great Rock Classics of Our Time” (J)

STING, “Songs From the Babylon” (Deutsche Grammophon)

Oct. 17:
Vince Gill, “These Days” (MCA Nashville)
“Jimmie, The High Road” (Universal)
Sarah McLachlan, “Wintersong” (Arista)
Diddy, “Press Play” (Bad Boy)
Snoop Dogg, “Blue Carpet Treatment” (Geffen)
James Taylor, “Have Yourself a Merry Christmas” (Columbia)
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"A BEAUTIFUL LIE"
IN STORES AND ONLINE NOW
MOTOWN SEALS ULTIMATE DEAL

Major Will Promote, Distribute Acts On T.U.G. Label

Chris Stokes, CEO of the Ultimate Group, has entered a joint venture with Universal Motown. Under terms of the agreement, Universal Motown will supply marketing, promotion and distribution services for Stokes' record label, T.U.G. Stokes will report to Universal Motown president Sylvia Rhone and Universal Motown Records Group chairman/CEO Mel Lewinter. A source close to the Stokes/UMRG negotiations describes the agreement as a 50/50 profit-split deal—a rare occurrence at UMRG and other major labels. In talking to Billboard, however, UMRG executives declined to reveal specifics about the deal.

Rhone and Lewinter singled out Stokes' vision and creativity as their reasons for aligning with T.U.G. "Entertainment and music are in his blood," Lewinter says. "He brings a creativity and talent so necessary in today's market."

Rhone, who signed early Stokes discovery Brandy while working as a senior VP at Atlantic, cited his instincts for identifying new talent and a rare insight for realizing what it takes to execute all aspects of the creative vision from start to finish. "His track record has been unusually successful," Rhone notes. "From the beginning, he possesses a unique sensitivity in regard to artist development, which will serve him particularly well in his latest forays into TV and movies."

Stokes views his new association with UMRG as an encouraging sign for other up-and-coming African-American music industry entrepreneurs. "There aren't a lot of us doing this anymore," Stokes says. "Hopefully, this will spur more opportunities as well as encouragement for brothers that associations like this are still possible."

T.U.G./Universal Motown's inaugural release will be R&B/pop singer Mila J's "Split Personality," due Oct. 17. That will be followed by a new Marques Houston album, "Veteran," on Nov. 14. Rounding out the T.U.G. talent roster are R&B/hip-hop artists O'Ryan and Young Rome as well as new male pop group NLT (Not Like Them). This isn't the first time that Stokes has worked within the Universal system. His initial association with Universal dates back to the early '90s when he managed MCA Records teen trio immobile whose lineup included Houston. At Motown, under former president Kedar Massenburg, Stokes collaborated on projects by O'Ryan and Young Rome. During Rhone's tenure at Elektra, Stokes brought Houston to the label as a solo artist, releasing the album "M4."

Stokes is best-known for his management and production collaborations with B2K, the Epic Records male quartet that recorded the 2002 hit albums "B2K" and "Pandemonium" before later breaking up and spinning off member Omarion as a solo artist. The group, along with Houston, starred in the 2004 movie "You Got Served" (Screen Gems), written and directed by Stokes. Stokes' background also includes writing and directing "House Party 4" (New Line Cinema) and a stint as VP of A&R at Interscope Records.


Upcoming Ultimate projects include the films "You Got Served II" and "Somebody Help Me," both starring Omarion and Houston. Stokes is set to direct "Served II" and is currently in discussions with Screen Gems regarding its release. He is also due to write and direct "Somebody Help Me," which has no formal studio attached to it yet.

StreamCast On The Edge

P2P Perseveres Amidst A Muddled Legal Future

StreamCast Networks chief executive Michael Weiss has set himself up as the poster child of peer-to-peer defiance. As litigation mounts and a judgment against the company is expected any day now, StreamCast continues to release even faster file-sharing software.

The latest blow to StreamCast came Aug. 14, when the company was hit with a patent infringement lawsuit. Just two weeks after setting all litigation with record labels and movie studios for their Kazaa connections, Altient, Brilliant Digital Entertainment (BDE) and Kinetech sued StreamCast and Weiss over an alleged TrueNames component of Morpheus. StreamCast denied any infringement.

Weiss' company is the lone holdout still fighting the entertainment industry in the MCM Studios vs. Grokster case. After the U.S. Supreme Court unanimously held in June 2005 that a company could be liable for "induc- ing" copyright infringement, Weiss stood his ground, while the case made its way back to the District Court to review any evidence of inducement. "We're just going to continue to innovate and come up with new products," Weiss told Billboard after that ruling. "We intend to continue our fight. The David vs. Goliath battle will continue, and we're staying in this for the fight."

Now the court is sending out a more ominous tone. During a hearing on July 17, Judge Stephen Wilson said he was "inclined" to find StreamCast liable for induc- ing copyright infringement. Industry sources say that if StreamCast is found in violation of the Kazaa patents over the Kazaa platform, they could face li- cense payments of $15 to $25 per device.

Weiss declined comment, but reportedly remains confident that everything will work out. A company repre- sentative issued a statement that read, in part, "We respect intellectual property, both ours and others."
First-Half Latin Numbers Disappoint

RIAA Report Confirms Execs' Fears As Shipments Drop

Latin music sales have only gone up for the past two years. Yet according to the RIAA's midyear Latin market report, numbers for the first six months of 2006 were a disappointment, with net shipments at 21.6 million units, a 21% decline from the 27.6 million shipped for the first six months of 2005.

The draft report obtained by Billboard has not been officially released by the RIAA, but it confirms fears voiced by Latin music executives who for the past several months have predicted plummeting sales and high returns.

Such executives cite many of the same reasons afflicting the market as a whole: store closures, high gasoline prices, a poor economy and a reduction of space in mass-market accounts. In the Latin realm, things have been exacerbated by political turmoil in Puerto Rico, immigration issues and declining reggaetón sales.

In Puerto Rico, the government ran out of funds and the island's commerce practically shut down for two weeks in mid-May. Repercussions are still being felt, with 11 retail stores reportedly shutting down on Aug. 15.

Stateside, the Latin market is still affected by the immigration dispute, which has led to fears—real and not—of deportation and arrests, perhaps keeping people in their homes. The mouth of lowest shipments and highest returns, for example, was May, immediately following the immigration rallies.

"It's a perfect storm," Universal Music Latino president John Echevarría says. "There is no solution to piracy problems, and then there are immigration problems. We know there is little traffic in the malls."

It's important to note that while the RIAA numbers—shipments—are down, actual sales measured by Nielsen SoundScan for Latin music continued to go up. For the first six months of 2006, Latin music sales totaled 18.5 million units, up from 17.1 million for the same time period in 2005.

The RIAA's shipment numbers and SoundScan's sales figures are inching closer and closer in the Latin world, where a greater percentage of music sales are leaving mom-and-pop shops—not all of which report to SoundScan—and migrating to mass merchants.

But while sales in accounts that report to SoundScan have actually grown, they didn't match the higher expectations of retailers. This mean higher returns, which then yielded lower net shipments.

According to the RIAA report, there were hefty returns for every Latin subgenre, totaling 8.6 million units for the first half, a 36% jump from the 6.6 million returns for the same period of 2005.

But proportionally, the most affected subgenre was urban music, which is predominately reggaetón. More than one-third of the urban product shipped, or 37%, was returned in the first six months of the year.

The retail community supported (reggaetón), but they overbought," one executive says. "And labels went crazy with the compilations."

The fourth quarter brings major releases from such acts as Daddy Yankee in the urban realm and Los Temerarios in regional Mexican, all of which should positively affect sales.

"I don't think it will be a happy Christmas," Venemusic VP Jorge Pino says, "but I do think things will get better."
Music Tunes In To Web TV Boom

TV is moving online, and the music industry wants in on the action.

Skyrocketing broadband Internet penetration has made watching video via computer — bet it on-demand, streaming or download — an almost mainstream trend. More than two-thirds of existing U.S. Internet connections now feature broadband speeds, and according to PricewaterhouseCoopers, global broadband Internet penetration is expected to jump from 187 million households last year to 433 million by 2010.

The result is programming that never could survive in the one-size-fits-all world of broadcast TV finding its niche online. Programming on traditional TV has to reach an audience quickly to justify the cost of broadcast. Online, it’s more of a “Long Tail” model, where shows can take time to develop. Most recently, celebrities like Tom Green and Bill Maher launched versions of their respective canceled talk shows in an Internet-only format.

This has emboldened big media networks and smaller startups alike to experiment with offering niche programming via the Internet as well. NBC Universal, for instance, has several niche video sites in development, including OutzoneTV.com, which targets the gay male community; the comedic dotComedy.com; and BrillianceButCancelled.com, a resting place for programming that never quite made it on TV.

CBS also launched its own offering of original video and repurposed content called InnerTube.com. If anything, these big media moves are a result of the success gained by smaller upstarts threatening to eat their lunch online. Companies like ManiaTV, which airs Green’s show, and Atom Entertainment are on the early fringe of this phenomenon and have subsequently reaped the benefits.

This month, Viacom purchased Atom for $200 million with plans to add the company’s programming to the MTV Network’s stable of content. ManiaTV says it has jumped from 3 million visitors per month earlier this year to 5 million, with the average viewer hanging out for almost a half-hour. According to Internet marketing research firm Hitwise, the site now enjoys a greater audience than MTV Overdrive and iFilm for online video.

And then there’s this year’s Internet Cinderella story — YouTube, which grew from relative obscurity to 100 million streams per day based on a communal user-generated content model. The company is in licensing discussions with record labels to host music videos and perhaps additional artist content on the popular site via an ad-supported model.

So what does all this mean for the music industry?

The phenomenal success of ringtunes has fundamentally altered how executives view the music business. Whereas it once was a simple matter of selling shiny plastic cases with music on them, the industry is embracing the notion that its future is selling not CDs, but entertainment.

As such, record labels are taking steps to form their own TV production units, largely to produce content for online outlets, perhaps even their own. “Music companies are trying to diversify their businesses and are looking at broadband to do so,” says Shahid Kahn, a partner with entertainment industry consulting firm IBB Consulting. “Not just to monetize music videos, but they’re launching full-fledged TV-type businesses on broadband.”

In June, Universal Music Group’s (UMG) U.K. division launched a TV production unit called Globe Productions that focuses on pushing its artists onto new TV formats and platforms.

The programming is expected to include documentaries and reality programming, and there will be more such content than music videos.

“There are many angles which we can explore which go beyond the music-based formats people may expect to emerge from this,” says Globe director Anita Land said in a statement at the time of the unit’s unveiling.

The UMG division follows a similar move by Sony BMG’s Australian division last December. Sony BMG chairman Andy Lack has publicly stated the need for record labels to get into the film and TV business “on a selective basis.”

The niche programming gaining traction on all these formats is particularly suited for music-themed shows, says Steve Golby, head of acquisitions for ManiaTV. About 60% of the company’s online programs are music-related.

“We’re smack in the middle of creating these new outlets which are better for the labels than anything since MTV,” he says. “It’s almost back to the future.”

Analysts and executives at user-generated services say that the involvement of music labels may lead to more robust content offerings on such services as YouTube. “There’s still a place in all this for a programmer,” Golby says. “It may be more of a curator, but there is a valued place for prefiling.”

Soon, instead of licensing music to TV shows that others produce, labels will produce their own TV programming for online outlets.

“These large record companies are not only in the business of selling music, but also in the business of marketing and promoting it,” Khan says. “In the end, it’s going to come back to brand, packaging and aggregation.”

PC ON THE STEREO

The digital home entertainment space is heating up with more companies developing systems that stream music from the PC and through the home stereo. The latest comes from Logitech, which unveils its Wireless DJ Music System.

Unlike similar systems from Sonos or Roku, the Logitech approach requires no existing home network. It instead relies on short-range Bluetooth technology. The transmitter plugs into the PC, the receiver into the stereo system. Logitech has added a remote that allows users to view and select songs stored on the PC, rather than having to use the PC directly.

The system has a range of 150 feet and supports any music software stored on the computer, including iTunes.

The Wireless DJ Music System will be available in September for a suggested retail price of $350. Each add-on receiver is an additional $80.

—Antony Bruno

BITS & BRIEFS

WILD (DIGITAL) BOYS

Duran Duran plans to join the online gaming world. The group members have cooperated the creation of their own custom avatars — digital representations of themselves — to perform "live" concerts and make media appearances within the virtual world in conjunction with real-world events. Duran Duran is the first major act to establish a presence in the 350,000-strong "Second Life" community.

VMAs ADD GAME MUSIC CATEGORIES


SINGING IN SIMILS

Teenyboppers Aly & AJ have agreed to translate their hit single “Chemicals React!” into the "Simlish” language used in the popular videogame series, "The Sims." The single will be incorporated into the next “Sims” release — "The Sims 2 Pets," scheduled to be released Oct. 17. The sisters also "filmed" a music video of the single inside the "Sims" virtual world, which is included in a DVD release of their music, clips of which are available at Yahoo Music. Simlish is a sort of Charlie Brown’s teacher-like sing-song speech that has no actual words.

HOT RINGTONES

A modert 5% increase lifts Pacifi at the Discor's "I Write Sins Not Tragedies" 2-4. The title scores its highest single-week tally amazing 9,300 downloads in its 117th week on the chart.

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Sweet Cleans Up With Soaps

‘Passions’ Play For Pop Newcomer

The 2 million viewers of NBC’s daytime soap opera “Passions” are used to seeing steamy affairs, motorcycle accidents and wrangled lovers toting baseball bats on a daily basis. But on June 28, they were treated to something new courtesy of 18-year-old newcomer Kelly Sweet.

Sweet isn’t a long-lost relative or a new love interest for one of the soap’s cast of larger-than-life characters. She’s actually an adult-pop-leaning artist whose debut album “We Are One” (Razor & Tie), due next year, received valuable exposure via a segment on the show that lasted nearly two minutes. The power-pop ballad was featured during a flashback scene.

It’s part of an innovative brand-marketing strategy that will also see album tracks “Ready for Love” receive a three-minute close-up Aug. 22 on ABC’s “One Life to Live” soap, reaching a likely 3.1 million viewers, according to the most recent Nielsen TV ratings.

“In 2006, everyone is trying to figure out the best way to introduce a new artist to as wide an audience as possible,” Razor & Tie co-founder Cliff Chenfeld says.

Included in this audience are people like “One Life to Live” supervising music director Paul S. Glass. “I needed a song for a developing relationship storyline that was sweet and innocent, that expressed a new beginning and that had touches of sophistication,” he says. “Many songs are so packaged and produced that the emotion doesn’t ring true. Texturally, Kelly’s song has a fresh feel, and the emotion rang true.”

Los Angeles-based Sweet couldn’t be happier with this music placement. “There are so many soap opera fans,” she says. “And because music is not often heard on daytime soaps, when music does come on, those watching at home go, ‘What is that?’”

Indeed, prime-time series like “Grey’s Anatomy” and “The OC” get all the attention, but daytime soaps are bringing music and acts into their world with more frequency.

Last October, the Rolling Stones debuted the video for “Streets of Love” on “Days of Our Lives.” The song was also played in the background of several key scenes. In recent weeks, Rihanna appeared on “All My Children,” while Mary J. Blige appeared and performed two songs on “One Life to Live,” driving up sales of her latest album, “The Breakthrough,” by 40%.

Following the “Passions” episode, Sweet says she saw an increase of 375 friends on her MySpace page, compared with 90 new friends added the week before.

To make the most of this online interest, beginning Aug. 22 for 30 days, “We Are One” and “Ready for Love” will be available for download at Yahoo Music, which is also streaming the video for the former.

For Razor & Tie senior VP of marketing Michael Krumper, the best partnerships will increase exposure “in situations where consumers aren’t expecting to learn about music,” he says.

According to Krumper, those discovering Sweet form a large demo, from teens to older adults. So working with the right partners “will reach these potential fans—some of which aren’t seeking music through traditional means,” he notes.

The photogenic Sweet appears tailor-made for a variety of brand partners, and Chenfeld is confident such impressions will add up in a major way.

“If Kelly sells millions of downloads and CDs, I’ll be thrilled,” Chenfeld says. “But in today’s music industry, success can be found in more places.”

Decision-makers, take note: Sweet is confirmed to participate at the Music Upfront artist showcase Sept. 26 at B.B. King Blues Club & Grill in New York. The daylong event, hosted by Billboard and Adweek, coincides with Advertising Week.

Sweet

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TOKYO—Four days after launching its iTunes service in Japan on Aug. 4, 2005, Apple boasted it had already sold 1 million downloads.

A year has passed since that early milestone, and while iTunes Japan continues to claim market leadership in PC downloads, the service has kept mum on its sales performance ever since.

It is generally accepted that the introduction of iTunes helped boost the nascent download market, but Apple Computer’s music download service continues to persevere without licensing arrangements with BMG, Sony Music (the two majors remain separate in Japan despite the Sony-BMG merger elsewhere). Warner Music Japan and Victor Entertainment. Collectively, they account for 25% of the music market, according to labels body the Recording Industry Assn. of Japan (RIAJ).

The potential for breakout success in Japan’s digital market is enormous. Female hip-hop artist Ai’s “Story” has registered 2.6 million download sales since the Def Jam Japan single was released May 18, 2005, her record company says.

But evidence of a breakthrough with the hold-out labels is no more obvious now than it was a year ago. In the meantime, such acts as Puffy AmiYumi (Sony), Crystal Kay (Sony) and SEAMO (BMG) continue to miss out on iTunes sales.

“Various issues need to be resolved,” says Giles Duke, BMG Japan VP of communications and international affairs. Industry sources have cited burning capabilities as well as pricing, promotional and other fees as the sticking points in negotiations.

A Sony Music spokesman says that “negotiations are under way,” although that statement was also used as far back as two years ago.

Apple representative Michiko Matsumoto says, “We are talking to many new labels, but we have no words to say about the negotiations.” Despite the impasse, Matsumoto says iTunes’ catalog now offers 2 million songs, 3,500 videos and 65,000 podcasts.

Industry sources confirm Apple is market leader in PC downloads, ahead of Sony-led Mora in second place and the alternatives—such as Moos, Listen Japan, Any Music, Excite Music, Goo Music Store, Oricon—trailing far behind.

Nextar Records executive Keisuke Takimitsu explains that the competitors tend to offer a better cut than iTunes. “Basically, with iTunes, we end up paying 40%-50% whereas with other companies, it’s only around 30%. iTunes is very expensive.”

A Universal Music Japan spokesman says that iTunes’ rift with content providers has hindered the digital music business. Another industry source explains that “iTunes charges labels for promotional campaigns” and this increases the cost for labels, especially smaller labels. An Apple spokesman would not elaborate.

Some executives suggest that the iTunes issues are a symptom of a deeper malaise, which spreads across the download industry. “To me it’s a case of technology moving too fast for everyone to keep up and them trying to cash in quickly,” TKO Records owner Glenn Williams says.

Japan’s digital music market now generates quarterly sales of about $1.2 billion yen ($10.55 million) for Internet downloads—roughly triple the amount of a year earlier—according to the RIAJ. Similar rises are expected to continue. The figures, however, represent a drop in the ocean compared with the mobile music market in which Apple has little involvement.

Music-to-mobile accounts for about 96% of the digital market, the IFPI says in its 2006 “Digital Music Report.”

In a sign of progress for iTunes Japan, its dispute with authors’ society JASRAC over royalty payments looks to be nearing a conclusion. As previously reported, JASRAC was unable to process royalty payments from works sold on iTunes Japan due to “a lack of compatibility” between its database and that of iTunes in the United States (Billboard, June 17).

“We had negotiations with Apple last week, and we have a kind of agreement to solve the problems,” a JASRAC spokesman says. “If the agreement we discussed works there will be no further problems.”

The issue arose because JASRAC’s database is in Japanese while iTunes’ extensive catalog is in English. The JASRAC spokesman said the sheer size of the Apple catalog was part of the problem.

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GLOBAL NEWSLINE

>> GERMAN BIZ DOWN IN FIRST HALF

The German recorded-music market in the first half shrank in volume to 68.5 million units, down 3.4% from the same period in 2005, according to local labels body BPW.

CD album shipments in the first half were flat at 54.6 million units. At the same time, cassette albums dropped to 2.3 million units from 3.8 million in 2005. Meanwhile, the volume of full-track downloads in the first half jumped to 10.2 million tracks, up 36% from the first six months of 2005.

“Despite the encouraging growth in music downloads, the fact is that digital formats are still performing well under potential,” BPW chairman Michael Haenjes says. At 6.5 million units, shipments of singles were down 11 million units from the previous year, representing a 14.5% slump. By contrast, deliveries of music videos rose by 4.7% to 4.5 million units.

>> UMG DIGITALIZES WEBBER’S HITS

Universal Music Group International has struck a digital-distribution deal with Andrew Lloyd Webber’s live-entertainment production company Really Useful Group.

UMG, which has sold more than 30 million physical units of singles and albums for RUG’s musicals since 1970, has clinched the global rights to the online and mobile versions of RUG’s entire catalog.

“This deal brings the biggest and best-loved musicals of all time into the digital age,” UMG chairman Lucian Grainge says. The move means consumers can now purchase full-track digital downloads and master ringtones of songs from such international hit musicals as “Evita,” “Joseph and the Amazing Technicolor Dreamcoat” and “Cats.”

—Juliana Koranteng

>> MYSPACE DOWN UNDER

On Aug. 14, Internet lifestyle portal MySpace.com pressed the button on an Australian site, its first in the Asia Pacific region. It follows localized branches in the United Kingdom, Ireland and France, which have gone live since June.

“With Australia’s size, contributions to global culture and the fact that more than 1 million Australians joined our community prior to our official launch, we did everything possible to quickly develop the local site for Aussies,” MySpace co-founder/CEO Chris DeWolfe says in a statement. Veteran local label executive Rebekah Horne will oversee local marketing and content in Australia and New Zealand.

—Christie Eliezer

>> DIGITAL BOOSTS SWEDISH BIZ

After four years of decline, Sweden’s recorded-music market is showing signs of flattening out. For the first six months of 2006, the recorded-music market dropped 1.4% in value at 383.9 million kronor ($54 million) based on a volume of 17.6 million units, according to local industry body GLF.

Although shipments of physical product—CDs, vinyl records, music cassettes and music DVDs—reported a shortfall, digital forms of music are filling the void. GLF says that in the first six months shipments of digitally distributed music rose 422% to 27.7 million kronor ($3.9 million).

More than 10 million units of digital content were shifted during the first half, GLF did not report digital shipments in the first half of 2005.

Meanwhile, physical formats during the six-month period registered a 8.6% decline in value at 355 million kronor ($50.1 million). Album shipments dropped 8.9% in value to 33.3 million kronor ($46.9 million) and 76% in volume to 6.7 million units.

—Jeffrey de Hart

>> WMI RINGS UP RUSSIA DEAL

Warner Music International has clinched a deal with Russian network operator VimpelCom and its new music platform.

For the new VimpelCom service, scheduled to launch in late August on mobile-entertainment portal Beeline, WMI will supply recordings from its extensive catalog for full-track downloads and other related content such as ringtones and videoclips. The deal focuses only on Russia where Beeline boasts more than 50 million subscribers. —Juliana Koranteng
France Bites Apple
Lawmakers Insist On Interoperability

PARIS—After seven months of heated debate, France's closely watched law on copyright became effective Aug. 3.

France is the last European country to bring its law into line with European Union-wide requirements of the Copyright Directive. Yet, French lawmakers have gone further with the related rights in the information society bill, particularly on Apple Computer's 'bête noire,' interoperability.

"No other country in the world than France has legislated on interoperability in such details," says Olivia Regnier, the IFPI's European regional counsel.

The law sets up a new independent body to regulate digital rights management (DRM) issues. Regulators will be entitled to command a company such as Apple to provide competitors with information that would ensure iPods play songs from competing digital stores, and allow songs purchased on iTunes to play on non-iPod portable music devices. Apple would be allowed to seek compensation for this.

The provision on interoperability satisfies Julien Ulrich, managing director of VirginMega, iTunes' main competitor in France. "We have always wanted to license Apple's technology in fair conditions," he says. "If I am able to sell to iPod owners, my target market grows by half in France." Ulrich says that VirginMega will soon decide how to best take advantage of the new law.

Having described an earlier draft of the bill as advocating "state-sponsored piracy," Apple declined to answer Billboard's questions on the activation of the law.

Analysts are cautious on the topic of whether the French law could really force the likes of Apple, Sony Corp. or Microsoft to lay bare their technology to competitors.

"The French law essentially leaves interoperability matters to the regulators on a case-by-case basis," Jupiter Research VP/research director Mark Mulligan says. "So we need to wait and see what regulators will do; step two is to see the results of court challenges that are very likely to happen."

Though acknowledging the benefits of interoperability, Mulligan says he regrets that the French government did not work hand in hand with the industry. "If it turns out that Apple is forced to open their format, then I think they will leave the French market, which will worsen French consumers' choice and damage the digital music market."

Paris-based international intellectual property lawyer Iliana Boubekeur adds, "France asked the essential questions, though without giving appropriate answers. Maybe other European countries or the European Commission itself will open deeper discussions and negotiations on these topics."

Meanwhile, the recording industry welcomed French lawmakers' support for the legitimate download market.

"Of most importance is that the law clearly legitimizes DRMs," says Hervé Rony, director general of French producers' trade body SNEP. "The intellectual property right is now clearly attached to the property right, which provides the highest level of protection."

Opponents to the law have not said their last word. "This law will prove inefficient. You can't control the swap of files between end-users," says Jean-François Dutertre, deputy general of artists collecting society Adami.

Along with other artist and consumer organizations, Adami advocated a controversial global license system, which would effectively legalize file-sharing in exchange for a monthly fee paid by consumers.

Though French lawmakers ultimately rejected the global license, Dutertre predicts that the debate will return. Indeed, in a statement released Aug. 2, the Socialist Party committed to file a new copyright law if chosen to govern France after the 2007 presidential elections.
The Future Of Indie Retail?

Cilantro, Bets One Denver Store

Maybe the future of independent retail is in real estate.

One of the country’s premier indie outlets, Denver’s Twist & Shout, is getting a new locale this fall—and it is bringing Mexican fast-food chain Chipotle with it.

In the third week of October, Twist & Shout is tentatively scheduled to open in a new home about five miles from its current spot. The store, which won retailer of the year, small division at this year’s NARM convention, will anchor a new entertainment complex near the corner of Colfax Avenue and Josephine Street, directly across the street from East High School.

Adjacent to the new Twist & Shout is the revered indie Tattered Cover Book Store, and moving into the complex are independent movie theaters, music photography house: the Morrison Hotel Gallery and the Denver Folklore Center.

Twist & Shout owner Paul Epstein is one of five local business owners who are helping to build the complex from scratch. He’ll own his store, and will count Chipotle and the Morrison Hotel Gallery as tenants. Epstein says the Neighborhood Fibs Cinema will own the other half of the complex, which will contain parking for about 300 cars.

Tattered Covers, the Denver Folklore Center and Udì’s Handcrafted Foods are also investors in the project, which the Denver Post put at a cost of about $15 million. While not revealing his portion of that number, Epstein says he’s taken out “gigantic loans” to foster its completion.

“It’s crazy to be doing this at this stage of the industry,” he says, “but the game here is to be a landlord and get into real estate. I want to leverage my music business into a real estate business.”

Epstein notes that business is “depressing, but we’re doing OK.” By moving, Twist & Shout will no longer have rent as an expense, and any further dip in indie retail sales will hopefully be offset by money coming in from the new tenants.

He also hopes that being across the street from a high school will see a pickup in sales of mainstream and hip-hop titles—a customer Epstein thinks he can gain without losing his loyal indie shoppers.

Epstein has been upfront about his new location, but has not yet announced what will happen to his current stores: the main location at 300 E. Alameda Ave. and the vinyl-focused Twist & Shout Underground at 333 E. Alameda. Leases on both stores will not expire for three years, and Epstein has been looking into finding subletters with the goal of operating one location.

Epstein has grand ideas for the new locale. He’s working with Denver-based music video director Michael Drumm to create a stage and recording area in the center of the store, with the goal of taping performances for future release.

In the hopes of adding another revenue stream, Epstein says he’s in talks with the Coalition of Independent Music Stores’ Junketboy distribution arm as well as a larger retail distributor to give the Drummm-shot films a bigger audience.

On a sadder note, Epstein says he’ll finally be forced to part with his “psychedelic poster collection” that graces the Twist & Shout walls. He values the archive at more than $1 million.

“I’m not at all ready to part with them, but I have to,” he says. “My house is about to fall over from the amount of stuff I have in it. It’s time to sell it. [but] I’m going to keep the best stuff, believe me.”
KEY CANADA HEARINGS

Copyright Board Will Consider Digital Music Rates

TORONTO—Hearings that could dramatically alter the way labels and publishers share online music revenue in Canada begin Sept. 6.

The proceedings, before the Copyright Board of Canada in Ottawa, will be the first time rates for the online sale of music have been considered by the federal-appointed tribunal.

On April 28, CMRRA/ SODRAC Inc. (CSI) filed its statement of case with the board. It seeks tariffs in three categories of online music use: permanent downloads; limited downloads as provided by subscription services; and on-demand music streams.

CSI is a joint venture of Montreal-based Society From Reproduction Rights of Authors, Composers and Publishers in Canada (SODRAC) and Toronto-based Canadian Musical Reproduction Rights Agency (CMRRA). They represent 95% of music publishers operating in Canada.

"These hearings will set the dynamics of our business for years," says CSI VP David Basskin, who is also president of CMRRA.

For permanent downloads, CSI proposes a rate of 15% of the retail price with a maximum of 10 cents Canadian (9 cents) per track. For subscription services offering limited downloads, CSI proposes 8% of gross revenue.

CSI further proposes that services authorizing copying of musical works onto portable devices pay a minimum fee of $1.40 Canadian ($1.24) per subscriber per month, while services that do not allow portability pay a minimum of 60 cents Canadian (53 cents) per subscriber.

On-demand streaming services will be asked to pay 5.8% of gross revenue with a minimum monthly fee of 45 cents Canadian (40 cents) per subscriber.

Since Canada's first digital service opened in 2003 with the launch of Puretracks, online music services have been paying advances to publishers via CSI pending a tariff decision. CSI and the major labels declined to reveal the interim rate.

Parties that have filed an opposing joint statement notice—not yet on the public record—include the Canadian Recording Industry Assn.; the Canadian Assn. of Broadcasters; Canadian telecommunication giants Bell Canada and Rogers Wireless; Napster; and Apple Canada.

According to sources, in the joint notice, multinationals in Canada, represented by the CRIA, have taken the view, similar to their U.S. counterparts, that their deals with digital services should be for sales of records rather than licenses for the recordings. They will reportedly seek to each oversee their own separate blanket licensing deals for the digital distribution of music.

Sources indicate that while Sony BMG Music Canada had pushed this strategy from the start of negotiations with CSI in 2003, EMI Music Canada, Warner Music Canada and Universal Music Canada only recently decided to follow suit. One source claims this was due to Basskin's "adversarial" approach in initial negotiations. Basskin refused comment on that claim.

The CRIA refused comment for this article, citing the pending hearings.

CSI, Basskin says, will aggressively seek protection of publishers' and songwriters' interests at the hearings. "Record companies do not have, and never will have, our interest at heart. Look at their history of mechanical licensing. Would you trust these people?"

'These hearings will set the dynamics of our business for years.'

—DAVID BAS SKIN, CSI
In San Antonio, attendance was up and the vibe was positive at the 81st annual conference and trade show of the International Assn. of Assembly Managers, with about 2,600 attendees.

The trade confab, held Aug. 4-9, hosted 1,400 exhibitors (including Billboard) of goods and services catering to the venue industry. More than 56 sponsors were onboard this year, according to IAMA executive director Dexter King. He adds that this was the "smoothest" conference of his five years at the helm of the association.

King says attendances had a "sense of optimism that comes out of coming off strong seasons." Arena managers in particular have plenty to be upbeat about, with concert grosses well up over last year and an impressively lineup of tours set to roll out for late summer and fall. Arena managers cited the Live Nation-produced Madonna tour as a big winner at the box office, but not without its challenges and difficulties in hosting.

As for the association, King says the IAMA is in its "best shape ever" financially. He added that IAMA feedback indicated that the majority of members found the venerable organization "more meaningful" to them than it had been in several years, if ever.

THOROUGHBREDS: In other news from the conference, Philadelphia-based facility management firm SMG says it will work with Rolling Stones producer Michael Cohl in staging a Sept. 29 concert by the Stones at legendary Churchill Downs in Louisville, Ky., home of the Kentucky Derby.

The show will be set up on the track's fourth turn. This will be the venue's first major concert, therefore the Stones have had to make some concessions in their typical bedacious stadium production, such as the band's traditional soaring pyro display. Though the know how racchecoses are cool with sustained noise, like "Start Me Up" searing into "It's Only Rock 'n' Roll," but it's the sudden booms that freak them out. So precautions will be taken to ensure that this billion-dollar band does not startle those million-dollar ponies.

RED HOT: In one of the most anticipated North American runs of 2006, the Red Hot Chili Peppers follow their sold-out tour of Europe, an appearance at the Fuji Festival in Japan and a headlining slot at Lollapalooza with a tour that began Aug. 11 at the Rose Garden in Portland, Ore.

Some 40 dates are on the books as of now, including doubles at the Oakland Calif.) Arena (Aug. 24-25); the Forum in Los Angeles (Aug. 31-Sept. 1); Air Canada Centre in Toronto (Sept. 25-26); Continental Airlines Arena in East Rutherford, N.J. (Oct. 17-18); Wachovia Center in Philadelphia (Oct. 23-24); and surely other markets as tickets go on sale. This is a touring tour, booked by Don Muller at Creative Artists Agency. Q Prime manages the Peppers.

ATTENTION: With the third annual Billboard Touring Conference & Awards quickly approaching (Nov. 8-9 in New York), this is a good time to remind everyone to report your box-office numbers to Billboard Boxscore manager Bob Allen (balleng@billboard.com) in a timely fashion so we can count those figures when determining winners for our Touring Awards. Our finalists and winners are based upon actual box-office data as posed to any kind of popular vote (we’re not in high school anymore), so we want to be as accurate and up to date as possible. The time period covered for the 2006 Touring Awards is Dec. 1, 2005, through Sept. 30, 2006.

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**BOXSCORE Concert Grosses**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue, Date</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
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<tbody>
<tr>
<td><strong>T1</strong></td>
<td></td>
<td><strong>$2,372,620</strong></td>
<td><strong>Maryland Heights, Aug. 26</strong></td>
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<tr>
<td><strong>T2</strong></td>
<td></td>
<td><strong>$2,281,744</strong></td>
<td><strong>European Theater, Aug. 21-23</strong></td>
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<tr>
<td><strong>T3</strong></td>
<td></td>
<td><strong>$1,969,279</strong></td>
<td><strong>Toronita Coliseum, Aug. 25-26</strong></td>
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<tr>
<td><strong>T4</strong></td>
<td></td>
<td><strong>$1,915,916</strong></td>
<td><strong>Riverbend (Cincinnati, Aug. 28)</strong></td>
</tr>
<tr>
<td><strong>T5</strong></td>
<td></td>
<td><strong>$1,613,043</strong></td>
<td><strong>托雷蒙帝国（意大利，Aug. 29)</strong></td>
</tr>
<tr>
<td><strong>T6</strong></td>
<td></td>
<td><strong>$1,420,680</strong></td>
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<tr>
<td><strong>T7</strong></td>
<td></td>
<td><strong>$1,403,430</strong></td>
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<td><strong>T31</strong></td>
<td></td>
<td><strong>$599,551</strong></td>
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<td><strong>T32</strong></td>
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<td><strong>T33</strong></td>
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<td><strong>$591,959</strong></td>
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<tr>
<td><strong>T34</strong></td>
<td></td>
<td><strong>$580,598</strong></td>
<td><strong>玫瑰园，波特兰，Aug. 30</strong></td>
</tr>
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Lollapalooza, the rock festival that has supplanted Lollapalooza as the failed tour in consumers' minds.

The numbers are in on the Aug. 4-6 Lollapalooza festival in Chicago's Grant Park, and they show last year's event out of the park. Lolla grossed nearly $8 million in ticket sales, with total paid attendance of more than 66,000. Last year's Lolla, the first as a one-off festival, had a total paid attendance of 60,000 from a two-day event.

Charles Attal, president of Charles Attal Presents, is the talent buyer for Lollapalooza and co-producer of the event with Charlie Jones at Capital Sports & Entertainment. Both are based in Austin.

CSE and Attal also produce the Austin City Limits (ACL) Music Festival in Austin, and Jones says his core staff has been together since the first ACL fest in 2002. "This is probably the smoothest event I've ever been a part of," Jones says. "It's a testament to the fact that our staff has arrived."

Daily paid attendance was 52,000 the first day, 56,000 the second day and 59,000 the third day when headliners Red Hot Chili Peppers closed the event.

Jones says after losing money in its first year, Lollapalooza should turn a profit this year, although final numbers aren't all in yet. "Last year was an investment year," Jones says. "This year we think it paid off."

Attal declined to divulge the event's talent budget. "It's a lot, more than we spend on ACL, I can tell you that," he says. "It's in Chicago, and bands demand more money there."

Booking the 130 bands on nine stages was a challenge, Attal admits. "It wasn't about selling the event because people knew about it. It was more about the haggling and everybody wanting top dollar, and trying to keep it within reason," he explains. "We try to keep a balance with ticket prices, which are still pretty decent."

Ticket prices began at $130 for a three-day pass and topped out at $150. Attal says he kept ticket prices in mind when negotiating with artists: "There were a couple of negotiations that I got bit on, but I think everything else came in at fair market value."

Lollapalooza is "the most expensive show in the United States to produce," Attal believes, with costs distributed pretty evenly between bands and production.

Producers brought up 80 staff from Austin to produce Lollapalooza, many of them veterans of ACL fests. ACL is also a downtown event held at Austin's Zilker Park, and Jones says that while the two cities are obviously different, the events are actually similar.

"It's almost the exact same stage grid, same number of bands, same number of volunteers and security," he says. But the "big city" status of Chicago adds wrinkles, not the least of which is expense. "We're a new company working in a new city, and we had to learn the ropes of how to do things the Chicago way," Jones says. Increased sponsorships—"way up," Jones says, over last year—help to offset some of these costs.

The revenue hierarchy at Lolla is ticket sales at the top, followed by sponsorships and merchandise/concessions sales. Merchandise completely sold out by the last day.

"In year one, we had to reinvent Lolla and get people to believe it was alive," he says. "Now we're juggling with [determining] the amount of sponsorship that's too much sponsorship because we don't want it to turn into a nonauthentic music event."

Major sponsors included AT&T, Bud Light and Chicago rock station WKQX. "It was a new venture for both of us," Jones says of working with WKQX. "They're used to running their own events and probably had never paid cash to be a part of one. It definitely helped, they were all over the air, all the time."

Lollapalooza has an uneven history as a touring event, but ended on a negative note when the 2004 tour failed to even get the ground due to dismal ticket sales. Charles Attal Presents and CSE resurrected the brand, owned by founders Perry Farrell and the

William Morris Agency, last summer as a festival. "When we first started working with this brand people thought we were out of our minds," Attal says. "You have to make sure when you redo (a brand) you give people a good experience, and all of a sudden people forget... they don't associate it with the touring model. They associate it with the one-city model and it works."

Jones vows that producers won't rest on their laurels in producing Lollapalooza. "We're all fortunate that it's called 'Lollapalooza' and that it's at Grant Park in Chicago," he says. "If we pay attention to the details like we have in the past I expect this event to be around in Chicago for a long time."

The ACL fest is set for Sept. 15-17. Attal and Jones will then assist Rolling Stones producer CPI in staging an Oct. 22 Stones show at Zilker Park.
Revolutionary Idea

Radio Rebellion Tour Takes Five Bands To Clubs This Fall

As opposed to large summer outings like Vans Warped tour and Ozzfest, this fall's inaugural Radio Rebellion tour will give all-ages punk and metal fans a more intimate club experience, co-founder Graham Day says.

Day says the timing of the tour is in favor of “Fall is prime real estate time-wise for a tour like this,” says Day, whose online music retail company SmartPunk.com is a main sponsor. “Potential fans are going back to school and rediscovering their tastes and defining what the sound-track to their lives will be for the next school year.”

Additional sponsors include Hurley, Nike 6.0, Fuel TV, Alternative Press magazine, Action Sports Group and Hot Topic. “Combining all the sponsors' expertise and muscle, the end goal is hopefully to make an impact for these bands and their careers,” Day adds.

Atlanta-based act Norma Jean will headline the eight-week jaunt, which hits 750- to 1,200-capacity venues across the United States and Canada between Oct. 6 and Dec. 2. Other bands on the bill include Between The Buried And Me, Fear Before the March of Fames and Misery Signals. The Fully Down and the Confession will alternate in the opening slot. Tickets range from $15 to $30.

“For a five-band bill, I think it's a great ticket price,” says Kenmore Agency's Tara Rutledge, who reps Norma Jean and exclusively booked the 45-date trek. Rutledge worked with Live Nation and House of Blues as well as various independent promoters.

Organizers of Radio Rebellion include Day, Hurley's Paul Gomez, Fearless Records president Bob Becker and California Coachs owner Stewart Teggart. Collectively, the group has experience in promoting shows, running labels, artist management and tour management. But this will be the first time any of them has helped organize a full-scale tour.

“With all our combined experience, we're confident it's going to do well,” Day says. “We all have experience in handling shows on the road.”

SmartPunk and Hurley have produced and booked their own branded stages on the Warped tour over the years. The initial concept for Radio Rebellion came from a conversation between Day and Gomez, where the two expressed a desire to move beyond Warped and be able to pay acts; Day says the bands that played Warped on his SmartPunk stage were not compensated.

“We're hoping to take care of the bands the best we can because it's all about them,” Day explains. “We control the ticket price, we can compensate the bands and get [sponsors] involved so the bands get more out of it than just playing in front of their fans every day.”

Norma Jean vocalist Cory Brandan says he's looking forward to playing smaller venues after recently touring on this year's Ozzfest. Radio Rebellion will be Norma Jean's first headline slot in two years.

At Ozzfest "we're playing for a lot of people who have no idea who we are," says Brandan, whose band is scheduled to drop its third full-length, "Redemem," Sept. 12 via Solid State. "With [Radio Rebellion] it will be our show, and the intimate setting is a big part of that.

The philosophy behind Radio Rebellion is to showcase bands that have built fan bases through grass-roots means and not commercial radio. "We're not radio or anything like that," Brandan explains. "There's a lot of success in this range of music without the help of mainstream radio."

Ruttle says she usually doesn't rely on radio play to spread the word about upcoming tours. "It's more flier and print ads than anything," she explains. "Now, most kids learn about music through the Internet."

Other promotional means include Radio Rebellion CD samplers, which were available at various Warped dates and Hot Topic stores. Day says he doesn't expect to get rich off the tour, but doesn't expect to lose money. “We're looking forward to a successful first year on the tour,” he says. "We expect to finish in the black."
Hanging With Big Daddy

Indie Distributor Keeps Fun At The Forefront

One of my favorite moments at this year’s NARM convention came when Big Daddy co-owner Burt Goldstein approached keynote speaker Chris Sacca, Google head of new business development, to tell him that his (Goldstein’s) shoes were a multicolor weave containing all of Google’s corporate colors. Goldstein tried to talk Sacca into buying 6,000 pairs of the shoes for all of Google’s employees. Had he closed the deal, I have no doubt that the Big Daddy distributor would have found some way to fulfill the order. Instead, Sacca looked at him like he was crazy—in other words, like he worked at Big Daddy.

Lost in the shuffle of the NARM convention, the Kemilworth, N.J., indie distributor had its own annual company conference one week earlier. About half of the company’s 40 labels (with a total of 60 imprints) attended the convention.

Goldstein declines to reveal Big Daddy’s annual revenue, which Billboard estimates between $5 million and $10 million, but he acknowledges that sales are down. Consequently, Big Daddy is becoming more aggressive in the digital world, where it already sells directly to the top 10 online stores, and uses the Independent Online Distribution Alliance to reach other digital accounts.

Goldstein, who co-owns Big Daddy with CFO Doug Bail, also hopes to take advantage of the “Long Tail” theory by adding more SKUs to its 3,500-title catalog through signing more labels.

But just as important as the numbers, the Big Daddy staff—which includes national account manager Larry Gemack and intelligence officer Ali G, Goldstein’s daughter—also makes sure to do business in an in-your-face, tongue-in-cheek way.

Case in point: its convention venue choice, the Mansion on O Street, a Washington, D.C., bed and breakfast filled to the brim with, well, stuff. A cross between a thrift shop, antique store and rock ’n roll museum, the hotel offers everything within its rooms for sale, including the drinking glasses in your bathroom.

The convention kicked off with a two-verse version of the national anthem, sung by Doug Alan, who records for AmeriMusic, a Rockville, Md-based label.

Alan was followed by Dean Friedman, who in 1977 had a minor hit with the comedic pop ditty “Ariel.” His humor-laden set included “I Miss Monica,” an ode to interns (hear it at deanfriedman.com/huffingtonpost.com).

This being the indie sector, Friedman also participated at the convention as a representative for Peekskill, N.Y.-based SafeSell, which did a presentation on how the company sets up digital download stores for labels and artists. In fact, SafeSell runs the bigdaddyd music.com site.

On the last night, Big Daddy presented its awards. “Every award Burt gave out was contrary to the usual awards given at conventions,” recording artist and Mpress imprint owner Rachael Sage says. “It was just a silly, New York, campy thing, he was being playful.”

Northern Blues was Big Daddy’s overall label of the year, and if you want to find out who won the rest of the awards, e-mail me.

MEANWHILE, back at NARM, Big Daddy’s wacky behavior wasn’t so appreciated by the NARM staff. At the convention’s trade show, Big Daddy parlayed the ability to display its wares to the industry into an opportunity to raise awareness and money for a charity it supports.

Big Daddy tried to raise funds for the Light of Day Foundation—established by Bob Benjamin, who owns the Big Daddy-distributed Schoolhouse Records—by selling its display CDs for $4 each.

Benjamin, who suffers from Parkinson’s disease, has contributed more than $750,000 through fund-raising concerts and a Bruce Springsteen tribute album.

Yet, Big Daddy’s charity efforts were shut down twice by NARM’s staff.

“There were issues with what the hotel allows, with sales tax and with other vendors complaining about Big Daddy,” NARM executive VP John Lyons said. “If we knew about it beforehand, it is something we would have wanted to support by making an even bigger deal of it.”

Visit lightofday.org for details on making contributions to the foundation.
COPYRIGHT CRAPSHOOT
Rights To Older Works May Soon Revert To Artists, But Only Some Of Them, Some Of The Time—Maybe

The other day I pulled an old recording contract from storage, which was signed in 1979 by my former artist client. A production company, jointly owned by the artist and his manager, had assigned rights in the artist’s recordings to the label. A lawyer who represented both artist and manager at the time purportedly created the production company—and structured the record deal that way—for tax purposes.

Back then a right that didn’t begin until 35 years later—an author’s right to terminate a “grant” of a copyright interest—must have seemed a lifetime away and unnecessary to consider when making a deal. Yet structuring the deal through a production company may be the glitch that ultimately prevents my former client from terminating that transfer and getting back his recordings, many still marketable but sitting on a shelf somewhere. Only grants made by “authors” may be terminated; the production company is probably not an author under copyright law.

As Billboard recently reported, the first year in which authors of copyrighted works covered by the 1976 U.S. Copyright Act may begin terminating licenses and assignments to get their rights back is fast approaching. Ambiguity as to who may legally be an “author” of a sound recording is predicted to throw the recorded music industry into chaos (Billboard, Aug. 12), but that issue is just the tip of the iceberg. Customary industry practice, contract terms and the way records are made present mind-boggling complications.

WHICH LAW APPLIES? Until the recording is made, there is no copyright to be governed by the act. When the record is made, the Copyright Act kicks in. In most recording contracts, artists grant rights in future recordings. Termination provisions in the current law (sections 203 and 304) do not seem to cover grants made before 1978 for recordings made during or after 1978, the year the 1976 act went into effect.

“Even though I enter a contract in 1960, if the contract is still in existence and I make a record in 1978, I think the record is covered by the 1978 law and is not covered by the pre-existing law,” says Jay Cooper, chairman of Greenberg Traurig’s Los Angeles entertainment practice. But there is no clear answer.

WHICH RECORDINGS? Generally, the act governs recordings made in the United States. The right to terminate does not affect an entire recording contract; it only affects the grant of rights in the copyright. An author who wants to get back the copyrights in more than one album will have to terminate the grant for each recording during the appropriate five-year time period—or forever lose the right to terminate.

The period begins 15 years after the work was “published” or 40 years after the document granting the rights was “executed,” whichever period begins earlier.

For example, an artist who signed a 1978 contract granting rights in records released in 1978, 1982 and 1988 must terminate during three different time periods. The first period is 2013-2018 (beginning 35 years after the 1978 release); the second is 2017-2022 (beginning 35 years after the 1982 release); the third is 2018-2023 (beginning 40 years after the 1978 contract because it begins earlier than 35 years after the 1988 release). If singles were released a year or more before the album, that recording could have a different time period.

Specific procedures, including at least two years’ advance written notice of termination and filing documents with the Copyright Office, must be followed.

WHICH CONTRACTS? Whether a termination will have a domino effect on other contracts is unclear. In situations where an artist granted worldwide rights to a company, which granted rights in other territories to its subsidiary or other companies, some lawyers believe all rights are terminated.

“A company can only grant rights that they have, and those rights are subject to termination rights,” Cooper says.

U.S. Register of Copyright Marybeth Peters is not so sure. “What you’re terminating is the rights in the U.S.,” she says. “If the rights go outside the U.S., it may not have any effect. I don’t know how a court would see that.”

If the argument that every contract is subject to an author’s original right to terminate is correct, then artists who granted rights to a production company—and producers who granted rights to artists rather than to labels directly—may still have a shot at getting rights back from labels. Perhaps terminating those initial grants would trigger termination of the subsequent grant of rights to labels. But labels will undoubtedly challenge this type of termination.

WHICH AUTHORS? The act permits a majority of the authors to terminate the grant. As a result, each individual sound recording will have to be examined to determine the authors. And presumptions on who each author may be can be thrown out the window.

For example, many industry veterans say that any label run by Arista Records founder and RCA Music Group chairman/CEO Clive Davis may be a co-author since he is so hands-on creatively during recordings. But even his input varied by track.

Air Supply signed with Arista around 1980. “When Clive first came to the studio on the second album, he heard ‘The One That You Love,’” group co-founder Graham Russell says. “It was already finished, and the first thing he said was, ‘it will win you a Grammy and it will go to No. 1.’ That’s all he said. So for him, for all intents and purposes, everything was how he felt it should be.”

Although featured performers, producers and sometimes engineers may be authors, some background musicians may be as well.

“Take a band like Tom Petty & the Heartbreakers,” says Don Friedman, a partner with Grubman, Indursky & Shire in New York. “The Heartbreakers have always been viewed sort of as a creative suit. He’s worked with them continuously, and there’s a lot of continuity. Do you look to just the contract or do you look beyond that [to determine the original contribution]?”

Contracts certainly may come into play. Often background musicians and vocalists sign contracts with standard terms that were negotiated between unions (AFM and AFTRA) and record companies.

Under federal labor law, unions represent “employees.” Under the Copyright Act, a company that employs someone to create a copyrighted work may be the author of that work as a made for hire. That type of author may not terminate grants under the act.

But even those who signed union contracts should not ignore possible rights, an industry source says. A court could decide that the musicians are “employees” under labor law but not necessarily “employees” under copyright law.

Background musicians who did not sign union contracts, but instead signed contracts assigning “any rights” they may have had in a copyright, will have a better chance of arguing that they were authors, Cooper says.

WHAT DO THEY GET? In the end, it is unclear what authors may get back. Terminating rights does not terminate or affect rights in physical property.

Copyrighted compositions or designs would not require the return of any physical property to their authors. But sound recordings are inextricably tied to physical property—the master tape or digital media.

Will record companies have to return the master recordings without receiving any payment for the money they invested in making that property? What if the masters have been lost or misplaced? Must the authors somehow be compensated for that loss?

It seems that every time one question may find an answer, another question pops up. “It’s endless,” Cooper says. “You could write a whole book on this.”

With all these complexities to work out, 2013 doesn’t seem all that far away.
Nikki Hemming emerged into the spotlight after 2002 when the Sydney-based CEO of Sharman Networks acquired the controversial peer-to-peer (P2P) file-sharing software Kazaa Media Desktop. Within three years, the software was used to download an estimated 300 million files—including music, movie segments, software and computer games—both sanctioned and unsanctioned.


In the past two years, Sharman was at the center of high-profile copyright infringement court cases in California and Australia. These were settled in July 2006 after 12 months of discussions. Sharman paid the movie and music industries $110 million, installed filter software in Kazaa and is in negotiation for licenses with labels and studios.

The details of Sharman's ownership and structure remain protected by the laws of Vanuatu, the Pacific Islands tax haven where the company is registered. During the Kazaa court case, the Australian Record Industry Assn. insinuated that Sharman's real owner was Hemming's close associate, Kevin Burmeister, who runs Brilliant Digital Entertainment, who runs Brilliant Digital Entertainment and commercial P2P content distribution network Altnet, which is utilized by Sharman. But it was never proved.

Hemming plays her cards close to her chest on future strategies, partly for commercially sensitive reasons, partly because Sharman's agreement with the movie and music industries has a no-criticism clause. But she believes Sharman's leadership in technology and the major labels' knowledge of marketing will create a No. 1 destination software with a one-click solution where consumers can find, choose, organize and play their content.

Despite Kazaa's position in the media spotlight, little is known about the 39-year-old, London-born Hemming. A former employee of Richard Branson's Virgin Interactive and one-time GM of theme park Segaworld in Sydney, she rarely grants interviews, preferring to challenge herself with shark diving and mountain climbing. She next plans to trek through Peru to Machu Picchu, commonly known as the Lost City of the Incas.

How soon do you anticipate before Sharman starts announcing its first licensing deals and in which territory?

Very soon, actually. It's our goal to secure licenses on a worldwide basis so we can take advantage of the fact there is a worldwide audience for us. We're determined to remain at the forefront and put something that consumers are going to find very desirable.

What is your game plan for the Kazaa software?

The first thing is to be at the forefront of technology by creating it. To stay innovative. To watch the market for emerging trends. Most importantly, you have to not be afraid to experiment. We start from a base in that we have a lot of advantages in creating a flourishing digital content destination and have taken our audience with us. We have an incredibly powerful brand and a lot of technical expertise. We have a unique understanding of this viral power that comes from peer to peer, and that's going to be a facet in a very successful future of selling content digitally. I'm very confident we're going to be leading the market in the future, cooperatively with the industry.

When Napster went legit, it lost users. What have you got in place to stop that happening to Kazaa?

That boils down to relying on our expertise in being an industry veteran in P2P and understanding the consumer market so that we deliver a product that hits the sweet spots of what they are expecting from a P2P application from which you can choose licensed content. We haven't been sitting on our hands while we've been negotiating a settlement. We've been preparing ourselves for our future, and we've geared up for a pretty strong entrance into the market.

You're going to negotiate with people who have had you followed, raided your house and office, and called you a gangster. Have you got a problem with that?

Business is not about individuals, and it'd be pretty foolish of me to take personally things that have happened in the past. In terms of negotiations, we've concluded the first big negotiation with them already. We've shaken hands and we've moved forward. Mutually agreeing to settle required a 50/50 round the table agreement to go forward together. There's no other way to get to that point. So all the indications that I've had are that we're not just willing to work together but we're excited about the prospect.

At the same time, the people you're negotiating with would have some legitimate suspicions about Sharman's setup. Do you agree you'll have to clear the air with your future partners? The air is already cleared. We went out of our way to deal with any and all concerns on this subject. The [Australian] record industry's most senior lawyer [Richard Bolden] didn't have one question left on the subject. Anyone who says otherwise is simply making mischief.

What role will Kevin Burmeister and his two companies play in the "new" Kazaa?

We have a joint-venture agreement with Altnet Corp., which has been in place for a long period of time. We have technology that we are developing, he has technology that he is developing. Altnet are a great company to collaborate with, they're very innovative, and we're happy to work with them.

When Sharman first bought Kazaa, you envisaged use of a subscription model. Is that still a viable proposition?

There are various subscription models. I think you're referring to IPUF [Intellectual Property Use Fee]. That's a model that certainly shouldn't be dismissed. What it does require is that all parties in the integration chain participate, and therefore it's a slightly longer term proposition. But Sharman is intending to participate in the market with more than one model to ensure we're capturing consumers' demands across the board.

Why have consumers not embraced subscription models?

The [IPUF] model was before its time, and there were not enough players involved in the model in order to deliver seamlessly. So when a consumer is purchasing they don't see the back end, they just get the experience they are looking for. Partially there are technical boundaries, and partly there's not been enough innovation in this subscription model at the moment.

Sharman was originally set up to invest in Internet opportunities. In which areas can money be made? Our primary investment in the Internet is Kazaa. I'm going to take a hard-line corporate position and say that if I've identified some sweet spots [elsewhere], they're not something I want to publicize. I'd rather capitalize on them and then talk about them.

When was the last time you paid for a CD or to see a movie?

I went to see "The Sentinel." It wasn't as good as "In The Line of Fire." I don't recall the last CD I bought, it was this year. I'm dated by my music collection, which is '80s-centric. The last CD I heard was Annie Lennox's "Diva."
He boasts an ace team of producers on his new album, but JOHN LEGEND still marches to the beat of his own soulful drum.

By Tamara Conniff and Hillary Crosley

Photograph by Danny Clinch
No one recognizes R&B singer/songwriter John Legend when he walks around his neighborhood in New York’s East Village. He strolls down St. Mark’s Place on a recent late summer day, passing vendors selling punk rock T-shirts and body jewelry, and though he seems intent on noticing every bit of the city’s energy—the graffiti, the facial expressions of people who pass by him, the newspaper headlines—no one stops and notices him.

It’s a little surprising, considering how many people took note of his debut album. “Get Lifted” has sold more than 1.7 million copies in the United States and more than 3 million worldwide, largely on the strength of “Ordinary People,” the stripped-down, poignant piano ballad that sounded like nothing else on radio when it climbed to be a top five hit on Billboard’s Hot R&B/Hip-Hop Songs chart in April of last year, a few months after the album was released. The album won three 2005 Grammy Awards. And now Legend and his label, Sony Urban are preparing to release “Once Again,” his sophomore effort, Oct. 24.

Spend a little time with Legend (born John Stephens) and you’ll get the distinct sense that the trappings of pop stardom—awards, fan recognition and radio success—take a distinct back seat to his passion for music. His three Grammys are perched on top of an upright piano in his apartment, including one for best new artist. They are perfectly placed and shiny and higher above him as he plays the instrument. But he plays the accordions no mind.

“I didn’t go into the new album thinking about the Grammys I had won,” Legend says. “It’s one of the greatest challenges of writing music—for it to not sound like what you think it’s supposed to sound like or sound like the last album.”

This time around, Legend assembled an A-list crew of producers to work on “Once Again,” including Raphael Saadiq, Black Eyed Pea Will.i.am and Kanye West.

The first collaborator Legend brought into the studio was Will.i.am, who had also produced tracks on “Get Lifted.” The duo wrote seven songs in five days including “Save Room.”

“I was so inspired we kept working and the recording was one of hunger, humility and fear,” Will.i.am says. “Since John and I first met, both of us have sold a lot of albums and won a bunch of Grammys. But we didn’t think about that.”

Saadiq adds that the pressures of recording a follow-up to a Grammy-winning album can be extraordinary. “You always put the pressure on yourself. But that’s how [songs] happen.”

Legend remains one of the most generous people I know,” West says. "He strives to never overproduce or sanitize his tracks. "If there are imperfections in my voice, I leave them in. It’s not supposed to be perfect. It’s supposed to be real."

Of course, in a radio climate currently embracing perfect, stripped down reality—no matter how bougieous the soundtrack—can be hard. The first single from the album, “Save Room,” produced by Legend and Will.i.am, hits radio this month.

“It’s hard to tell where ‘Save Room’ fits,” says Legend. “It’s a soulful, sexy, R&B ballad. It’s not going to sound like contemporary music on R&B/hip-hop stations.”

Radio’s relishing youthful, lightweight R&B these days and artists like Cassie, Chris Brown and Ne-Yo are ruling the charts. The quandary of Legend’s new single has been the talk of urban radio for the last month, as no one seems to know what to do with it.

Gray says that “Ordinary People” was an obvious hit, where “Save Room” is confusing. Tiffany Green, APD/MD at WGCI in Chicago, says the programmers to embrace “Ordinary People”—agrees that “Save Room” will be hard to fit into her playlist, suggesting it may get better play at adult contemporary radio.

“I love it personally,” Green says, “for my car.”

Of course, Legend wasn’t an obvious hit at radio his first time around. "Used to Love U," the first single from ‘Get Lifted,’ peaked at No. 32 on the Hot R&B/Hip-Hop Songs chart.

Green says she saw Legend perform “Ordinary People” in Chicago. “I begged him to let me play it but he said, ‘We can’t lead with a ballad.’ And thankfully Sony’s sampler just happened to have the full-length version of ‘Ordinary People’ and we put that bad boy into rotation. Our listeners called it the take it slow song and luckily Kanye directed a great video to bring it home.”

“Ordinary People” came on the heels of a neo-soul bubble and Alicia Keys’ success. This time, Green and Gray agree that R&B is not going in the direction that Legend’s “Save Room” is trying to take it.

“Once for Legend, he sounds a bit nonplussed about the radio issue. “‘Ordinary People’ was special,” he says. “It showed me that if you do something authentic, people will love it. I try to challenge what people think is right, instead of following. I don’t think radio sells albums anymore. And you never know what they are going to play.”

Retailers sound more open to Legend’s latest effort. “From the songs I’ve heard, his sound has definitely evolved,” says Carlos Adams, product manager for Virgin Megastore. “In the long term, I think [his sound] is going to help him as an artist—I can definitely tell he’s been working on his songwriting. I think first-week sales will probably surpass what he did on ‘Get Lifted.’”

Mike Pratt, president of Homer’s Records in Omaha, Neb., notes that “Once Again” could have a slow build, but a long shelf life. “I think more and more consumers want to get a feel for a record,” he says.

Regardless, Sony Urban’s marketing strategy is centered more on visibility than radio. Verizon Wireless and iTune’s have signed on for exclusive campaigns to launch the album. The Verizon deal includes a massive TV and print campaign, which will launch this month. Sony Urban is also going after non-traditional retail—the album will be sold at Starbucks and JC Penney, and Target plans to do a special holiday push.

“This is a multiprover campaign,” Sony Urban president Lisa Ellis says. “John is an album artist and has both young and older fans. We are going to radio, but we’re also going everywhere else. He has universal appeal because he writes songs that are simple and deep that anyone can feel. It doesn’t matter if you’re young or old, black, white or green. John will have a permanent career.”

Legend says his focus right now is getting “Once Again” heard by as many people as possible. He says he can’t wait to get on tour to start playing it. He’s cautious with his words, because he doesn’t want to come off as arrogant. He’s just excited about the possibilities in front of him. “I really feel like I’m at the top of my game, doing what I want to do.”

Additional reporting by David Greenland.
Music publishing is the most misunderstood business in the music industry. Since thousands of publishers focus primarily on licensing rights in songs and collecting royalties for themselves and songwriters, they are often thought to be little more than a place where a songwriter can get a check—an advance on future royalties. Yes, many publishers are a home for artists who need to develop their songwriting and performing skills before they can land a major record deal. The major publishers in particular are looking near and far for the next Coldplay or James Blunt, who were both nurtured by publishers when record companies initially turned them away.

For the aspiring songwriter/artist, it can happen at any moment, anywhere. A teenager records songs with friends in a garage and puts them on a Web site. A folk singer performs in a grungy nightclub and sells CDs to the audience. Someone from a publishing company is moved by the song, the sound or the performer. They make a deal, and the development begins.

"When we get involved with some key developing artists, then even if we’re spending money trying to develop them, it’s still, in terms of the advance, a much smarter way to do business as long as you’re balancing it with top-line music," says Danny Strick, president of Sony/ATV Music U.S. "As a major, we have to constantly go after what we think are the high-end acts—the new act that’s going to break, that’s already signed to a label and has an imminent release. It’s usually a bidding situation, those are very expensive."

By signing these acts early in their career, "we have a very unique creative input into the formative beginnings of our songwriter/artists," says Guy Moot, EMI Music Publishing U.K. managing director. "Whether it’s our creative input, our studios or possibly teaming them up with management, we start laying the seeds with the record companies to inform them of an act."

Major publishers report that they are finding talent everywhere. They go to live gigs where artists are attracting crowds. They read tabloid newspapers and obscure Web sites. They talk with DJs and get tips from the media.

"The most important thing (for songwriters) is that you can get noticed because the tools are there to get noticed like they never were before," Moot says.

But how do publishers actually develop the songwriter/artist? To answer this question, Billboard picked a favorite emerging act from each major publisher to portray their development process.

www.americanradiohistory.com
David Gilbert, a consultant working for Sony/ATV Music Publishing, discovered Elyssa James last fall on MySpace.com. Gilbert called Sony/ATV U.S. President Danny Strick on a weekend, telling him about an "amazing voice." Although she just turned 17 years old, James displays a full, gutsy quality on her vocals and her soulful pop songs.

James says she was still looking for voice and piano lessons in Rochester, N.Y., a couple of years ago when she and some friends began writing together, recording the songs in a garage and putting them on MySpace "just for fun." About six weeks later, James was discovered.

"She had a lyric sensibility and was already developing her own point of view," Strick says. "There was just something about her that seemed very special."

Once the development deal was signed, the publisher began bringing James to New York on weekends and holidays to work with songwriter/producers.

"The goal is, as she is growing up, to hone in on a sound that she can own in a sense," Strick says, "for her to be a meaningful artist expressing her artistry in her lyrics and melodies. The voice just takes it to a [higher] level."

Sony/ATV is "casting a wide net" to team James with a variety of songwriter/producers, Strick says. She has already worked with teams in New York and Los Angeles, including KNS, Mike Mangini and Siargue.

"Every session I learn something new," James says. "I'm getting more in touch with how songs are written." James says that she is especially impressed that a powerful publishing company actually listens to her thoughts and ideas.

James is off to Sweden the end of August to work with Macho Psycho, a songwriting/production team that saw her on MySpace before Sony/ATV signed her. "By sending her there, it expands her horizons on every level," Strick says. "Not only musically, but just by being in Europe and experiencing the world a little more." Sony/ATV didn't disclose terms, but often, these sorts of early expenses are recoupable.

Finding James a record deal is not the first part of the strategic plan. An unknown artist with a record puts a marketing department in a position where it must sell the music to the public, essentially chasing people, Strick explains.

Instead, Sony/ATV will be pitching James for film, TV, game and advertising opportunities. In this way, people can discover her.

"We would rather have people coming to us and asking who she is," Strick says.

The members of Dukes of Windsor were not looking for money when they signed with Universal Music Publishing Group in Australia. They wanted the relationship.

"We wanted their expert advice, contacts and support to help put Dukes of Windsor on the map," vocalist Jack Weaving says. "Given the current interest in the band and the exciting opportunities that UMPG have created for us, this is exactly what they are doing."

Melbourne-based Cory Blight, Scott Targett and Weaving had an existing relationship with the publisher before forming the band, which UMPG Australia's Heath Johns, head of A&R/creative, describes as a "head-on collision" among rock bands At the Drive in, Devo and the Police. When the guys decided to form Dukes of Windsor, they signed a development deal with the publisher. Oscar Dawson and Joe Franklin also signed with the publisher as they joined the band.

During the initial development phase, the publisher offered "creative mentoring" during the demo process, Johns says.

UMPG then found a number of opportunities for the group on prime-time TV and commercials in Australia, including that country's version of the TV show "Big Brother."

"These spots not only provided invaluable exposure for the band in an already saturated market, but also proved a handy source of income when it came time to finance touring and recording ventures," Johns says.

After continuing to build a fan base playing live gigs in Melbourne, the group landed a landmark partnership with the MP3 player manufacturer iriver this year. The band will front an Australia-wide advertising campaign, which begins this fall.

"Iriver needed an icon cult band to promote its products," says Bob Aird, UMPG Australia managing director. "They are an unknown band. It is a good way to expose them via new technology and, for iriver, they are the type of band and music that they wanted as a partner."

As part of that deal, iriver provided a non-recoupable budget for the band to record its debut album, "The Others," with U.S. producer Jonathan Burnside and Swedish hardcore mixing engineers Pelle Henricsson and Eskil Lövström.

The self-released album is expected to be available online and in Australian retail stores in September.
Cass Dillon landed his publishing deal with Zomba Music Publishing through business connections and a private performance.

Last year, Zomba president David Mantel heard about Dillon through Rene Mata, an OCD Group management consultant. Mantel says he listened to the demo but was “not overwhelmed.” Eventually the manager urged Mantel to listen to Dillon perform some songs in the Zomba offices.

“The songs were still unstructured, still rough,” Mantel says. “But there was something magical in the way that he performed with acoustic guitar.”

Zomba brought 19-year-old Dillon into their fold, giving him some money to record a demo of new songs. Dillon then entered a production deal with Jay Baumgardner’s NRG and hooked up with songwriter/artist Mitch Allan to co-write some songs.

As Dillon progressed through the writing and recording process, Mantel and others at Zomba provided specific feedback on the songs and the recordings. They broke apart the choruses, the bridges and the lyrics, sending the songs back for rewrites when they needed more work.

“I am a very hands-on person,” Mantel says. “I can’t help but think that great things happen when you really get into the small details.”

Next Zomba wanted an electronic press kit to use in pitching Dillon for song placements and other promotion. Dillon and OCD put one together, but it was not exactly what Zomba wanted.

So Mantel set aside the spreadsheets and the strategy meetings for the day and paid a visit to Dillon’s managers. He helped script the concept to show Dillon’s energy and taught the artist how to perform in front of the camera.

“Here’s the president of Zomba coming out to Long Island (NY) to my manager’s office making sure this video shows who I truly am,” Dillon says. “It was awesome.”

Dillon has now formed a rock band with Allan called Something to Live For. Zomba has been working with their managers, setting up meetings with record labels and showcases. The publisher also ensures that it has a representative at all the showcases.

“Zomba being there as we walk through the door is important,” OCD’s Stefano DiBenedetto says. “Their support is amazing.”
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Tego Time

Reggaetón's Resident 'Deep Thinker' On His Sophomore Album, Speaking Spanish And Finding His Soul In Sierra Leone

Tego Calderón has dropped the bling.

A few weeks ago, after much soul searching, the Puerto Rican rapper took off his trademark chains, rings, diamonds and anything remotely ostentatious and continued about the business of making music as he has always done: quietly and with little fanfare.

Indeed, the change in accoutrements suits Calderón well. The rapper has cultivated an image as the deep thinker and top lyricist of the reggaetón movement, a notion supported by his recent trip to Sierra Leone to film a documentary on the diamond mining business. Calderón returned a changed man, acutely aware of hardship and more determined than ever to lose that bling.

The marketability of that image will be truly measured with the Aug. 29 release of "El Subestimado/The Underdog." The album, arriving on Calderón's own Jiggy group via a production and distribution deal with Atlantic, pairs his music with a marketing and promotional infrastructure far greater than has supported his music before.

But Calderón did not deliver exactly what Atlantic bargained for: "El Subestimado" is rich in rhythmic variety, ranging from straight-ahead reggaetón, salsa and Puerto Rican bomba to blues, reggae and funk. It is lyrically enticing and very rarely banal.

And, save for an occasional chorus, it is entirely in Spanish.

"I have a hook in one song where I explain my position with the censors," says Calderón, who is focused on Latin sounds.

"I say, 'No, no, don't mess with the cuatro, you might not understand, but it's hot.' We purposefully had little English. Even though we had pressure from Atlantic to include Anglo artists, it wasn't what I wanted to bring, and they respected that."

Calderón's lone prior studio album, 2003's "El Abayarde," has sold a modest 132,000 copies in the United States, according to Nielsen SoundScan. (A compilation, "Los Enemigos Del Guasibiri," has shifted 105,000.) Given the language challenge, Atlantic is initially working "El Subestimado" to Calderón's core Latin audience at Spanish-language radio via the single "Los Mató." The track is No. 46 on Billboard's Hot Latin Songs chart this issue. In the coming months, the label will work "Chillón" and "Sólo Mía," two songs that have some English content, to rhythmic and rap radio.

"It's all about starting with the core first and making sure—and this is critically important to Tego—that his core fan base and his core audience know he didn't change his musical philosophy because he linked up to Atlantic," says la sel chairman/CEO Craig Kallman, who signed Calderón. "For him, it was about staying true musically to what he believes in. And for us, it's about empowering him to do what he was musically inspired to do."

For Calderón that meant blending his time between albums, to sidestep some of the hype surrounding reggaetón as a potential next big thing. "I didn't want to be the poster boy for this music," says the artist, who explained the album track by track during a recent evening in a Miami hotel room.

Instead of concentrating on creating an album of reggaetón hits, Calderón did some soul searching. He poured his heart out on "El Subestimado," including a track titled "O Dios" (O God), a word play on "odio" (hatred) about others' rights to see their children, directly based on his own experiences with the mother of his oldest daughter. Another track talks about his deceased father: "Lloronas," the Oscar D'León salsa classic, features D'León himself. Even "Los Mató," an uptempo reggaetón track, deals with the struggle of rich against poor.

"It was a way to fulfill reggaetón and lyricism—a kind of bridge between the two," Calderón says of his approach to the album.

The artists keeps close ties with many reggaetón acts and producers, including Don Omar (featured on "Chillón"), Edcio Def, Volto and protégé Chyno Nyno. He says he is acutely aware of the lyrical and musical constraints of the genre, but also appreciates its advantages.

"The reggaetón beat is what makes people dance. And the dancing is an essential element. Even Anglos don't understand what we're saying, and they dance it," he says.

But for those who do understand, Calderón wants to make a difference, revealing in his Latin roots and shedding light on the plight of black Latinxs. "I'm done with denouncing and attacking," Calderón says. "What I want to do is educate. You are my fans, I want you to understand my people. Understand our pain."

CALDERÓN
Tiga Stretches Way Out

Montreal DJ Covers Talking Heads, Public Enemy And Nine Inch Nails On Debut Album

Montreal native Tiga first got noticed in 2003 via an eso-
teric cover of Corey Hart’s “Sunglasses at Night.” It im-
mediately favor with the downtown electro-re-
vivalist set, who Tigasays still make up the core of his
fans in America. Countless remixes in the bloodless,
minimalist vein followed as did another cheeky redo
of Nelly’s “Hot In Here.”

“Sexo” (Turbo/Last Gang), Tiga’s debut artist album,
includes suitably sparse, surprisingly melodious electro-
pop ditties, and more covers. He takes on Talking Heads’
“Burning Down the House,” Nine Inch Nails’ “Down in
It,” and Public Enemy’s “Louder Than A Bomb.”

A dubious selection, but not if you lived your forma-
tive years in the ’90s as Tigadid. “I knew every word
of the Public Enemy,” he says. “And I listened to (Nine
Inch Nails album) ‘Pretty Hate Machine’ so much and so
many times… I used to be a lot more miserable.”

While Tiga admits covers are not “great masterworks,”
he argues that they do have a cultural resonance, the same
sort of post-postmodern nihilism that characterized the latest
electro movement. Tiga sees covers more as tributes and
musical experiments. “What makes any good cover is
amazing songwriting to begin with, but realized in a very
particular way, almost a more popular way,” he says. “I
thought how [Trent Reznor] did the original ‘Down In It’ left
room for a different interpretation. It was too fast, I thought it
was a bit goofy.” Tiga’s version, therefore, is slow and delib-
erate, rather than driving and unhinged.

LUTHER STILL SHINES: J Records is showing love to
Luther Vandross’ dance fans. The tile track off the label’s ret-
rospective, “Shine. The Ultimate Luther Vandross,” got
the premier remix treatment from neodisco outfit Freemasons.
The U.K. production duo is best-known for last year’s mas-
ive “Love on My Mind;” a Jackie Moore/Tina Turner mash-up,
resung by newcomer Amanda Wilson for the sake of legality.
It hit No. 2 on Billboard’s Dance Airplay chart.

Their “Shine” mix, which merges Vandross’ inimitable
smoothness with a buoyant disco pulse, will be serviced to
dance music radio this week. The original version has been
steadily climbing a bunch of other charts since early July.

But best of all, the first 50,000 copies of the best-of will
include a bonus CD of rare remixes, like Frankie Knuckles’
“Power of Love” and David Harness’ “Can Heaven Wait.”

SUMMER PICK: Who would be crazy enough to resurrect
a repressed musical memory like Eddie Murphy’s 1985
hit/punch line “Party All the Time” and revamp it with a sim-
ple, loopy remix? Believe it or not, the loon is Sharam—half
of Grammy Award-winning, usually serious-minded produc-
tion/DJ duo Deep Dish—and the idea turned out to be more
smarts than nuts. “PATT,” as Sharam renamed his version,
is hitting the nostalgia button hard and generating giant dance-
floor reactions in clubs across the country. Last year’s Deep
Dish hit “Flashdance” beamed up another ’80s standard,
Shandl’s “He’s A Dream” (which originally appeared on the
“Flashdance” soundtrack, natch), with similar effect.

Global Pulse

HEAD BUTT’S A HIT

Zidane’s Foul Might Have Cost France The Cup, But It’s A ‘Coup de Boule’ On The Charts

On July 9, when France’s national soccer team lost
the 2006 FIFA World Cup final, the
dismissal of star player Zine-
dine Zidane for head butting
an Italian defender drew more
global headlines than the re-

tult itself.

Zidane’s domestic popular-

ity remains undiminished,
however, and on Aug. 2 a
tongue-in-cheek single about
the incident topped the
IFOP/Tite Live chart. La
Plage’s joga-styled “Coup de
Boule”—French for “head
butt”—parodies “Zidane Ya
Marquer” (Universal) by TV
persona
city Cau-

tan.

Ironically, La Plage
knocked Cauet’s track off the
No. 1 spot.

“Coup de Boule” was
written and recorded July 10 by
brothers Sebastien and Em-
manuel Lipszyc—co-founders
of Paris-based TV music/jing-
geles production and publish-
ing company La Plage—and
songwriter Franck La
come, who circulated it as an online
download to industry friends. Within
Music imprint. Warner CEO
Thierry Chassagne says domes-
tic shipments have passed
112,000 copies, with ringtotes
and downloads adding 185,000
sales. “This is the magic of the
‘culture of instantaneity,’” Chas-
sagne says. “The Internet has
versions are imminent.”

—Aymere Ficarra

KILL CITY: It’s not unusual for a British band to sign to a
label outside the United King-
dom, but it is rare to find one
signed to a French company,
given France’s fondness for its
own artists and language.

Enter English alternative
rock trio Kill The Young. The
band, consisting of the three
Gorman brothers, signed a
recording/publishing deal with
Paris-based Discograph after
a label exec saw the band per-
form last year in Manchester.

Discograph released the band’s English-language, self-
titled debut in France in Oc-
tober 2005 and says it has
shipped 18,000 copies to date,
plus 7,000 sold outside France.
The album is also out in Bel-
gium, the Netherlands, Luxem-
burg, Italy and Switzerland.

Discograph says a German dis-
tribution deal is forthcoming,
although no U.K. or U.S. deals
are yet in place.

Kill the Young recently com-
pited a string of French dates
including an Aug. 3 show for
an audience of 2,000 at the Port
Grimaud Praire de la Mer
campsite, close to St-Tropez.
The site annually organizes
free shows under the “Plage du
Rock” banner between June
and August. Kill the Young de-
ivered a brilliant set. “Pou-
mer David Lusman says,
noting that the act drew fans
from both on- and off-site.

After summer festivals in
Germany, Portugal and Switzer-
land, the band tours France
again this September, with
shows in Scandinavia and Rus-
ia following. Bookings are
through P. Box (France) and
Sensible Events (international).

—Gary Smith
New Blood
Barba, Mach & Daddy Take Slow Road To U.S. Success

In the past few months, two new names have appeared seemingly out of nowhere to enter Billboard's Top Latin Albums chart.

In May, it was Mariano Barba, whose album "Aliado del Tiempo" on indie Three Sound Records entered the chart at No. 48. This month, it's Mach & Daddy, whose "Desde Abajo" (Panama Music/Universal) entered at No. 71 and has climbed steadily to its current position at No. 39, becoming the greatest gainer for two straight weeks.

So who are these guys? Barba is a young, hunky purveyor of romantic banda. "Aliado del Tiempo" is actually his third release but the singer/songwriter had previously flown under the radar for those outside the regional Mexican realm as his product had not been submitted to Nielsen SoundScan.

In early spring, Ritmo Latino head buyer Alberto Uribe gave me a heads up on Barba, who was already No. 8 on the Ritmo sales chart yet still absent from the Billboard lists. The push came from radio acceptance with the title track climbing to No. 6 on Hot Latin Songs and to No. 1 on the regional Mexican airplay chart, where it remained for six consecutive weeks in June.

What's surprising about Barba's success is that all the work was done by his small, family-owned label based in Guadalajara, Mexico, but with Botella, a catchy, danceable ditty — part reggaeton, part soca — about drowning romantic misery with drink, was an immediate smash, soaring to No. 1 on radio charts in Panama and other Central American countries.

Universal, which had a licensing deal in place with Panama Music, released "Desde Abajo" in November 2005 in the United States. But, despite enthusiasm from Universal execs, the track didn't receive a radio push and went nowhere.

Same with the album.

In the spring, Crespo hired independent radio promoter Heinseth Mengual and indie publicist Mayna Nevarde to work the project stateside and in Puerto Rico, a market that conventional wisdom said would not be receptive to Panamanian reggaeton.

But "La Botella" began to climb the charts there and is now in the top 10 of the Hot Latin Songs chart with spins at pop, tropical and rhythmic formats. "La Botella" was also pushed in dance clubs, propelling sales in markets where it received little airplay, like Miami.

Universal has also stepped up and is firmly pushing the album at retail with pricing and positioning.

"I was a bit worried," Crespo admits about his late-blooming duo. "But I was also certain it had to work because it had been so big everywhere else."

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Latin Grammy winner Obie Bermúdez returns with his much anticipated album, "Lo que traigo el barco" in stores 8-29-2006

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Mission To Mars Blasts Off Again

'The Kill' Gives A Second Life To Band Featuring Actor Jared Leto

LOS ANGELES—With Jared Leto as its frontman, it was easy to dismiss 30 Seconds to Mars as just another actor's vanity project. That was until a new single, a new video and a new confidence in the band's legitimacy resurrected its sophomore album, "A Beautiful Lie.

"A Beautiful Lie" had mild success after its release in August 2005, but following the lukewarm response at rock radio to first single "Attack," the album faded quickly.

With a regime change at the label, Virgin, 30 Seconds' moderate achievement put the act in a seemingly precarious situation. However, as Virgin COO/GM Lee Trink says, the label saw tremendous unrealized potential in the group that came to the label through a deal with Immortal.

"It was a matter of pure belief in the band. We felt there was a way to resurrect the album and break this artist, and we set out on a quest to do it," Trink says.

For the epic mission, Virgin called upon the Echelon, the dedicated 30 Seconds to Mars fan base that had established an Internet community ready and willing to spread the word about its favorite band.

"When you have this army it can move mountains. The idea is to get them all pushing on the same door," Trink says.

Ironically, it was "The Kill (Bury Me)," the second single heavily plugged through the Echelon, that raised the album from the dead.

At taste maker alternative rock station WNNX (99X) Atlanta, the single garnered tremendous response, which the station's PD Leslie Fram says encouraged other markets to take the band seriously. It is No. 4 on Billboard's Modern Rock chart this issue.

"It started really breaking out and doing well in some markets, so other markets caught on and really zoned in on it and recognized that it is the real deal," Fram says.

The band's self-titled debut, which has sold 1.3 million copies, according to Nielsen SoundScan, seemed to be tainted by the stigma of having an actor in the band, but with its commitment to touring, dedicated fan base and obvious talent, the act began to be recognized beyond Leto's acting career. With sales of 244,000, "A Beautiful Lie" has already sold double that of the 2001 debut.

"I was very aware that I was walking a landscape littered with the bodies of fallen failures of people who have tried to walk in this place and really didn't have that much of a right in creative terms, if you want to be brutal about it," Leto says.

But it all clicked with "The Kill," which was bolstered by a video redolent of "The Shining," that is in high rotation on MTV.

Trink calls the video, released in May, a "lightning rod" to the album's resurgence.

At Amoeba Records in Los Angeles there was a complete dry spell in sales until May. Now the store sells a steady 20 copies a month. "It's bumped up in May and June... one video on MTV could bring in, easily, 20 people," sales associate Jamie Lopez says.

Almost one year following its initial release, the album is starting to see the success and recognition that the band and Virgin had hoped for since the beginning. After initially falling off The Billboard 200, the album re-entered the chart several weeks ago and is No. 48 this issue.

"It's basically like it's coming this August," Leto says.

"People get rededicated, it's like a whole new love affair."

During eight months of nonstop touring, opening for such acts as Audioslave and appearing on the Warped tour and at Lollapalooza, Leto says the band could feel the tide turn—and he welcomes all.

"It takes a lot to believe in a world of nonbelievers and to be in a position to break through stereotypes, to be able to walk in a place where people said was not possible," Leto says. "In our way, we've gone to the moon and all the nonbelievers are welcome to join us."
Barber’s Latest Metamorphosis
Singer Gives Jazz Spin To Classic Tales With ‘Mythologies’

Inspired by playwright Mary Zimmerman’s adaptation of Ovid’s classic book of myths, “Metamorphoses,” pianist/vocalist Patricia Barber imagined what she might be able to do in the jazz realm. She was so intrigued by the possibility that she read the book, despite fearing that she’d be in for a long, boring ride.

She was wrong. “Ovid’s telling of the myths was funny and smart and his characters brilliantly conceived, yet skeletal drawn,” says the Chicago-based artist, who has several hip albums to her credit. “It occurred to me that the characters would be fabulous to re-create in a song cycle, which I’ve always admired in classical music.”

However, the chance of it coming to fruition was slim because Barber figured the subject matter was too “rarefied.” Rather than throw in the towel, she took an even bigger gamble. She applied for a Guggenheim fellowship to work on the project, even though the award had never been granted to a songwriter before.

In 2003, Barber scored the prize and set out to work on the 11-song cycle. It was released as “Mythologies” Aug. 15 on Blue Note. The album is compelling and, at stretches, a controversial collection that transports the characters of the Greco-Roman myths and legends to contemporary life.

During the course of her creation, Barber studied Ovid as well as other writers and composers. So, for example, the reflective “Morpheus” is based on Alfred Lord Tennyson’s eight-syllable-per-line poetic form as well as Franz Schubert’s use of harmony. The soulful “Persephone” uses Dante’s tercet form while the music, Barber says, is “pure fun, mischief and George Michael.”

The edgy, rock-ringed “White-world,” a powerful castigation of today’s obscene celebrity worship and myopic consumerism, finds its wellspring in the story of Oedipus: “He kills his father and mother,” Barber says. “What else can you say? Of course, I’ve been called unpatriotic for that song. This is my free speech song under this administration.”

Likewise, the shape-shifting “Phaethon,” with its gospel choir and hip-hop groove (with raps listing endangered species rendered by three members of the Chicago Children’s Choir), boldly warns, as Barber sings, of “divine fire in the hands of mortal man.” She says, “All I had to do was follow the storyline of Phaethon driving his father’s chariot of sun, crashing it and creating a fire so hot that the earth cries out. It’s telling how closely that story reflects our political situation today.”

One of the lyrical gems of the CD is “Narcissus.” Barber laughs at that. “I thought I’d be writing a smart, funny song, but it turned out to be a love song, a pure love song.” Twisted, true, but beautiful nonetheless.

Barber unveils “Mythologies” Sept. 1-3 in New York at the Jazz Standard.

THREE DOT LOUNGE: In other Blue Note news, the label has started to license ringtone riffs from its classic catalog by such artists as Thelonious Monk, Chet Baker, Herbie Hancock and Miles Davis.

There’s a full raft of jazz CDs, including Sept. 12, but by far the most noteworthy launch is free-spirited pianist Satoko Fujii’s unprecedented delivery of four orchestral CDs: “Undulation” (on NacAr) with Orchestra New York; “Live!” (Libra) with Orchestra Tokyo; “Maru” (Bakamo) with Orchestra Nagoya; and “Kobe Yee!” (Crab Apple) with Orchestra Kobe…

This year’s Thelonious Monk International Jazz Piano Competition and 20th Anniversary Gala Concert will be held Sept. 17 at the Kennedy Center in Washington, D.C. 

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Labels Start To Believe In Hyphy
Jive and TVT Hear The Potential In Bay Area Sound

Northern California has been one of hip-hop's hot spots this year. Unfortunately, labels couldn't get it together and sign folks fast enough to capitalize on the buzz of E-40's "Tell Me When To Go" earlier this year.

But now, Jive and TVT have hopped on the hyphy bandwagon and signed teen rap groups the Pack and the A', respectively. With hipster-friendly singles like the Pack's "Vans," which explains why the skate shoe is way cooler than a new pair of Nikes over a lo-fi buzzing beat, its sound might go national.

"A lot of groups don't have that solid foundation," says the Pack's 16-year-old Lil B says of why more groups from the area haven't been signed. Lil B, Lil Uno, Young L and Stunna, who hail from Berkeley, Calif., have become so popular that they've inspired a response song that disses Vans.

"We're all brothers and we did our promotion ourselves. We talked to all the DJs and we were at all the parties," Lil B says.

Independent promotion has been the Bay Area's touchstone, even before its first explosion in the '90s as a hip-hop spot to watch. Artists like E-40 and Too Short consistently sold well regionally, prior to obtaining major-label distribution. So these days, it is difficult to get artists to put aside that independent spirit in exchange for wider exposure, and ultimately less money per record.

"Some artists are holding out and fucking up their deals," says Stacy Cunningham, PD of R&B/hip-hop station KMET San Francisco. "Artists are like, 'I'm Bay-centric. I don't need a major label!'"

Unfortunately, that attitude has helped fizzle out the popularity of Bay-originated music at a faster rate.

"The hyphy movement has not had a real breakout hit act," says TVT Records president Steve Gottlieb. "The A'z have exactly the kind of energy to make the movement huge. We see major crossover potential!"

The A'z, which comprises A.E., Speedy and Ice from Oakland and Richmond, Calif., made waves with their indie single "Yaddademama." (Bay Area slang for "you know what I mean?") Both the A'z and the Pack get great support from KMET, frequently making the station's daily countdowns.

WESTSIDE: Though hip-hop has always been a multi-ethnic game, aside from acts like Cypress Hill, Fat Joe or Pitbull, Latin MCs don't always get a fair chance to mark their mark. But Interscope hopes to change that template with its latest signing, Omar Cruz.

Jimmy Iovine recently entered a joint venture deal with Cruz's independent label B.Y.I. Entertainment, which is owned by Luis "LuLu" Torres. Torres, a famous tattoo artist, is more interested in Cruz's art direction and marketing affairs and serve as a project consultant.

"It's time for someone to internationally come out and just kill it," says Mister Cartoon, who also has his own Joker clothing line and a personalized line of Sidekick 2s. After establishing himself through the mix tape "City of Gods" in 2005, Cruz is filling his time until his Interscope debut with the DJ Klee mix tape "The Cruzification."

"The same way [Dr.] Dre sampled from Bootsy Collins, Funkadelic and George Clinton, we're taking stuff from our culture," Cruz says. "We're making a point of doing it and creating a new sound that is becoming the Omar Cruz sound. It's the vintage Latino flavor mixed in with hard-hitting hip-hop."

---

GAIL MITCHELL gmitchell@billboard.com

Rhythm & Blues

Living On A Prayer
Former DreamWorks GM Turns Creative Eye To Church

African-American executives at major labels too often are down-sized out of gigs or ignored when it comes to climbing the ladder. As such, some of these executives find their calling outside the system.

The latest former major-label executive looking for entrepreneurial business alternatives is Bruce Walker. While doing so, he is simultaneously tapping into a burgeoning urban lifestyle component: the church.

The former DreamWorks GM and his wife, Brenda Jones Walker, are the forces behind Los Angeles-based multimedia venture Walker Entertainment Group. Under that banner, the pair will launch new label #B (Sharp) Records through a three-year licensing partnership with Urban Ministries Inc. UMI will provide support with marketing, promoting, selling and distribution.

The 36-year-old Chicago-based independent media firm, headed by president/CEO Carl Jeffrey Wright, provides magazines, books, videos, DVDs, music and crafts plus Sunday school curriculum to more than 70,000 African-American churches.

According to Wright, the company reaches upwards of 65% of 13 million African-American households in the United States. In addition to introducing a new comic book series, "The Guardian Line," in September, UMI has produced and/or distributed such theatrical fare as "The Gospel" with Boris Kodjoe and reality TV show "Go Global," the latter in partnership with Wycliffe Ministries.

Specializing in R&B and contemporary gospel/inspirational music, #B will christen its liaison with UMI in the fall when the label begins rolling out singles. At the top of the year, #B plans to release CDs by a roster that includes singers Mark Middleton (BLACKstreet), De'Siree Coleman Jackson and Jesse Campbell plus Grammy Award-winning producer/keyboardist Marvin "Cham" Parker, who has worked with Ludacris, OutKast and Natalie Cole. Also in the works is a series of DVD releases.

Ever since Kirk Franklin stomped onto the R&B fitness with a No. 1 record in 1997, the marriage between R&B and gospel/inspirational music was thrust into a new light. The crossover success of Yolanda Adams, Mary Mary and others has opened the door to such popular ministries as that of Bishop T.D. Jakes. He presides over a business empire that includes books, films, albums and MegaFest, a religious lifestyle conference that attracts thousands of people annually.

UMI and Walker Entertainment Group are eyeing that and more with their new partnership. Working in tandem with Michael Davis, UMI executive VP of new business and entertainment, Walker Entertainment will produce contemporary gospel/inspirational albums with R&B artists whose roots are in gospel music and who already have a fan and touring base. The companies will utilize online support, UMI call centers and retail centers at various church locations to market this inspirational music to each consumer brought by UMI and to expand gospel's mainstream following.

The goal of this direct access to consumers through UMI's database is to help increase sales to targeted audiences and cut costly investments in mainstream distribution. However, discussions concerning major-label distribution are under way to further expand the concept and music to the mainstream retail community.

Walker has also produced TV shows ("The Drop" for urban/latino network Si TV) and served as a BET consultant. Jones Walker, whose marketing background includes VP stints at MCA, Capitol and Interscope/Death Row, is presently consulting Hidden Beach Records as chief marketing officer. Besides #B, the Walker Entertainment Group includes a second division, B&B Entertainment, a music and TV production company.

Given the music industry's heightened competitive climate, Walker underscores that staying close to the streets and looking into lifestyle habits marks the difference between staying ahead of the game or falling behind.

"You need to connect with consumers to identify what they really want and, more important, what they feel is missing from the numerous products that are already available," Walker says.

Jones Walker adds, "You have to live it, breathe it, feel it and have fun in order to deliver it."
REGGAE AT THE ROOTS

Billboard Heads To Jamaica For Back-To-Back Fests And Returns With The Straight Dope

For the first time in nearly a decade, two major reggae festivals were held in Jamaica less than two weeks apart. Red Stripe Reggae Sunsplash took place July 16-22 in the island's resort capital Montego Bay, followed by bMobile Reggae Sunsplash, held Aug. 3-6 in the parish of St. Ann, the birthplace of Bob Marley.

The barometer of Jamaican musical tastes, particularly among a younger demographic, is most accurately reflected by the lineup of each festival's Dancehall Night, where a succession of DJs (the Jamaican equivalent of rappers) perform their hits. They often freestyle, their topical, improvised lyrics eliciting some animated responses; when Cham performed his hit “Ghetto Story,” many at Sunsplash displayed their approval by blazing torches and setting off firecrackers. The dancehall programs yielded the best attended nights for both festivals.

Sunsplash's Dancehall Night pulled in an estimated 16,000 people, while Sunsplash's attracted approximately 11,000. Fans waited until 6 a.m. at Sunsplash to experience Beenie Man's musical response to the set delivered by his longstanding nemesis Bounty Killer a few hours earlier. The dispute has raged for more than a decade; in its latest chapter, Beenie Man is engaged to Bounty Killer's ex-girlfriend. During his set, Bounty Killer referred to Beenie Man as a “janitor” for picking up his “old trash,” while Beenie Man responded by bringing the now very pregnant girlfriend in question onstage.

In his exclusive Sunsplash appearance at dawn, controversial Jamaican sensation DJ Vybz Kartel delivered a repertoire rife with sexually explicit lyrics and stark, violent imagery alongside insightful social commentary, all of it fervently embraced by the sizable early-morning crowd.

“Everybody who is in this genre of music watches what happens in Jamaica, and because these are the island's best-known festivals that means they are the premier showcases for reggae music,” says Cristy Barber, president of Tuff Gong Records, the label founded by Bob Marley and current home to his son Damian. “Tourists who are visiting the island hear about the festivals at their hotels, and that helps to spread the popularity of individual artists and reggae music in general.”

The festivals have adopted divergent approaches to attract their audiences. Conceived in 1978, Sunsplash remains “unapologetically a true reggae festival,” according to executive director Charles Campbell. Trinidadian soca superstar (and bMobile spokesman) Machel Montano was Sunsplash's sole nonreggae performer while appearances by reggae bands from Nigeria (Victor Essiet & the Mandators), England's Steel Pulse and a stunning performance by Alpha Blondy from the Ivory Coast contributed to the festival's cosmopolitan flavor.

The event was at one time so successful that it spawned a U.S. tour and similarly styled fests in Japan, Mexico and Brazil, but issues regarding a permanent home in Montego Bay forced Sunsplash off the map in 1997. Organizers finally relaunched it this summer after spending five years developing the St. Ann venue.

Sunsplash, which launched in 1993, traditionally features an exhaustive lineup of the island's top artists alongside international guest stars, which this year included hip-hop heavyweights 50 Cent/JC Unit and Missy Elliott.

But ever since the first Sunsplash, which began just four days after the conclusion of Sunsplash, observers have wondered if two major festivals held a few days apart is beneficial for Jamaica and reggae music.

Most now believe that if the events are properly planned, they can complement rather than compete with one another. “If Sunsplash can properly re-create itself, it is good because it brings more work for the artists and musicians and gives people more flexibility,” notes Peter Burke of Tads International Records, a reggae label with offices in Kingston and Miami. “If you can’t catch Sunsplash, you can go to Sunsplash.”

Six Who Rocked The Joint With more than 60 artists appearing at Sumfes and more than 100 featured at Sunsplash, there were many noteworthy performances. The best deserve a toast.

GENTLEMAN, SUNFEST

In his first appearance in Jamaica with his own Far East Band, German superstar Gentleman's confidence and expanding repertoire of lyrical uplifting hits demonstrated why he is rapidly becoming a favorite among reggae fans everywhere. Gentleman spoke to the audience with an engaging German-Jamaican accent but he admits D’Jing approach suggests he could have been born and raised in Kingston.

CHAM, SUMFEST

Buoyed by the success of his hit “Ghetto Story,” the title track from his recent Atlantic debut and arguably the reggae single of the year, Cham's charisma, robust vocals and versatility (he covered Bill Withers' “Lean On Me”) transfixed the 16,000 patrons at Sunsplash's Dancehall Night.

LITTLE HERO, SUNFEST AND SUNSPLASH

DJ Little Hero has been recording since the mid-’90s, but remains known only to reggae’s most ardent followers. However, the dynamism he displayed at both festivals should change that. His passionate delivery of hit songs including the poor people’s anthem “Inna De Ghetto” and the peace plea “No More War” surpassed several of the performances put forth by the headlining dancehall superstars.

DAMIAN MARLEY, SUNSPLASH

A year after “Welcome to Jamrock” lit up the Billboard charts, Marley’s dazzling Sunsplash performance was highlighted by his skillful speed rapping over equally accelerated dancehall beats, lively exchanges with the audience (including a cleverly rhymed lecture on the perils of fast food) and several heartfelt renditions of his dad's classics.

MR. VEGAS, SUNSPLASH

Mr. Vegas' melodic “sing-jay” vocals made him one of dancehall's biggest stars in 1998. This year, he tore up both festivals with a set rife with old favorites like “Heads High” and recent hits including the antiviolence anthem “No Love.” As a memorable intro to his No. 1 Jamaican hit “Last Night (Constant Spring),” Vegas arrived on the Sunsplash stage riding a Honda 50 motorbike.

RICHI SPICE, SUNSPLASH

Singer Richie Spice garnered tremendous attention for the roots reggae tune “Earth a Run Red,” his acclaimed 2004 CD “Spice in Your Life” and a spate of hit singles that have kept him on the international reggae charts for the past few years. Spice's superbly controlled energy yielded an outstanding set; the diversity of tunes like the romantic “Brown Skin” and the ominous “Folly Living” portend greater successes to follow.
Broadcast Data Systems

Announcing This Month’s Recipients of BDSCertified Spin Awards July 2006 Recipients:

500,000 SPINS
- You And Me / Lifehouse / GEFFEN
- Closing Time / Semisonic / MCA

400,000 SPINS
- Be Without You / Mary J. Blige / GEFFEN
- Lonely No More / Rob Thomas / MELISMA/ATLANTIC
- How’s It Going To Be / Third Eye Blind / ELEKTRA/ATLANTIC

300,000 SPINS
- Right Here / Staln / ATLANTIC/FLIP
- Unwritten / Natasha Bedingfield / EPI
- Temperature / Sean Paul / VIP/ATLANTIC
- You’re Beautiful / James Blunt / ATLANTIC
- Don’t Forget About Us / Mariah Carey / MONARC/ISLAND/IDJMG
- Good Morning Beautiful / Steve Holy / Curb
- Don’t Happen Twice / Kenny Chesney / BNA
- Confessions Part II / Usher / LAFACE/ZOMBA
- Wish You Were Here / Incubus / EPI
- Wake Me Up When September Ends / Green Day / REPRISE

200,000 SPINS
- Ridin’ / Chamillionaire Feat. Krayzie Bone / UNIVERSE
- Who Says You Can’t Go Home / Ben Jevl / ISLAND/MERCURY
- As Good As I Once Was / Toby Keith / DREAMWORKS
- Dance, Dance, Fall Out Boy / ISLAND
- Big Star / Kenny Chesney / BNA
- Savin’ Me / Nickelback / ROADRUNNER
- Fast Cars And Freedom / Rascal Flats / LYRIC STREET
- Never Leave You (Uh, Ooah, Uh Ooah) / Lumidee /UNIVERSE
- Have You Forgiven? / Barry Wworley / DREAMWORKS

100,000 SPINS
- Promiscuous / Nelly Furtado / GEFFEN
- What’s Left Of Me / Nick Lachey / JIVE/ZOMBA
- Unfaithful / Rihanna / DEF JAM/IDJMG
- Crazy / Gnars Barkley / DOWNTOWN/ATLANTIC/LAVA
- Do It To It / Cherish / SHOUNUFF/CAPITOL
- Move Along / All-American Rejects / INTERSCOPE
- Black Horse & The Cherry Tree / KT Tunstall / VIRGIN
- Gimme That / Chris Brown / JIVE/ZOMBA
- When You’re Mad / Ne-Yo / DEF JAM/IDJMG
- Whatever You Are / Jack Ingram / BIG MACHINE
- Settle For A Slowdown / Dierks Bentley / CAPITOL NASHVILLE
- Turn It Up / Chamillionaire Feat. Lil’ Flip / UNIVERSAL
- Best I Ever Had / Gorgy Allain / MCA NASHVILLE
- Just Might (Make Me Believe) / Sugarland / MERCURY

50,000 SPINS
- Bossy / Kelis / JIVE/ZOMBA
- I Write Songs Not Tragedies / Panic! At The Disco / DECADANCE/FUELED BY RAMEN/LAVA
- A Little Too Late / Toby Keith / SHOW DOG NASHVILLE/UNIVERSE
- Bring It On Home / Little Big Town / EQUITY
- U And I / E-40 Feat. T. Pain & Kondi Girl / REPRISE
- Deja Vu / Beyonce Feat. Jay-Z / MUSIC WORLD/SONY URBAN/COLUMBIA
- Vicious / Tool / VOLCANO/ZOMBA
- Animal I Have Become / Three Days Grace / JIVE
- Me And My Gang / Rascal Flatts / LYRIC STREET
- DJ Play A Love Song / Jamie Fox / J
- Buttons / Pussy Cat Dolls / INTERSCOPE/GEFFEN/A&M
- Ain’t No Other Man / Christina Aguilera / RCA
- Shoulder Lean / Young Dro Feat. T.I. / GRAND HUSTLE/ATLANTIC
- Hustlin’ / Nick Ross / DEF JAM/IDJMG
- Steady, As She Goes / Raconteurs / THIRD MAN/V2
- Crazy Bitch / Buckcherry / ELEVENSEVEN/ATLANTIC/LAVA
- How Bout You / Eric Church / CAPITOL NASHVILLE
- Stay With You / Goo Goo Dolls / WARNER BROS.
- Next Thing You Know (Thirteen) / Matthew West / SPARROW/EMI CMG
- Volare / K-Poz De La Sierra / UNIVISION
- Breathe / Rebecca St. James / FOREFRONT
- You’re Worthy Of My Praise / Big Daddy Weave & Barlow Girl / FERVENT/WORD/CURB
- No More Cloudy Days / Eagles / EAGLE RECORDING CO./WSM
- Joy / Newsboys / SPARROW/EMI CMG
- Na Na Na (Dulce Nina) / Kumbia Kings / EMI LATIN
- Coming Undone / Korn / VIRGIN
- Angel De Amor / Men / WARNER MUSIC LATIN
- It’s Alright / Third Day / ESSENTIAL/PIG
- My Savior My God / Aaron Shust / BRASH
- Undeniably You / Avalon / SPARROW/EMI CMG
- Me Dedique A Perderte / Alejandro Fernandez / SONY DISCOS
- Day By Day / Point Of Grace / WORD/CURB/WARNER BROS.
- My Praise / Phillips, Craig & Dean / SPARROW/EMI CMG

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OUTKAST

*Idewild*
Producers: various LafaCie/Zomba
Release Date: Aug. 22

Although Andre 3000 has gone out of his way to dispel rumors that Outkast is splitting, the soundtrack to their film “Idewild” doesn’t do much to support the pioneering hip-hop duo’s unity. As on “Speakerboxxx/Tha Love Below,” Andre and Big Boi do their own thing without one another on most tracks, and film-specific songs like “Make No Sense at All” and “Call the Law” fail flat out of context. But they’re together on “Hollywood Divorce,” featuring Snopp Dogg and Lil Wayne, where the posse discusses pop culture’s ethnic appropriation atop a melodic, holy beat. Still, it’s hard not to be disenhearted by Big Boi’s “The Train,” featuring Sleepy Brown and newcomer Scar, which finds him recounting Outkast’s entire career. We’re not saying the divorce is final, but you be the judge.—HC

KELIS

*Kelis Was Here*
Producers: various Jive
Release Date: Aug. 22

Kelis’ whimsical fourth effort is a lecture in nonconformity, thick with dynamic instrumentation (hard drums, hammering bass, twinkling keys) led by lead singer “Bossy.” The album’s finest production moments are its offbeat ones, from the brilliant opera vocals in “Like You” to the drum/guitar riffs in “Tilt the Wheels Fall Off.”

Even with the hefty beats, the songwriting is surprisingly multilayered. Tracks like “Handful” and “Circus” find the alto singer once again rapping, as the band uses Shazam-like layers of the pop/rock sound to create its unique sound. “Weary Yellow People” features the dialog “where all we wear masks/lie to our fans and expect it to last.” Elsewhere are saucy “Milkshake”-esque cuts (“What’s That Right There?”) and wistful ballads (“Little Star”). The 18-track set wears down near the end, but those wondering how Kelis can top the Neptune-constructed “Tasty” need not fret.—CH

**GOVT MULE**

*High & Mighty*
Producers: Gordie Johnson, Warren Haynes ATO
Release Date: Aug. 22

As the title suggests, Gov’t Mule’s second album as a quartet captures the old-fashioned thrill of big guitar rock that is immediate, raw and real. While straight-ahead up tempo rockers like the title track deliver the familiar mix of mammoth riffs, passionate vocals and deep grooves, Warren Haynes uses the downtempo moments to launch new departures. He gets political on the wah-wah reggae of “Unruling the Bell” and marries Hendrix licks to Dylan-esque lyrics and Larry Coryell’s guitar work on “Lie Next To Me” delivers an atmospheric cappella chant. Throughout, Muryar surprises with dark and melancholic sounds, balanced with spaced out wah-wah riffs, but what this channel lacks is true feeling and originality. More panic would have been nice.—SP

**LAMB OF GOD**

*Sacrament*
Producer: Machine Epoch
Release Date: Aug. 22

Lamb of God did everything a metal band is supposed to do on “Sacrament.” It’s got a technically proficient, imaginitive, thrash-rooted song structures (“Redneck”). The musicians executed their parts flawlessly (“Pathetic”), delivered a track that stands as the record’s calling card (the throb-bing, righteous “Descending”) and an anthem fit for the arena (“Agony We Rise”). So why is “Sacrament” curiously flat and lifeless? Perhaps the problem lies in perfectionism: Lamb of God is so technically proficient, it wrings the notes dry. Plus, the production adds little overall texture. We hate knocking an act that is rightfully winning a spotlight in the overcrowded metal scene, but the band’s talent set expectations incredibly high. Still, “Sacrament” likely won’t disappoint fans, and Lamb of God has a record to be proud of.—CLT

**M. WARD**

*Post-War*
Producer: M. Ward Merge
Release Date: Aug. 22

In a career full of underated blues, folk or country acts, M. Ward’s new set is the full band record we’ve been waiting for. His drawl and subtle, subterranean electorate is buttressed with plenty of percussion and even a couple of string ensembles. While he still relies on his old-time melodies and washes every instrument with classic delay, the song still feels much alive than usual. “Chinese Translation” is an instant Ward classic that repeats like a child’s song and even gets off into the sleepy vacation track “Eyes on the Prize.” “To Go Home” starts with heavy drums and ends with Ward’s booming voice and twinkling of the keys. Armed with other killer moments, like the feel-good harmonies of “Rollercoaster” and the guitar solo on “Right in the Head,” Ward is primed to win this “War.”—KH

**PAJO**

1968
Producer: David Pajo Drag City
Release Date: Aug. 22

Indie vet David Pajo returns with yet another sublimely enjoyable song tinged with mythology and a secret. Combining traditional folk styles and structures with twistful production qualities, Pajo tops off each track with his pastoral vocal and fateful lyrics. While mundane (“Wrong Turn”), life (“I’ve Just Restored My Will to Live Again”), death (“Who’s That Knocking”) and love (“Cyclone Eye”) are the most common inspirations, each rhymes with what they don’t say more than what they do. His simple vocals widen the gap between each note and even the sunniest songs seem heavy with sad memories. The electric guitar-heavy “Foolish Man” and “We Get Along, Mostly” are shots of adrenaline in what is mostly a lethargic mix. While not a completely lovable effort, “1968” extends Paio’s varied lineage.—KH

**DANCE**

**JODY WATLEY**

The Makeover
Producers: various Aventone Recordings
Release Date: Aug. 8

With “The Makeover,” veteran R&B/pop artist Jody Watley treats fans to a selection of treasured classics (her own and those of others) and a couple of new jams. Lead single “Boo” is a completely twists the Madonna classic into a chille, pop-toned that has very seldom why it’s embraced by tastemaking lounge DJs here and abroad. But wait until the same DJs get their hot, sweaty hands on Watley’s smoldering version of “Love Hangover” (produced by Chris Brann, Rodney Lee and Watley). Watley and producer Ron Trent inject Bob Marley’s “Waiting in Vain” with a little Saturday night experience, while DJproducer King Britt reimagines Watley’s own “Don’t You Want Me” for 2006 dancefloor. Elsewhere, U.K. outfit 4Hero inve the new “A Bed of Roses” with the same push and pull. Throughout, a big-time sensuality prevails.—MP

**LATIN**

ALLIson

Allison
Producer: Armando Avila Sony BMG
Release Date: Aug. 22

You know times are a changin’ in Latin music when you hear Allison. The Mexican rock trio, led by singer/guitarist Erik Allison, has climbed to No. 1 on the Mexican sales chart with music that sounds like a Spanish Blink-182—stuff that has been climbing to the top of everything Latin, much less a debut album. Allison doesn’t bring anything new to the table, but its songs are catchy to an extreme, especially “Perdido,” which will surely evoke visions of Green Day. This is happy punk about youthful affairs, but it’s also full of attitude and continued on p.40
Tunzi, Ouellette, IIIIA for unfinished before his lines, his Western roots add rhythmic and melodic nuances to "I’d Bate," while a jazz quartet informs his cover of Jaco Pastorius’ "Three Women" and the ballad "Esoko Bulu." His footstep searching far enough afar to explore Brazilian samba and the Caribbean Afro-Cuban vibe on "Manayaka O Brazil" and "Akwa Samba Yaya.” A musical map of the world.—PVW

**PULL RE合理性 TORETO**
A Lazarus Taxon Producers: various Thrill Jockey Release Date: Aug. 22 Hard-to-find oddities from one of indie rock’s most iconoclastic groups abound on this four-disc set, none better than "Gamera." The 12-minute epic crystallizes Tortoise’s signature approach to instrumental bliss (some would say bursts that explode into a dubstic, electronically enhanced groove), a style that has been ripped off by many bands in the past decade. Other standouts: the Kraftwerkian "Madison Area," Nobukazu Takemura’s bubbly "TNT," the digital funk of "A Grape Dop," an unrecognizable cover of Joy Division’s obscure "As You Said" and the kitchen-sink electonica of "Wabon." The third disc features the out-of-print 1995 collection "Rhythm, Resolutions & Clusters," which boasts remixes by Steve Albini, Jim O’Rourke, early Tortoise member Bundy K. Brown and an unreleased remake of "Corporone Brunch" by Mike Watt. Not just for completists, "Taxon" offers a worthwhile alternate look at a still-important band.—JC

**NEW & NOTEWORTHY**
**AMY MILLAN**
"For My Tears From the Tombs"
Producer: Ian Blorton Arts & Crafts Release Date: Aug. 22
**Eric Church**
Two Pink Lines (3:27)
Producer: Jay Joyce Writers: E. Church, V. Shaw
Covers a song made famous during Celine Dion’s pop heyday is almost laughable in its audacity, but, of course, when it comes to Jim Steinman compositions, we all know that Meat Loaf with his solo debut on the EU-front inspired “Honey From the Tombs.” Millan’s sugar sweet voice takes on a more hushed and melancholy tone as she sings of heartache and drowning tears in a glass of whiskey. With help from Crazy Strings and her BS5 mates, the amplified "Skinny Boy," the Liz Phair- "Headsfull" and the bass-and-horn-heavy "Wayward and Parliament" are the album’s best moments. Album numbers like "Lost You" and "Baby I" find Millan’s breathy vocals at their most intimate, conveying a palpable sense of longing. The rest of the acoustic and twangy bluegrass tunes are somewhat lacking in variety, but "Honey" is a commendable first effort from an artist whose lush vocals are a treat for the ears no matter the genre.—JM

**REVIEW**
**ROCK**
EVERCLEAR Hate (4.12)
Producer: A.P. Alexakis Writer: A. Alexakis Publisher: Brand New Me, ASCAP
Eleven/Seven
Despite enough bad luck to make a sane man quit the biz, Art Alexakis is sticking his head into the lion’s mouth again with new Everclear album "Welcome to the Drama Club" (Sept. 12). Lead single "Hater" gets its name from modern slang, but the band’s sound hasn’t changed much since 1997, even though it plays cowbell and blare-for-lites that recall the Rolling Stones’ “Honky Tonk Women.” Alexakis’ straightforward lyrics are made "Fattails and M枳ing" and "I Will Buy You a New Life" hits, and they are also the sticking point here. He and his crew are just getting warmed up. Well, you can’t go too far in a good direction but the sex was never that good anyway.” Dumpling someone just got a lot more fun.—CLT

**CRITICS’ CHOICE**
A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS’ CHOICE #1: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to: Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 710 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate publications.

**EDITION BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)**

**CONTRIBUTORS:** Leila Cobin, Jonathan Cohen, Hilary Milnes, Janis Vandeweghe, Maxi Move, Deborah Evans Price, Chuck Taylor, Liza T. Littus, Kristina Turek, Philip Van Vleck

**PICT** A new release predicted to hit the top half of...
Music industry executives typically fixate on numbers at the top of The Billboard 200, but a summer already marked by troublesome milestones finds the latest cause for concern at the chart's lowest rung.

To go along with such dubious distinctions as the lowest Nielsen SoundScan week for an album that debuts at No. 1 and the smallest sales week for a No. 2 album in the SoundScan era, we can now add the smallest total by a No. 200 album.

If you round the numbers, as Billboard typically does, the total at No. 200 would be 4,000, entirely fair since Dirty Pretty Things' "Waterloo To Anywhere" misses that total by only a single copy.

That said, even at 3,999 units, this marks the first time since May 1991, when The Billboard 200 switched to SoundScan data, that the raw number at any spot on the chart starts with a number lower than 4,000.

The previous low tide was not much larger than this week’s sum at No. 200. Paul Overstreet’s total was 4,034 when his “Heroes” sat at the bottom of the chart in the June 15, 1991, issue. (Billboard rounds a title’s SoundScan figures to the nearest 1,000; a condition waived here to chronicle this detail.)

The average at the chart’s floor this point of 2006 has been 4,844 copies, compared with 5,326 through the 32nd week of 2005. The parade of big releases that invades the final quarter of any year raised that average to 6,004 by the last frame of 2005.

Since the May 25, 1991, issue—Billboard’s first SoundScan week—there have been only 100 weeks when the No. 200 album sold fewer than 5,000 units. The first eight months of 2006 account for 21 of those 100 weeks.

The chart’s lowest sales figure happens in the same summer when a Johnny Cash album was able to lead the chart with a week of fewer than 90,000 copies; when Los Lonely Boys needed only 67,000 to bow at No. 2, and when album volume for a sales frame fell below 9 million units for the first time in a dozen years.

Those alarming numbers help explain why retailers and even some music company executives griped long and loud about the paucity of meaningful albums released in the early months of this year when music sellers gathered at the recent NARM convention.

Other factors are at play, too, including the growth of digital track sales and the consumer’s ability to grab music without paying for it, but those factors were already in the game in 2004, when Usher’s “Confessions” sold 8 million copies in less than 10 months’ time.

Usher’s career-best year, when three other albums sold more than 3 million copies, marked the only time since 2000 that album sales were larger than those of the prior year. The year 2004 should serve as a reminder of how important it can be to include big artists during the first eight months of a year.

‘MIAMI! NICE! Even if the numbers are soft at the bottom of the big chart, relative newcomer Rick Ross raises the roof at the Top of The Billboard 200.

His first set for Island Def Jam sells 187,000 in its opening week, the chart’s largest sales frame in four weeks.

Christina Aguilera will raise the stakes even higher next issue. Based on chains’ first-day sales, RCA Music Group estimates her new “Back to Basics” will open north of 330,000 copies. If she has that range, it will be the second-largest sales frame of the summer, and the biggest total the chart has seen since “Now 22” bowed at No. 1 with 398,000 sold in the July 29 issue.

That projection also gives Aguilera’s double-CD outing a shot at her best career week. Her fifth charting album, “Streep’d,” moved 330,000 when it bowed at No. 2—behind the soundtrack to Eminem’s “8 Mile”—in 2002.

Ross’ lead track “Hustlin’,” which peaked at No. 11 on Hot R&B/Hip-Hop Songs in the June 24 issue, paved the way for his album’s healthy start. His only prior appearance on the singles chart had been as a featured artist on Trina’s “I’m Into Ya (from the ‘All About the Benjamins’ soundtrack, which peaked at No. 64 in 2002.

Earlier this summer, Ross charted with independent album “The Street Catalog: Official Mixtape,” which spent two weeks on Top R&B/Hip-Hop Albums, peaking at No. 34.
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**HOT 100 AIRPLAY**

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<th>WEEKS AT #2</th>
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<tr>
<td>1.</td>
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<td>Arctic Monkeys (Sony)</td>
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<td>17</td>
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<td>3.</td>
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<td>Walk the Moon (Atlantic)</td>
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<td>4.</td>
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<td>Gotye (Astralwerks)</td>
<td>2</td>
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<td>13</td>
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<tr>
<td>5.</td>
<td><em>Call Me Maybe</em></td>
<td>Carly Rae Jepsen (Warner Bros)</td>
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<td>15</td>
<td>14</td>
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<td>6.</td>
<td><em>Crazy</em>* *</td>
<td>Gnarls Barkley (Atlantic)</td>
<td>4</td>
<td>16</td>
<td>15</td>
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<tr>
<td>7.</td>
<td><em>Lighter</em>* *</td>
<td>Rihanna (Def Jam)</td>
<td>4</td>
<td>17</td>
<td>16</td>
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<tr>
<td>8.</td>
<td><em>We Are Never Ever Getting Back Together</em>* *</td>
<td>Taylor Swift (Big Machine)</td>
<td>3</td>
<td>18</td>
<td>17</td>
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<tr>
<td>9.</td>
<td><em>Blue Eyed Girl</em></td>
<td>The Civil Wars (Sub Pop)</td>
<td>4</td>
<td>19</td>
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<td>10.</td>
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<td>Drake (Cash Money)</td>
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**ADULT TOP 40**

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<td>7.</td>
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<tr>
<td>8.</td>
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<td>9.</td>
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<td>The Civil Wars (Sub Pop)</td>
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<td>10.</td>
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**HOT DIGITAL SONGS**

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<td>2.</td>
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<tr>
<td>3.</td>
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<td>Walk the Moon (Atlantic)</td>
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<td>39</td>
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<td>4.</td>
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<td>7.</td>
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<td>43</td>
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<td>8.</td>
<td><em>We Are Never Ever Getting Back Together</em>* *</td>
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<td>44</td>
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**MODERN ROCK**

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<td>8.</td>
<td><em>We Are Never Ever Getting Back Together</em>* *</td>
<td>Taylor Swift (Big Machine)</td>
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### Pop 100 Chart

<table>
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<th>Position</th>
<th>Title (Artist and Album)</th>
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<th>Album</th>
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<tr>
<td>1</td>
<td>CRAZY</td>
<td>Ke$ha</td>
<td>Animal</td>
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<tr>
<td>2</td>
<td>SCREAM</td>
<td>Fantasia</td>
<td>Fantasia</td>
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<tr>
<td>3</td>
<td>PULLIN' ME BACK</td>
<td>Ciara</td>
<td>11</td>
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<tr>
<td>4</td>
<td>OLD 87</td>
<td>John Mellencamp</td>
<td>Life, Death &amp; Hard Times</td>
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<tr>
<td>5</td>
<td>AIN'T NO OTHER MAN</td>
<td>Joe</td>
<td>Middle of the Road</td>
</tr>
<tr>
<td>6</td>
<td>DO IT TO IT</td>
<td>Ciara</td>
<td>The&lt;textarea redacted&gt;</td>
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<td>7</td>
<td>MOVE ALONG</td>
<td>The All-American Rejects</td>
<td>The Girlfriends Club</td>
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<tr>
<td>8</td>
<td>THE FOOTSTUFF CALLS</td>
<td>Sean King</td>
<td>King of the Mountain</td>
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<tr>
<td>9</td>
<td>I WRITE SINS NOT TRAGEDIES</td>
<td>The Fray</td>
<td>Supemptious</td>
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<tr>
<td>10</td>
<td>WAITING ON THE WORLD TO CHANGE</td>
<td>U2</td>
<td>Achtung Baby</td>
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</tbody>
</table>

**Other Notes:**
- Numbers in parentheses indicate weeks spent at the corresponding position.
- POP 100 AIRPLAY

**HitPredictor**

- Chart Legend for rules and explanations.
- Yellow indicates records' title."
BETWEEN THE BULLET makes room for Bailey Rae

Seven weeks after Corinne Bailey Rae debuted in the top 20 of The Billboard 200, the Brit's self-titled release hits No. 15 on Top R&B/Hip-Hop Albums. Billboard did not first designate this set as an R&B release, but it finds its home on this survey thanks to building radio support for second single "Like a Star," now No. 35 on Adult R&B Airplay.

VH1 Soul also raised Bailey Rae's R&B credentials as the clip for "Star" has 427 plays; big sister VH1 has 226 plays for "Put Your Records On" as of Aug 15. Both channels profiled Bailey Rae for more than a month through the "You Oughta Know" campaign. First-week sales of 40,006 had Bailey Rae enter The Billboard 200 at No. 17 in the July issue. — Raphael George
<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Rank</th>
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<tr>
<td>1</td>
<td>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</td>
<td>Rodney Atkins</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>A GOOD MAN</td>
<td>Kenny Chesney</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>YOU SAVE ME</td>
<td>Tim McGraw</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</td>
<td>Rodney Atkins</td>
<td>4</td>
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<tr>
<td>5</td>
<td>A GOOD MAN</td>
<td>Kenny Chesney</td>
<td>5</td>
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<td>6</td>
<td>YOU SAVE ME</td>
<td>Tim McGraw</td>
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<tr>
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<td>YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</td>
<td>Rodney Atkins</td>
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<tr>
<td>8</td>
<td>A GOOD MAN</td>
<td>Kenny Chesney</td>
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<td>YOU SAVE ME</td>
<td>Tim McGraw</td>
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<td>10</td>
<td>YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</td>
<td>Rodney Atkins</td>
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</tbody>
</table>

**Country Music Update**

**BETWEEN THE BULLETS**

Rodney Atkins' "If You're Going Through Hell (Before the Devil Even Knows)" dominates the chart for a third straight week, but competition is on the way as three of the format's A-listers make simultaneous jumps into the chart's top 10.

With eight chart weeks under its belt, "Give It Away" is the youngest title in that part of the list. It is a 57th single to crack the top 10. Concurrently, Brooks & Dunn & Faith Hill each log their 21st top 10 singles, led by an 11-9 hop for the duo's "Building Bridges" (with Sheryl Crow and Vince Gill). Hill's "Summertime and Smoke" leaps 13-10, replacing Carrie Underwood as the only solo female artist in the top 10.

As Underwood's former chart-topper "Forget to Remember Me" falls four spots (No. 14), her follow-up single, "Before He Cheats," gains steam with 2.2 million impressions to rise 38-34.

— Wade Jessen
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>AUGUST 13, 2006</th>
<th>UNITED KINGDOM</th>
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<td><strong>ENGLISH HIT SONGS</strong></td>
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Go to www.billboard.biz for complete chart data.
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Note: The data represents chart information for the week of August 26, 2006, and the chart codes are listed in the header of the table.
Considered to be one of the finest estates in North East Arkansas (Ozarks), Just at the edge of town, on sixty-four acres, this home has it all sitting in Randolph county with 5 rivers and plenty of fishing, duck and deer hunting. 28,000 sq. ft. showroom.

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Fat Joe was captured here in Brooklyn, NY's Prospect Park during the video shoot for his new single, "Clap and Resolve," which just wrapped.

MSN and InStyle held an intimate cocktail party for the Dixie Chicks at Chivas Bravissimo's Roo Lounge in New York prior to the group's Madison Square Garden concert. From left are InStyle managing editor Charlie Lawhon, Dixie Chicks' manager Simon Barstow, Chicks Natalie Maines and Emily Robison, MSN VP of U.S. sales Mike Hard and MSN director of brand solutions Gayle Trommer. PHOTO: COURTESY OF LARRY FRISCH/WIREIMAGE.COM

Rising Big Machine artist Taylor Swift brought down the house during a performance at the Billboard Information Group's New York headquarters. From left are Billboard's Silvio Pietroluongo, Swift, Billboard's Scott McKenzie End, Big Machine's John Zarling. PHOTO: JOSH KLENERT

Jody Watley is on a tour of select Virgin Megastores in support of her just-released new album, 'The Makeover.' On Aug. 10, she stopped by Virgin's Union Square outpost in New York, where she performed and signed autographs. Two days later, still in New York, she played to a sold-out room at Joe's Pub. Here, Watley is pictured at Virgin with Billboard's Michael Pasquale. PHOTO: JAEGER PASQUALE

Clothing company Fatality presented the fourth annual Take Off for Life Aug. 9 at New York's Chelsea Piers Golf Club, an event to benefit the orphaned and abandoned children of Odessa, Ukraine. Razer's 90 Cent came out swinging for the good cause.

Billboard Underground presented the Slip at an elite, invitation-only event Aug. 7 at the Core Club in New York.

left: Enjoying the reception, from left, are the Slip's Brad Barr, Billboard's Jon Friesen and Andrew Barr, and the Slip's manager John Fratallon.

below: The Slip rocked the Billboard Underground guests, including Core Club's exclusive members, with its lively brand of jam rock.

NextSelection/Bad Boy/Atlantic artist Cassie had an album release party, hosted by Danny A and Ryan Leslie, for her self-titled debut Aug. 9 at New York's Marquee. Cassie, left, is pictured here with Leslie. PHOTO: JANET KRAMER/WIREIMAGE.COM

Chris Brown and Ciara visited the set of MTV's 'TRL,' Aug. 10 in New York. PHOTO: Thadd Ewen/WIREIMAGE.COM

Paris Hilton was feted Aug. 15 at the album release party for her self-titled debut at Miami's Suite Nightclub. Shown here enjoying the festivities are, from left, Scott Storch, Hilton, Brandon Davis and Nicky Hilton. PHOTO: WIREIMAGE/WIREIMAGE.COM
Ray—whom absolutely adores U2, Red Hot Chili Peppers, KT Tunstall and Foo Fighters—has many ideas up her D&G sleeve for her self-branded compilation series. She points to such possible themes as chill-out, rock and summertime.

The first Ray compilation (think holiday) is due Oct. 3. It will be followed by a kids collection Oct. 31. Just don’t expect the usual suspects on the kids compilation.

“My CD has music by real artists that will appeal to kids,” she said. In other words, no “Barney”-hued fodder here. Instead, kids should expect singalong-ready songs from Nellie McKay, Jimi Joplin, the Tokens, Harry Belafonte and others. “How cool is that?” Ray says with a hearty chuckle. In two words, very cool.

WHAT’S GOIN’ ON WITH DURAN?
Duran Duran is getting a bit soulful ahead of the follow-up to the release of its 2006 Epic pop set “Astronaut.” Speaking from his villa in France, keyboardist Nick Rhodes tells Track, “I listened to Marvin Gaye recently. It made me realize how beautiful some songs from that period can be. It gave me a few ideas, that’s for sure.” Rhodes is also giving high new rotation to albums by Gnarls Barkley and Nelly Furtado. The upcoming, as-yet-untitled Duran album is expected to drop in early 2007.

HOT FUSS OVER BURTON
“When You Were Young,” the lead single from the Killers’ sophomore album “Sam’s Town” (due Oct. 3), is a top 10 hit at modern rock radio. Track hears that the Las Vegas-based foursome is preparing to begin shooting the video to the set’s next single, “Bones.” Film director Tim Burton has been tapped to man the cameras.

SOUTHERN COMFORT
Puerto Rican singer Olga Tañón is looking to expand her horizons. In a departure, the pop/tropical singer has recorded a duet with Tony Meléndez, lead singer of top norteño group Conjunto Primavera. Sources tell Track the ballad is well-poised to be included on Tañón’s upcoming release.

Earlier this year, Tañón signed with SGZ/Univation after one successful album with Sony BMG. The singer, who has previously been on Warner Music Latina, when the label was run by George Zamora, who now heads SGZ (recently purchased by Univation). Apparently, Zamora wanted Tañón back in his life.

According to what Track is hearing, Tañón’s forthcoming SGZ album preserves her winning pop/tropical formula. However, the collaboration with Meléndez will no doubt open the doors for a new regional Mexican audience, even as it expands Meléndez into the pop arena.

LENNON STROKES HAMMOND
Sean Lennon’s first album in eight years, “Friendly Fire,” is due Sept. 26 via Capitol. But the 30-year-old Beatles spawn is just as enthused about playing on Strokes guitarist Albert Hammond Jr.’s solo debut, “Youst’s Keep,” due Oct. 9 in the United Kingdom.
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- SuzAnn Brantner, General Manager, 3 Artist Management
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- Lanie Copicotto, President, Aurelia Entertainment
- Patrick Doddy, VP of Brand Imaging, Armani Exchange
- Bonnie Dolan, VP/Music Producer, Leo Burnett
- Shane German, Artist & Label Relations Manager, SoundExchange
- Eddie Gordan, President, Music 2 Mix
- Alex Greenberg, Senior Account Executive, Mitch Schneider Organization
- Gregory Grene, Music Producer, Draft/FCB
- Hosh Gurel, VP of A&R, RCA Music Group
- Jedd Kalanchoe, Creative Manager, Spirit Music Group
- Jennifer Masset, U.S. Label Manager, K7 Records
- Chris Murphy, Founder, Petrol Records
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- Pam Naka, PR Director, BMI
- Gary Salzman, President, BIG Management & Entertainment
- Ricky Simmonds, Co-Founder/Director, Audiojelly.com
- Jeff Straughn, VP of Strategic Marketing, Island Def Jam
- Cary Vance, VP of Promotions, Promo Only
- David Waxman, Senior Director of A & R, Ultra Records
- Jared Willig, Director of Music Programming & Industry Relations, AOL Music

KEYNOTE SPEAKERS

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