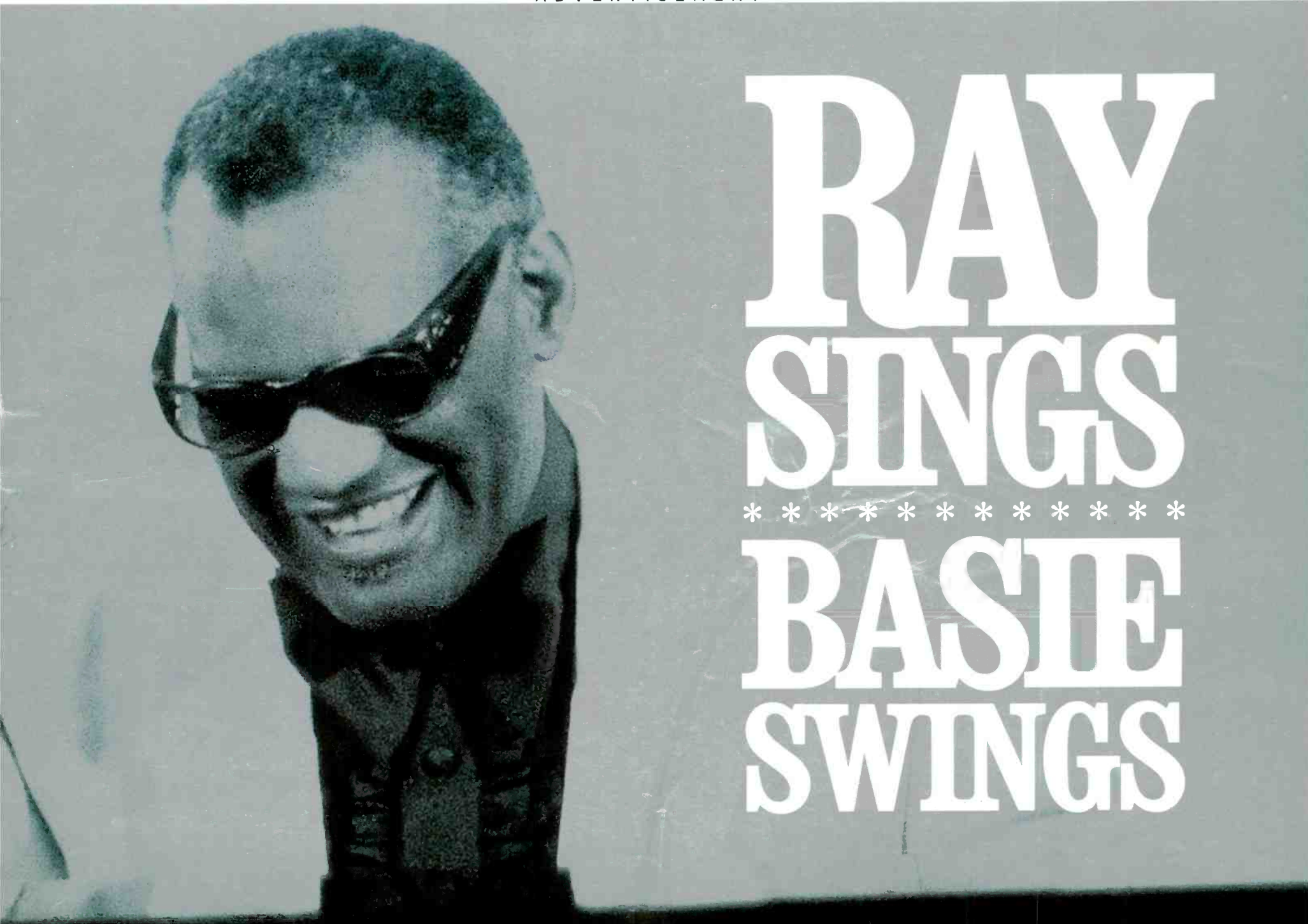


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ON THE CHARTS

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PHOTO ILLUSTRATION FOR BILLBOARD BY STEPHEN WEBSTER. Diddy photo by Eric Ogden

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

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

TOUCHTUNES
Starting Oct. 1, current Billboard music charts will be integrated into TouchTunes online jukeboxes throughout the United States, Canada and Mexico. For more information, go to touchtunes.com.

LIGHTS, CAMERA, ETHERIDGE!
Melissa Etheridge has signed on for The Hollywood Reporter/Billboard Film & TV Music Conference, Nov. 15-16 at the Beverly Hilton in Beverly Hills. See billboardevents.com.



Strengthening Bonds Between Artists And Consumers

BY MAARTEN STEINKAMP

He looked at me in that typical frowning way and asked: "Joining a record company? Are these still around? If so, that will not be for long."

It was late 1987 and I had just told dad I was planning to accept an offer from BMG/RCA Netherlands. The elder Steinkamp—well on his way to clocking 40 years of global broadcast and media experience—seriously questioned the business, the model, the ethics and its future. So I joined . . .

Not much later, I experienced that his response was a fairly stereotypical one. The perception of working for a major was mostly associated with overpaid and underqualified executives competing with artists for the spotlight.

In more recent times, it is associated with an "Aha, you are one of those losers"-type looks. But do we actually deserve much sympathy?

Maybe not.

A lack of understanding of what consumers want (or don't want), little entrepreneurship and underestimating record companies' changing relationships with artists seem serious enough offenses. And the industry's reaction to its decline was to cut costs (which is like Botox—it only makes things look good short-term), without changing the fundamentals.

So, maybe various European journalists, who are skeptical of our industry, have a point.

However, I fully disagree with their conclusion that the music industry has no chance of survival and faces the dreaded "Kodak" market-disappearing moment. That is simply not going to happen. The hurdles we face will actually save the industry because these challenges will force change.

Even better, in the next few years the music industry has every chance to reinvent and transform itself. And we must make the transition from record company to entertainment partner.

That was one of the key topics discussed during the International Network Lunch that Sony BMG hosted during the recent PopKomm trade fair in Berlin. The fact that the German music market has suffered so badly over the past few years meant that PopKomm provided a perfect backdrop for those discussions.

To achieve transformation, two key

things need to happen. We must re-evaluate and revalue the relationship with artists—and with consumers. At Sony BMG around Europe, we have taken these issues as absolute priorities.

For our artists, we need to make a difference. While we still see A&R, marketing and global reach as cornerstones of our business, we need to do a lot more to be the home base for existing and new artists—our clients.

Difficult? No. We are already moving forward. Sony BMG Europe has created an artist and marketing agency, partnering up Omnicom/OMD. Last month, a substantial endorsement deal was brokered between Pink and Sony Computer Entertainment, targeting a female demographic in Europe for PlayStation Portable.

Several other major deals are being discussed for other artists, with Sony BMG as the broker. Multimillion-euro revenue deals with various telcos have already brought European acts like Eros Ramazzotti, Vibrazoni and La Oreja de van Gogh substantial additional income.

Selling preloaded USB sticks is increasingly generating income for some of our French artists. So are the branded mobiles we are launching via Phonehouse, while for Eurovision winner Lordi, we are taking merchandise, including cola and candies, to new levels.

In Italy (H2O) and Sweden (All Ears) we have set up digital labels, and in the Netherlands we struck a deal with Talpa-founder John de Mol's new multimedia imprint 8 Ball Music. All are fully focused on new artists. In several countries—Spain being a front-runner—more and more contracts are being based on monetizing rights as partners.

Simultaneously, we are changing our consumer approach. First, we are reviewing our product offerings. We need to offer more a la carte [items], understand the "sell more of less" principle and push harder to meet the "wherever, whatever and however" demands of consumers.

To achieve this, we need to be innovative in creating, packaging and pricing the music of our artists to our group of

clients—the consumer. Across a very diverse Europe, where the "one size fits all" principle doesn't work, we need to use multiple channels, brands and products to connect both.

Secondly, we have to recognize that music fans are moving away from traditional media. European radio and TV are increasingly averse to risk and strictly formatted. The discussion regarding broadcast music quotas undoubtedly will pop up again but this is not the answer. We need to maximize the huge opportunities that are available, including social



networking platforms, to connect to the people formerly known as the audience. That audience wants choices, not lectures.

In the past, new formats and technologies have rescued the music industry on various occasions. Now it is up to us to seize the initiative and focus on how we bring artists and consumers together.

That is our No. 1 priority at Sony BMG Europe—changing from a record company to an entertainment partner that serves both groups of clients. Failing to do so would mean Steinkamp senior was right after all.

Maarten Steinkamp is president of Sony BMG Europe.

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Laguna tunes



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Spanish Expansion
David Bisbal aims for
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From TV To Tour
Rock Star: Supernova
seats moving quickly



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Michele Greene splits
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>>>BIDS PLACED FOR TOWER

As part of a process to qualify for Tower Records' Oct. 5 Chapter 11 auction, 16 suitors have placed bids. However, it is unclear which bidders are trying to buy all the company assets and which are targeting certain assets, like Tower's real estate or inventory. In addition to lead bidder Great American, bidders include Trans World Entertainment, Super D, Radius Equity, TMC Realty, West Hollywood Properties, Vornado Realty Trust, Champion Development Group, Gamesource, Prescott Interests, SPI Holdings, BEC, Norton LLC, Orchard Capital, 1965 Retail and two individuals, Larry Worshell and Ralph Horowitz.

>>>ZUNE LAUNCH SET

Microsoft's Zune music player will hit retail shelves Nov. 14, priced at \$250. That matches the cost of Apple's comparable 30GB iPod. The Zune subscription service will run \$15 per month, while a la carte tracks can be purchased for 79 cents each. Additionally, users can apply their Microsoft Points in the Xbox Live Marketplace to buy songs.

>>>GRASCALS GRAB TOP HONOR AT IBMA

The Grascals were named entertainer of the year at the 17th annual International Bluegrass Music Assn. Awards Sept. 28 at Nashville's Grand Ole Opry House. Album of the year went to "Celebration of Life: Musicians Against Childhood Cancer." The awards were the centerpiece of the World of Bluegrass gathering Sept. 25-Oct. 1. For a complete list of winners, go to billboard.biz.

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Upfront

OCTOBER 7, 2006

RETAIL BY ED CHRISTMAN

Million-Unit Question

Are The Days Of Six-Figure Release Weeks Behind Us?

Will the industry see a new release selling 1 million units in its debut week anytime soon?

That is the question in the wake of the 684,000 units that Justin Timberlake's "FutureSex/LoveSounds" moved in its first week ending Sept. 17. Indeed, although U.S. album sales have been sliding consistently for the last five years, some industry executives equate the performance of Timberlake's album with a "new reality."

Even though the entire U.S. industry was happy with the sales success of "FutureSex/LoveSounds," especially following a week led by Beyoncé's 514,000-unit-scanning "B'Day" album, some are second-guessing how well Timberlake's record would have done a year or two ago.

"It would have been a million-seller, no doubt about it," says Thuy Ngo, VP of buying at Super D. Even executives at Timberlake's label believe that the album would have hit that mark last year, says Bob Anderson, Zomba Label Group senior VP of national sales.

Robbie DeFreitas, a senior VP at Alliance Entertainment, agrees with that assessment. "But in the current marketplace, 684,000 is the equivalent of selling a million units," he says.

Ben Kline, senior VP of sales and marketing for Universal Music Group Nashville, points out, "Of course, there is no shame in selling 700,000 units. But we all have had to manage expectations and adjust marketing plans accordingly."

Timberlake's performance was the second-highest debut this year: Rascal Flatts' "Me and My Gang" snagged the No. 1 sales total with 722,000 units in April. In the week ending Sept. 24, "FutureSex/LoveSounds" once again grabbed the No. 1 spot on The Billboard 200 with 217,000 scans, giving Timberlake a total of 901,000 sold so far.

Since the Nielsen SoundScan era began in 1991, only 14 records have managed to move 1 million units in one week—11 of them this decade. The last album to attain the goal was 50 Cent's "The Massacre," which scanned 1.14 million copies the week of March 19, 2005.

But Timberlake, as a member of 'N Sync, was partially responsible for the two biggest sales weeks ever. In the week ending April 4, 2000, "No Strings Attached" moved 2.4 million units, and in the week ending Aug. 11, 2001, "Celebrity" shifted 1.9 million copies.

"The days of selling a million units in one week are



JUSTIN TIMBERLAKE'S new set moved 684,000 units in its first week—impressive, but not a million.

gone," a senior major-label distribution executive says.

But not everyone agrees. "I won't say it's impossible, but it's a challenge" to reach that milestone, Columbia GM Tom Donnarumma says.

Trans World divisional merchandise manager Jerry Kamiler believes that number can still be accomplished, but only under the right circumstances. If Eminem released a strong album with one of his catchy singles and if his label adds plenty of extra bells and whistles to the packaging that can't be obtained through file sharing, disc burning or buying counterfeit product, 1 million units is possible, Kamiler says.

But one head of a major distribution company asks, What

does it matter, anyway? "A million-unit seller is not indicative of the health of the business," he argues. "We are making money on records that sell 25,000 or 30,000 units."

Nevertheless, based on the sales levels the marketplace is currently experiencing, one head of sales at a major label says, "I think we have a new reality."

Another label executive notes that a paradigm shift in how the labels approach their business is needed to acknowledge this new world order.

First off, marketing costs have to be analyzed more closely when compared with sales rewards, the head of sales at a West Coast label says: "I don't think labels will be buying into every circular and po-

sitioning programs as frequently, going forward."

Just-in-time shipments have to get tighter in the new sales environment, a senior distribution executive adds. Plus, Zomba's Anderson says, accurate forecasting has become paramount to maintaining success in keeping return percentages down and profitability up.

And the new reality extends to all sales performances, not just the hits, stresses the head of sales at yet another major label. "It is unnerving: I wouldn't pretend that we are not paying attention to the numbers," he says. "But maybe we have to get faster and snappier about building a business model that supports whatever the numbers are."

>>> GROUPS AGREE ON MOBILE RATES

A partial settlement has been reached in U.K. Copyright Tribunal proceedings over publishers' royalty rates for digital uses. British labels body BPI, Apple Computer and various mobile services agreed Sept. 28 with authors' collecting society the MCPS-PRS Alliance to U.K. rates for mobile and online uses of compositions. Other parties, like AOL and RealNetworks, are still pursuing a tribunal decision on rates.

>>> AOL, XM, AEG END NETWORK LIVE DEAL

AOL, XM Satellite Radio and AEG have ended their Network Live joint venture with Live 8 mastermind Kevin Wall. Wall has acquired full control of the year-old company and has renamed it Control Room. Its programming will now be exclusively distributed through Microsoft's MSN as of Oct. 2. Financial terms were not disclosed for either deal. The first performance under the pact will be a John Legend show at London's Royal Albert Hall in October.

>>> BANDS, BRANDS LINK FOR JOINT VENTURE

Universal Music Group International and advertising giant WPP's media investment unit GroupM unveiled a 50/50 joint venture on Sept. 27. The new company, BrandAmp is intended to develop music and brand partnerships for WPP agencies and clients. Financial terms were not disclosed. Based in London, it will provide marketers with access to tap into Universal Music's repertoire and business skills. Moreover, it will liaise with other artists and labels in handling third-party synchronization deals and music partnerships.

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PUBLISHING BY SUSAN BUTLER

Bandier To Resign

Outgoing EMI Publishing Executive May Play Into WMG Plans

Martin Bandier is resigning his post as chairman/co-CEO of EMI Music Publishing, Billboard has learned. The move follows discussions between Warner Music Group chairman Edgar Bronfman Jr. and Bandier over WMG's future plans. After the resignation, expected within weeks, a WMG-Bandier alliance may be among Bandier's options.

According to multiple publishing industry sources, Bandier will be readying a play to acquire EMI Music Publishing—the company he has built during the last 18 years—with private-equity backing. Alternatively, he may

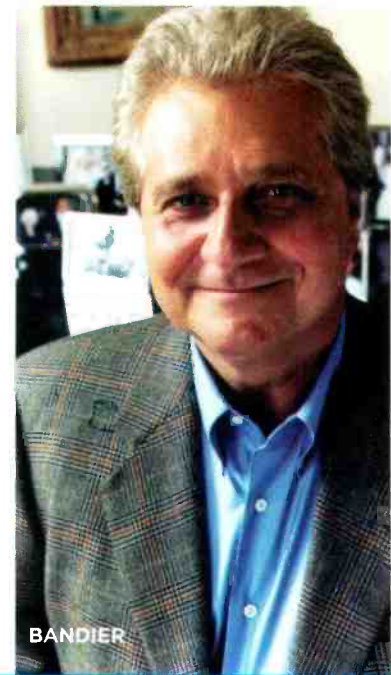
have the option to helm WMG's publishing assets, among other publishing opportunities.

Moves by WMG and EMI Group to acquire each other heated up earlier this year, but the July 13 European Union court's annulment of the Sony-BMG merger approval (Billboard, July 22) cooled speculation that any acquisition would occur. The court decision did not dissuade Vivendi's Universal Music Group from purchasing BMG Music Publishing earlier this month. Competition regulators worldwide must also approve that acquisition before it can be completed.

Regardless of these pending reviews, Bronfman is reportedly still interested in acquiring EMI Group assets.

Bandier's resignation comes six months before co-CEO Roger Faxon is set to become sole CEO of the publisher and 18 months before Bandier's already-planned resignation from his chairman post. The Bandier-Faxon multistage change began in January 2005 after Bandier reportedly informed EMI Group chairman Eric Nicolli that he wished to transition out of the company.

Bandier was unavailable for comment. WMG declined to comment.



BANDIER

TELEVISION BY BRIAN GARRITY

STARS SELECT SHOWS' SONGS

TV's Newest Music Consultants Are Artists Like Chris Carrabba

Music videos may not have a home in MTV's prime-time programming schedule, but the network is looking for new ways to give artists a presence in key viewing hours. In the latest wrinkle, MTV is experimenting with letting recording stars determine the soundtracks to some of its hit lifestyle shows.

In a first for the network, MTV has tapped Dashboard Confessional frontman Chris Carrabba to serve as the guest music supervisor for an upcoming episode of its popular reality show "Laguna Beach."

Carrabba, whose own music has been featured in several previous "Laguna Beach" installments, is overseeing scoring of the episode and hand-picked four tracks that will be included in the show. The songs Carrabba selected are "Ageless Beauty" by Stars, "This Isn't Farmlife" by Essex Green, "Lloyd I'm Ready to be Heartbroken" by Camera Obscura and "Pin Your Wings" by Copeland. In addition, Dashboard Confessional track "Currents" will also be featured in the episode.

Think of it as a multimedia spin on celebrity playlist programs already offered by the likes of iTunes and RealNetworks' Rhapsody.

MTV won't aggressively market Carrabba's guest supervi-

sion slot ahead of the episode's airdate. But the network plans to include a flag at the end of the show alerting "Laguna Beach" viewers of his role in the music selection process, and of the tracks available online.

"In an era where everyone makes playlists and mixtapes, it's just a hair cooler to do it to something with visuals," Carrabba says.

For MTV, the initiative—

which it hopes to extend to other artists later this year—represents a new attempt to keep music as a core part of its brand identity, even as it continues to push nonmusic-related lifestyle shows.

"We want to begin to tie in more directly to the acts that matter to the channel," says Joe Cuello, MTV director of music creative and licensing.

It also becomes a vehicle the

network can use to simultaneously promote established acts and baby bands.

Not only do MTV viewers get fresh insight into favorite artists by finding out about their musical tastes, but songs from lesser-known acts get an endorsement from a trusted tastemaker.

However, unlike the typical celebrity playlist program, not all the artist's picks make MTV's

cut when the artist is a guest music supervisor. Carrabba selected 20 songs for the episode, the majority of which were left out.

"I learned that clearly they are not programming to what I like exclusively," he jokes.

That raises some potential challenges for MTV as the network attempts to recruit other artists for the initiative—especially when the show's producers are not only rejecting some of the artist's picks, but also including songs in the episode that the advertised guest music supervisor may not like. Carrabba says at least one song that MTV opted to use wouldn't be in the episode at all if he had his way, though he declined to name

specific tracks.

But MTV says the episode reflects Carrabba's input regardless.

"We want kids to know that he collaborated on the sound of the show and influenced how it feels," Cuello says.

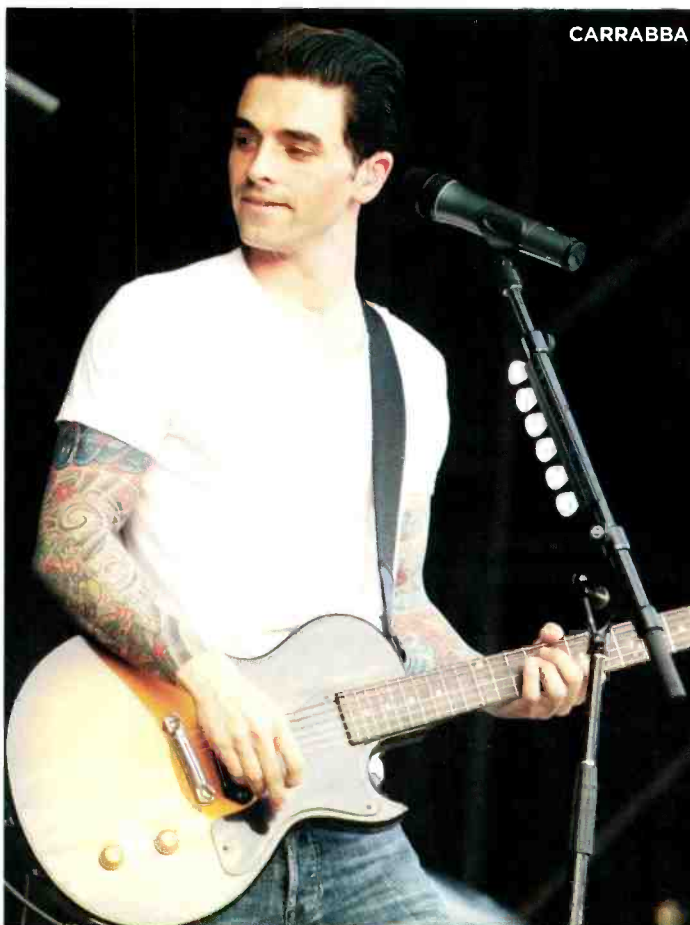
He adds that the network will also post all of Carrabba's song picks as part of a celebrity playlist through Urge, MTV's new digital music service.

Carrabba also taped an interview with MTV about his experience serving as music supervisor that will be featured on the channel's broadband destination, Overdrive.

In addition, all music from the "Laguna Beach" episode—which airs at 10 p.m. Oct. 4—will be available for download through Urge. Urge features music from all episodes of the show's current third season, as well as a complete playlist featuring 107 songs that aired in season two.

Ultimately, Cuello says that Carrabba's experience mirrors that of any music supervisor trying to place songs in a show—hit and miss.

"That's one of the challenges of doing something like this," Cuello says, himself a music supervision veteran. "You may love the way a song sounds before you marry it to picture, but it may not work in the moment."



CARRABBA

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>>> UNIVERSAL GERMANY PREPS VYBEMOBILE

Universal Music Germany and E-Plus, the German mobile arm of Dutch telecoms group KPN, will on Oct. 2 launch Vybemobile, described as Germany's first combined "phone and music" brand targeted at mobile phone users. It will also offer ringtones, news and exclusive pre-listens and editorial content for customers via a Vybemobile wireless application protocol portal. In spring 2007, Universal Music Germany and E-Plus plan to roll out a full-track download service offering several hundred thousand songs.

>>> SHAKIRA DOMINATES LATIN GRAMMY NODS

Pop dominates the list of nominees for the seventh annual Latin Grammy Awards, with Shakira leading the way with six nods. Her "Fijación Oral, Vol. 1" is up for album of the year and the artist is nominated for song and record of the year as well. Singer/songwriter Ricardo Arjona, Argentine rocker Gustavo Cerati and Mexican pop/alternative chanteuse Julieta Venegas received four nods each. The Latin Grammys will air live Nov. 2 from New York on the Univision Network.

>>> EMI SELLS CAPITOL TOWER

EMI Music North America revealed Sept. 28 that it entered an agreement to sell the Capitol Records Tower and adjacent properties to Argent Ventures, a New York-based commercial property owner and developer, for \$50 million. As part of the agreement, EMI has entered into a long-term lease with Argent, "which will enable the Capitol Records label and Capitol Studios to continue their operations at these facilities for many years to come," according to a statement.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Leila Cobo, Brian Garrity, Steve McClure, Deborah Evans Price, Wolfgang Spahr and Chris M. Walsh.

David Bisbal Widens His Horizons

A Hugely Popular Reality TV Graduate Moves Beyond The Spanish-Speaking World

Spanish-language TV worldwide is the land of music-based reality shows. In the past five years, widely diverse variations on the theme have systematically topped ratings from Spain to Argentina and spawned dozens of artists with different degrees of success.

At the top of the heap is David Bisbal, who catapulted to fame as a powerful vocalist and dynamic performer on the 2000 inaugural version of Spain's "Operación Triunfo" (see story, below).

Bisbal became a phenomenon, selling a million copies in Spain alone of each of his solo albums, 2002's "Corazón Latino" and 2004's "Bulería," both collections of big ballads and Spanish-tinged, uptempo Latin pop. He transcended Spain, exporting his sound to the United States and Latin America and winning the 2002 Latin Grammy Award for best new artist.

Now with his third disc, "Premonición," due Oct. 3 on Vale/Universal, Bisbal will become one of the very few Latin artists who are specifically and aggressively singled out for promotion beyond the Spanish-speaking worlds.

The set, which boasts seven tracks co-authored by the 27-year-old Bisbal, will be heavily promoted initially in Spain, Latin America and the United States, Bisbal's natural markets. Beginning in 2007, "Premonición" will be released in the rest of Europe and Asia, with local A&R directors tailoring the album for each market.

"He is one of the stars of Universal worldwide and the company's commitment is complete," says Jesús López, chairman for Universal Music Latin America/Iberian Peninsula.

Maximum promotion is guaranteed in Spain, where national public channel TVE1 broadcasts a Bisbal TV prime-time special Sept. 29.

Bisbal is also signed to a unique promo deal with global mobile telecom group Vodafone. On Sept. 18, the carrier, headquartered in England, launched the David Bisbal Vodafone live! pack, a new third-generation mobile phone created especially for Bisbal fans to download the album two weeks before release. Purchasers of the pack also received a memory card containing four songs from the new album, three unreleased tracks, a videoclip of the new single and a "making of" video.

Bisbal is also slated to launch his own perfume line, called "Pura Esencia" (Pure Essence), a name, he says, that sums up his music.

"It sounds very Spanish because I'm very proud of my land," Bisbal says of his album, which has evolved from more traditional, slick pop to material that is sometimes more acoustic, sometimes more adventuresome and whose incorporation of Spanish elements boasts a rawer feel. Flamenco guitarist Tomatito, for example,

plays in "Soldados de Papel," a song about child soldiers whose proceeds will go to international organizations. The urban market is tapped with "Torre de Babel," which features reggaeton act Wisin & Yandel, while other tracks were specifically chosen for their uptempo, live performance appeal.

Bisbal also tackles his ballads here, but they are more intimate and personality-driven than before, dealing directly with issues that have affected him in the past year, including his loss of privacy to Spain's notoriously celebrity-driven press.

He says instead of simply waiting for writers to send him material, he requested songs about specific issues and wrote many himself.

"I started to get a lot of material that I had already done," he says. "I didn't want that. I wanted to continue evolving."

In tandem with that mentality, "Premonición" sounds far less produced than other Bisbal albums. "I didn't want big orchestrations," Bisbal says. "I've done that before, too, and it's spectacular. But also, I think now that a ballad can stand on its own with a single instrumental line, where instead of layering tracks, each instrument has its own single track. Something simple can generate something big."

"He is a contemporary version of the 1970s and 1980s crooner, with a unique voice and interpretation," López says.

In looking to break Bisbal in Europe, in early September, Universal released an album in Germany and Italy titled "David Bisbal," a compilation of old hits plus three new songs in English. Already, Spanish track "Ave María" hit No. 1 on German Latin radio station WRD2.

Kate Farmer, VP of marketing/international repertoire at Universal Music Group International in London, says that release is part of UMG's 2006 focus on building media and consumer interest in Germany, Switzerland and Austria, "where Latin artists and Spanish-language repertoire have demonstrated strong appeal in the recent past."

The plan, however, is for "Premonición" to reap the benefits of the "David Bisbal" promotion.

In the meantime, Bisbal is going full-fledged with his Latin American and U.S. promotion, which will include a series of performances nationwide. Plans call for a formal tour in 2007.

In the United States, Universal aims to sell even more albums than in Spain, a tall order for a market where Latin acts rarely top the million-unit mark.

"I really think he is one of the most talented acts, and with this album, he's closed a circle," says Walter Kolm, senior VP of marketing and A&R for Universal Music Latino. "He's an amazing performer, an amazing singer, and now, he's proven to be a great composer."



GLOBAL BY HOWELL LLEWELLYN

Spain's Pop Academy

'Operación Triunfo' Exports Its Model To The World

"Operación Triunfo," the show that made David Bisbal famous, is the mother of all "academy-based" reality shows. The series' fifth year is slated to start in October.

"OT" was launched in October 2001 by Spanish-TV production company Gestmusic, which was bought by Dutch company Endemol in 2003. In turn, Endemol was acquired by Spanish telecom giant Telefonica, and Gestmusic-Endemol is now part of the

Endemol España group.

"OT" proved a resounding social and TV phenomenon, and Gestmusic has exported the model to 62 countries, Gestmusic founder and Gestmusic-Endemol director general Toni Cruz says. In the United States, ABC this year launched "The One: Making a Music Star." Russian TV has aired six series' of "Fabrika Zvezd." This year, India launched the massively successful "Fame Gurukul," and Lebanon's version is

screened in 12 Arab states.

"The key to that success is the academy format, which was absolutely new back in 2001," Cruz says.

Sixteen candidates are selected for the October-February series, and they live, work and develop their talent and related skills, including English, in an "academy" where cameras follow their every move.

Contestants are eliminated one by one until three finalists are selected by com-

binning viewers' votes with a jury of music business executives. on the 2001 "OT," Bisbal was one of three finalists.

From the first year, Barcelona's Vale Music had exclusive rights to release CDs of both the show's weekly gala and, later, albums by individual artists.

The TV/album formula was a smash, particularly in the first edition of "OT," where the average national viewer share on public channel TVE1 was 60%.

Vale Music says it has sold 14 million "OT"-related CDs worldwide, 4 million of which are by Bisbal. Other successful "OT"-Vale Music stars include David Bustamante, Rosa (the winner of the first "OT"), Chenoa and Manu Tenorio.

Cruz is delighted with Bisbal's success, but stresses, "We did not create him, we discovered him, and we are very proud of that—he is undoubtedly 'OT's' biggest discovery."

GLOBAL NEWSLINE

>>>RIAJ LAUNCHES RINGTONE CHART

Labels body the Recording Industry Assn. of Japan launched its first monthly master ringtone chart Sept. 20. The chart is based on data directly provided by the association's 42 member companies and their cumulative sales figures from all the mobile and Internet service providers to which they license content.

No. 1 on the RIAJ's inaugural August master ringtone chart was "Yumekui" by female vocalist Ai Otsuka (Avex). Avex labelmate Kumi Koda was at No. 2 with "I'll Be There," while BMG Japan artist Seamo took the No. 3 slot with "Rupin the Fire" (BMG Japan).

The RIAJ has also introduced a gold and platinum certification scheme for master ringtones and full-song downloads based on the same data. The body says it may also introduce a monthly chart for full-song downloads in the future. —Steve McClure

>>>McGLASHAN WINS SILVER SCROLL

New Zealand singer/songwriter Don McGlashan was named the winner of the Australasian Performing Right Assn.'s (APRA) key Silver Scroll award Sept. 20 during a ceremony at Auckland's Town Hall.

The annual Silver Scroll awards ceremony honors New Zealand songwriters in five categories. McGlashan, who is published by Native Tongue Music/Mana Music, received his song of the year Silver Scroll award for "Bathe in the River," performed by the Mt. Raskil Preservation Society featuring Hollie Smith on the EMI soundtrack to critically acclaimed 2006 New Zealand independent movie "No. 2."

The APRA most performed work on New Zealand radio and TV was James Reid's "Stand Up" (Mushroom Music Publishing). Neil Finn's "Don't Dream It's Over" (Mushroom Music Publishing) was honored as the APRA work



FINN

most performed overseas.

The SOUNZ Contemporary Award for best creative work in the serious music sector went to the self-published Ross Harris for "Symphony No. 2." The APRA Maioha Award for best creative work incorporating the Maori language went to Richard Bennett for "E Hine" (Mai Publishing). Nonperformance-based categories are assessed by an APRA panel of judges. —Christie Eliezer

>>>ORCHARD INKS CHINESE DEAL

New York-based digital-music distributor/marketer the Orchard has struck a deal to supply content to Top100.cn, one of China's leading legal digital-music services, effective immediately.

The Orchard will supply content to Top100 from independent and major-label catalogs.

Orca Digital, a venture co-founded by Chinese-born NBA star Yao Ming, launched Beijing-based Top100 early

this year. Negotiations for the deal with Top100 were coordinated by Daniel Cheung, managing director of the Orchard's Asian operation. —Juliana Koranteng

>>>AIM PARTNERS WITH ARVATO

British trade body AIM has struck a collective licensing deal with Bertelsmann-owned services and technology unit Arvato Mobile.

The agreement covers works from the indie trade body's 900-plus member labels, which are being made available on an opt-in basis on Arvato's GNAB legitimate peer-to-peer music service. The pact initially licenses GNAB for digital downloads covering Europe and Japan.

Launched earlier this summer, GNAB claims to be the first fully licensed P2P network. Arvato offers the platform to digital retailers and content providers, who in turn use it to offer a P2P service under their own brand. GNAB already has deals with the four majors and various leading content aggregators. —Lars Brandle

>>>ISHIKAZA UPPED AT UNIVERSAL

Tokyo-based Universal Music K.K. president/CEO Keiichi Ishikaza has been promoted to chairman/CEO, effective immediately. Ishikaza continues to report to London-based Universal Music Group Asia Pacific region president Max Hole.

Ishikaza joined UMKK in 1994. He was previously managing director of Toshiba-EMI. The position of chairman had been vacant since Hiroyuki Iwata left that post in March 2004 to become an adviser to the company before retiring in March 2005.

UMKK stresses that Ishikaza will be a "hands-on" chairman, who, unlike Iwata, will also continue to hold the title of representative director. —Steve McClure

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When The Levies Break

EC Plan To Scrap Copy-Equipment Fees Irks Music Rights Holders

BRUSSELS—The European Commission has set the scene for a battle royal between music rights holders and the consumer electronics industry. The EC—the European Union's (EU) executive authority—plans to publish a policy paper at the end of 2006 proposing changes to the current use of copyright levies. These government-mandated taxes recompense composers, producers and performers in Europe for revenue lost through home copying.

It is widely expected the EC will recommend disposing of the levies, and the news has been welcomed by the consumer electronics industry. "We're ecstatic about it," says Mark MacGann, director general at the European Information and Communication Technologies Assn. However, discarding the levies would be "a huge economic loss," claims Victoriano Darias de las Heras, legal adviser for European authors and composers collecting societies' body GESAC.

The EC issued a statement Sept. 13 saying that action to address the use of copyright levies was essential if the EU was to meet its aim to become "the most competitive and dynamic knowledge-based economy in the world," as formalized in the Lisbon Strategy agreed upon by the EU heads of state at their 2000 summit in Lisbon, Portugal.

Industry observers say consumer electronics companies could save hundreds of millions of euros every year on products ranging from iPods to mobile phones and PCs if the levies are jettisoned.

The levies were introduced in several continental European countries during the 1960s to compensate rights holders for photocopying of printed works and cassette recording of music. The

law requires that levies be paid by companies producing or distributing equipment that assists in the copying of content, and the fees have also increasingly been applied to new media—including blank CDs/DVDs—and equipment, including digital music players, PCs and printers.

The scope and extent of copyright levies received by national collecting societies vary from country to country. France, for example, applies a levy of €51 (\$65) on an iPod with a 4GB flash memory, while Germany has a levy of €2.74 (\$3.49) on the same product; the Netherlands and Belgium impose no levies on iPods at all.

Now, though, the EC says it wants to bring greater efficiency, clarity and transparency to the system of providing "fair compen-

sation" to rights holders. It also aims to smooth the way for the introduction of new products and services.

EC VP Gunter Verheugen claims that uncertainty on the application of levies to new products currently impedes development and rollout of such goods. "Innovative companies need as few constraints as possible if they [are] to succeed on the market," he says. "Structural change must not be seen as a threat, but as an opportunity to become more competitive."

MacGann suggests that the levies were introduced in an analog era and are no longer appropriate for these digital times.

"It's a system of rough justice," he says. "But the world is moving to a market of digital applications, with compensation by digital rights management."

De las Heras claims that the amounts collected by authors bodies from the levies are "nothing compared to the money the [consumer electronics] industry is making from these products."

He adds: "We feel it is only fair that we share some of the profits as we are the ones that provide the content. Without content, these devices would be useless."

Not everyone agrees, though, on the total amount of copyright levies collected. GESAC says its members received €555 million (\$706 million) in 2005, but consumer electronics companies put the figure closer to €1.2 billion (\$1.5 billion).

EU officials say they expect to be issued formal recommendations from the EC later this year or early 2007. However, insiders confirm that the artists and writers groups are already lobbying within the EC itself and among EU governments.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

The Price For A Song

Inside The Hotly Contested Bidding For BMG Music Publishing

Lawyers are still questioning the unprecedented €1.63 billion (\$2.05 billion) price Vivendi's Universal Music Group (UMG) agreed to pay for BMG Music Publishing. They wonder if cash will change hands or whether the "price" represents some value other than cash. And some people associated with the losing bidders are reportedly grumbling that they didn't get complete access to all catalog information.

"There is no real benchmark" for this deal, an investment-banking source close to the situation says. "A music publishing catalog of this size, scale and breadth has never before come to market."

A typical publishing acquisition involves a much smaller catalog brokered by a music industry lawyer with broad access to catalog information. But for this deal, which included more than 1 million copyrights, European and investment-banking customs were followed for the

financial disclosures and the two-stage auction process. Citigroup was lead financial adviser; Loeb & Loeb was intellectual property and industry counsel; Slaughter and May was general corporate counsel for BMG parent Bertelsmann AG.

After the auction's announcement in June, there was a "massive" amount of interest, the source says. There were more than 60 calls from interested parties, including publishers once successful in the 1960s and 1970s.

To be invited, the parties had to be prequalified. They were expected to show their ability to finance the buy, their business plans to prove that they would truly be competitive in the bidding and any other plans to establish their incentive to bid high.

Slightly more than 15 bidders were invited to the first stage, with about a dozen making first-round bids. Those invited to the second stage gained more access to BMG financial, management

and catalog information, resulting in seven fully financed bids.

"It's quite remarkable," the source says. "I can't think of an auction that's been so hotly contested in near history, in any business."

Private equity bidders saw BMG as a way to "roll up the publishing industry," the source says.

About 35% of the industry is still held by mom-and-pop independents, the source notes. With a platform the scale and size of BMG, they could try to buy the small publishers. Since BMG has the operating structure, it could then basically get rid of all operating expenses of any newly acquired small publisher below the net publishers' share (the gross revenue remaining after paying songwriter and co-publisher royalties). It could keep the revenue and dump the costs. Having this operating structure is essential for investors to be able to compete for small publishing catalogs.

Private equity firms and other bidders also saw BMG as a highly leverageable business with a catalog that could be securitized, the source says. "With securitization, you get more leverage and a significantly cheaper cost of financing."

Much like credit card receivables or mortgages, publishing catalogs like BMG's continually bring in money. Those assets can be used to secure funds to expand a private equity firm's investments in other areas.

As for the price, the source says Bertelsmann will receive the full amount in cash. And the longstanding industry rumor that about one-third of BMG rights are held under administration, subpublishing or short-term contracts "is dead wrong," the source says. "They are a very small, marginal percentage."

Some losing bidders reportedly now believe that they did not fully appreciate UMG's plan, as part of its bid, to settle

Loeb & Loeb music group chairman JOHN FRANKENHEIMER



its lawsuit against Bertelsmann over the latter's investment in the original Napster. Bertelsmann has since said that it expects that \$60 million settlement to act as a benchmark for settlement discussions with other parties in the litigation. Whether realistic or not, dollar figures for potential damages against Bertelsmann bantered about in that suit reach hundreds of millions. Still, Vivendi's offer was "head and shoulders above everybody else," the source says. Once accepted, the deal was hammered out over four days in London and announced Sept. 6.

SPIN-SHARING: A story on a U.K. Web site is head-

lined: "Woman Forces U.S. Record Industry to Drop File-Sharing Case."

A lawyer is quoted as saying it was impossible for the labels to prove that Tammie Marson of Palm Desert, Calif., downloaded files. The cheerleading teacher had hundreds of girls through her house. She also had a wireless network that others could have used.

True: The labels dismissed the suit. False: The labels lacked evidence. A source close to the case says the suit was dismissed when "a number of witnesses" identified Marson's daughter as the file-sharer. A suit was filed Aug. 22 against the daughter.

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Ornadel Management president GUY ORNADEL, left, and Island Def Jam VP of strategic marketing JEFF STRAUGHN share experiences on the 'I'm With the Brand' panel.

Partners In Rhyme

Artists, Agencies Still Finding Their Way With Branded Partnerships

As an underground artist, when I enter into a partnership, I am looking for increased visibility and marketing dollars that I wouldn't have on my own. Co-branded partnerships are great marketing tools, which help me connect with people who may have heard my music but have yet to connect the dots between my music, my name and my image."

Independent artist **Joi Cardwell** said these words during the "I'm With the Brand" panel at the 13th annual Billboard Dance Music Summit, held Sept. 17-20 at the Palms Casino & Resort in Las Vegas. Cardwell was referring to her recent business dealings with PowerBar and Starbucks. "I'm getting more phone calls and selling more music," she added.

Indeed, Cardwell's words were music to the ears of other independent artists in the room who are learning the ins and outs of branded entertainment.

But hers were not the only words that provided nutritious food for thought. Throughout the panel, moderated by yours truly, Cardwell and her copanelists—Giant Step president/CEO **Maurice Bernstein**, Leo Burnett VP/music producer **Bonny Dolan**, Armani Exchange VP of brand imaging **Patrick Doddy**, John Melillo Entertainment Consulting president **John Melillo**, Ornadel Management president **Guy Ornadel** and Island Def Jam VP of strategic marketing **Jeff Straughn**—shared their experiences navigating today's music industry.

Dolan and Melillo, who have worked together on Leo Burnett's Artist in Residence Music Program, stressed the importance of creating a partnership-type environment when uniting band and brand.

"Music has become a commodity," Melillo said. "The program at Leo Burnett allows people to connect emotionally with the music." In this way, it becomes a true collaboration.

In the past, Melillo noted, attorneys, managers and other handlers made collaborations like these impossible.

"This program gets the artist off the pedestal," Dolan added. "It also gets the creatives at our agency thinking differently, from 'Oh, that artist would never do this' to 'Oh, this artist is a fan of this brand and likes the creative of its upcoming campaign.'"

Such thinking played a major role in partnering **Rihanna** with Nike and JCPenney to help launch her sophomore album, "A Girl Like Me," Straughn noted.

Straughn said Nike was the first brand he and his colleagues spoke to. "The video we put together with them offered the first look into Rihanna's new look," he said. Now the label is doing the same thing with **Lady Sovereign** and the **Chocolate** by LG mobile phone campaign.

At one point during the discussion, Dolan mentioned a few of Leo Burnett's clients, including Nintendo, Hallmark and McDonald's.

Without missing a beat,

Straughn looked in Dolan's direction and said, "I hear McDonald's and I think the trays. We'd love to get on those trays for the millions coming through McDonald's on a weekly basis. For us, it's a trade of assets as well as a way to connect with today's hard-to-reach youth."

Reaching today's youth is not a problem for Armani Exchange, which relies on trend-setting clothes—and dance/electronic music—to form a common bond. "Music adds texture to the brand," Doddy said. In addition to in-store play, the fashion retailer champions club music in its compilation series, **A|X Music Series**. The just-released eighth volume, beat-mixed by **David Morales**, is sold in all A|X outlets and Virgin Megastores.

One of the biggest challenges Doddy faces is getting the artists he works with to see the bigger picture—the opportunities beyond the physical CD. "Whenever we start a relationship, the DJ/artist is always asking, 'What can you do for me?' They rarely see the many ways we can grow together." Still, Doddy calls it "a learning process" for all participants.

From a label perspective, Straughn couldn't agree more. He acknowledged that, for many, the stigma remains that the label is out to take every dime from the artist and music publisher. "We're still seen as the bad guys," he said. "We have to always communicate and be part of the process—as one team. Everyone will be rewarded at the end of the day." ●●●

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On The Road

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Burning Up The Road

Live Nation Panel Picks The Hot Tickets In Theaters And Arenas

Bob Seger is touring, ticket prices aren't going down, and Tool is hot. Those are among the assertions from a panel of Live Nation presidents who addressed attendees at the Arena Management Conference Sept. 16-19 in Memphis.

Among those taking part were Rick Franks (Michigan/Indiana), Wilson Rogers (Florida, Georgia, the Carolinas), Ned Collett (senior VP of venues), Michael Belkin (Cleveland), Bob

pany acquire more facilities below 3,000 seats. "Our methodology is to go deep into markets as to venue size," Collett says.

Franks cut to the chase. "The thing the people in this room want to know is, 'How do we get more events?' That database is a big thing to us. If we can use your database to help market our shows, that makes a difference."

Roux adds, "One way to get more shows is to be more successful with the shows you

Panic! at the Disco, James Blunt, OAR, Dashboard Confessional, the Fray and the All-American Rejects as acts to watch.

"Evanescence is blowing out theaters, and if this record is anything like the last album they'll definitely be in arenas," Campana says.

Marion questions how many of Live Nation's arena shows are promotional partnerships and how many are straight rental deals. The consensus of the panel is that about 40% of the arena deals were "all-in," where the building shares in the risk and the upside.

Arenas should be aggressive in attracting business, the panel agrees. "If a tour is playing 35 cities, there are probably 130-140 real arena situations you could play, if you dig deep enough," Franks notes. Arenas that are willing to partner can make the choice easier.

"The mentality doesn't have to be what you're putting in, but what you did that gets you into the game," Belkin says. "The only way you guys will raise inventory is to be aggressive."

Marion wonders if ticket prices have leveled out. "Are we going to see \$200 ticket prices on a regular basis? Unfortunately, I think we will," Campana says. "We're in the volume business and we know that lower prices mean more people. Be assured that as an organization we're trying to protect the turnstile."

Talk that Live Nation is driving up ticket prices by paying acts too much is inaccurate, the panel insists. "If you talk to agents, you'll find out that we're pushing back harder than ever, not only to protect the guarantee but to keep ticket prices lower," Campana says.

STILL THE SAME? Bob Seger's first tour in more than 10 years is good news for arenas. Seger last toured in 1996, when he played 64 shows that grossed \$26.3 million and drew 923,829, according to Billboard Boxscore. Today's prices could double that gross. Seger is booked by Rick Roskin and Rob Light at Creative Artists Agency.



TOOL

Roux (most of the South) and Mark Campana (the Midwest).

Michael Marion, GM of the Alltel Arena in North Little Rock, Ark., moderated the panel, asking early on what Live Nation is doing to develop talent. "This year so far Live Nation has produced 5,000 shows on the club and theater level, 3,000 seats or under," Roux says. "We're starting to see a few of these acts pop. And we will continue to work on that developmental level for years to come."

Collett adds that Live Nation has capital proposals in the works that would see the com-

pany acquire more facilities below 3,000 seats. "Our methodology is to go deep into markets as to venue size," Collett says.

Franks cut to the chase. "The thing the people in this room want to know is, 'How do we get more events?' That database is a big thing to us. If we can use your database to help market our shows, that makes a difference."

Roux adds, "One way to get more shows is to be more successful with the shows you

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,060,000 \$115/\$50	AUSTIN CITY LIMITS MUSIC FESTIVAL: TOM PETTY & OTHERS Zilker Park, Austin, Sept. 15-17	225,827 three sellouts	Charles Attal Presents, Capital Sports & Entertainment
2	\$7,892,990 \$150/\$60	LOLLAPALOOZA: RED HOT CHILI PEPPERS, KANYE WEST & OTHERS Grant Park, Chicago, Aug. 4-6	166,356 201,000 three days	Charles Attal Presents, Capital Sports & Entertainment
3	\$2,722,257 \$170/\$35	ROGER WATERS Madison Square Garden, New York, Sept. 12-13	29,488 two sellouts	Live Nation
4	\$2,706,550 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Sept. 20-24	20,156 20,740 five shows three sellouts	Concerts West/AEG Live
5	\$2,546,164 \$125/\$15	SHAKIRA, WYCLEF JEAN Madison Square Garden, New York, Sept. 7-8	31,035 two sellouts	Live Nation
6	\$1,515,708 \$51.50/\$20	TOOL, ISIS Crisquet Pavilion Phoenix, Sept. 9	20,234 20,786	Live Nation
7	\$1,422,467 \$59.50	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Pepsi Center, Denver, Sept. 12-13	24,535 27,314 two shows	Live Nation, Kroenke Sport Enterprises
8	\$1,205,265 \$125/\$90/\$60	ERIC CLAPTON, ROBERT CRAY United Center, Chicago, Sept. 20	13,018 sellout	Jam Productions
9	\$924,931 \$49.25/\$29.75	DAVE MATTHEWS BAND, O.A.R. Smirnoff Music Centre, Dallas, Aug. 15	19,721 19,823	House of Blues Concerts
10	\$906,092 \$146/\$41	AEROSMITH, MÖTLEY CRÜE PNC Bank Arts Center, Holmdel, N.J., Sept. 14	14,508 16,390	Live Nation
11	\$840,498 \$110.50/\$64.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Glendale Arena Glendale, Ariz., Sept. 11-12	10,136 14,542 two shows	Live Nation, Cirque du Soleil
12	\$836,739 \$59	RASCAL FLATTS, GARY ALLAN, ERIC CHURCH Gaylord Entertainment Center, Nashville, Sept. 22	14,004 sellout	Live Nation
13	\$828,293 \$129.50/\$19.50	MARIAH CAREY Toyota Center, Houston, Sept. 14	11,252 11,830	Live Nation
14	\$806,096 \$129.50/\$19.50	MARIAH CAREY American Airlines Center, Dallas, Sept. 16	10,521 11,494	Live Nation
15	\$787,197 \$77/\$19.50	SHAKIRA, WYCLEF JEAN Philips Arena, Atlanta, Sept. 12	11,986 12,489	Live Nation
16	\$767,852 \$119.37/\$19.50	SHAKIRA, WYCLEF JEAN TD Waterhouse Centre, Orlando, Fla., Sept. 13	12,567 12,581	Live Nation
17	\$738,364 \$46.50/\$26.50	TOOL, ISIS Coores Amphitheatre, Englewood, Colo., Aug. 30	17,089 sellout	House of Blues Concerts
18	\$729,172 \$62.50/\$48.50	AMERICAN IDOLS LIVE NOK Theatre, Grand Prairie, Texas, Sept. 7-8	12,094 12,290 two shows	AEG Live
19	\$723,547 \$49/\$25	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 15	18,979 sellout	Live Nation
20	\$716,447 \$49.50/\$39.50	NICKELBACK, HOOBASTANK, CHEVELLE, HINDER Xcel Energy Center, St. Paul, Minn., Sept. 14	15,408 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
21	\$707,967 \$58.50	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Raley Field, Sacramento, Calif., Sept. 6	12,464 sellout	Another Planet Entertainment
22	\$694,331 \$49/\$25	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Alltel Pavilion, Raleigh, N.C., Sept. 15	20,002 sellout	Live Nation
23	\$686,214 \$68.50/\$38.50	AMERICAN IDOLS LIVE Tacoma Dome, Tacoma, Wash., Sept. 2	12,804 14,424	AEG Live
24	\$636,372 \$125/\$33	AEROSMITH, MÖTLEY CRÜE Post-Gazette Pavilion, Burgettstown, Pa., Sept. 9	12,593 22,890	Live Nation
25	\$621,135 \$76/\$30.50	JOHN MAYER, SHERYL CROW, MAT KEARNEY First Midwest Bank Amphitheater, Tinley Park, Ill., Sept. 9	14,466 28,625	Live Nation
26	\$611,223 (\$684,100 Canadian) \$129.50/\$19	MARIAH CAREY MTS Centre, Winnipeg, Manitoba, Sept. 15	8,915 9,557	Live Nation
27	\$598,353 \$72.50/\$38.50	AMERICAN IDOLS LIVE Arena at Gwinnett Center, Duluth, Ga., Sept. 2	10,605 10,945	AEG Live
28	\$593,469 \$59.75	RASCAL FLATTS, GARY ALLAN, ERIC CHURCH Thompson-Boling Arena, Knoxville, Tenn., Sept. 14	10,851 sellout	Live Nation
29	\$587,570 \$125/\$45	VAN MORRISON Hearst Greek Theatre, Berkeley, Calif., Sept. 12	7,351 sellout	Another Planet Entertainment
30	\$584,518 \$146/\$21	VAN MORRISON Crisquet Pavilion, Phoenix, Sept. 13	10,562 20,001	Live Nation
31	\$581,102 \$47.50/\$39.50	NICKELBACK, HOOBASTANK, CHEVELLE, HINDER Kemper Arena, Kansas City, Mo., Sept. 16	13,558 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
32	\$567,178 \$108.48/\$28	TOOL, ISIS C.W. Mitchell Pavilion, The Woodlands, Texas, Sept. 11	15,714 sellout	Live Nation, in-house
33	\$561,170 \$68.50/\$38.50	AMERICAN IDOLS LIVE Pepsi Center, Denver, Sept. 5	10,891 13,024	AEG Live
34	\$557,000 \$72.50/\$27.50	KTU BEATSTOCK PNC Bank Arts Center, Holmdel, N.J., Aug. 19	16,350 16,497	Live Nation
35	\$555,038 \$70/\$38	AMERICAN IDOLS LIVE Dunkin' Donuts Center, Providence, R.I., Sept. 22	9,717 9,992	AEG Live

A Bigger Bang

Miami Festival Drafts Diverse Headliners For Second Edition

After a tentative debut last year, the BANG! Music Festival will be back bigger and better with its second edition. Organizers project major numbers for the event, which takes place Nov. 11 at Miami's Bicentennial Park.

"I truly believe we will hit 50,000 people this year," says Philippe Haddad, CEO of Florida-based Haddad Productions. "We are way above and beyond what our projections dictated." A crowd of that size would dwarf the 9,000 people who turned up last year to watch such acts as Fisherspooner, VHS or Beta, Front 242 and Chicks on Speed. "The reason the numbers weren't as strong is because we had a huge devastating hurricane the week before—Hurricane Wilma," Haddad Productions marketing director Starr Ack-

erman says, adding that a large portion of the festival's earnings were donated. "Our festival by default became a Hurricane Wilma relief fund."

Last year's lineup didn't deviate much beyond dance and electronic acts. But this year, organizers went for broke in an attempt to reach a much larger audience by booking Duran Duran, Tiësto, Gnarls Barkley, Daft Punk, Common, Modest Mouse and Kinky.

"A lot of festivals here cater to the DJ aspect of things, and we wanted to be different," says Haddad Productions VP Najib Elmasri, who books and oversees production of the event. "We're trying to market this festival to everyone, it's not dedicated to one group of people. Duran



GNARLS BARKLEY will play this year's BANG! Music Festival. INSET: Bicentennial Park

Duran is the 35-and-over market, Modest Mouse is more of the college crowd, and Gnarls Barkley is the current hot act that's a crossover for everybody."

Waxploitation CEO Jeff Antebi, who manages Gnarls Barkley, says that BANG! and his client are a seamless match. "Gnarls has had a national radio audience of almost 100 million this summer, which speaks for how broad our fan base is," Antebi says. "With BANG!, we get a festival to play that is both relevant and dynamic, and they get a band that appeals to about as diverse an audience as one can have today."

For now, Haddad Productions is working on branding BANG! in the Miami, Florida and East Coast markets, Elmasri says. To his surprise, however, quite a bit of sales have been coming from California, which he attributes to Daft Punk's April 29 appearance at the Coachella Valley Music and Arts Festival in Indio, Calif. "I think their performance at Coachella was so amazing that people want to see them again," he says, noting that the French techno duo hasn't played since in the United States. "[Fans are] will-

ing to take the trip and check them out." Some ticket sales have also been coming from Chicago, where the festival was promoted during August's Lollapalooza, and New York.

That said, Elmasri says this year's BANG! will be a success. "The worst-case scenario is that we'll break even, but we're looking to be in the black."

A burgeoning festival can only be successful if the right talent is booked, according to William Morris Agency agent Kirk Sommer, the company's major contemporary concert booker for the Southeast. "You have to build the right lineup," he says. "Established festivals sell tickets based on the brand itself. They have the ability to sell tickets without announcing lineups."

Within the next year and a half, the BANG! festival could be taken to New York and even as far as Argentina, according to Ackerman. But for now, Elmasri is taking it one step at a time. And while there aren't immediate plans to add on another day, it's definitely something Haddad Productions is contemplating. "Miami is a weird market for the two-day," he says. "But we're definitely considering a two-day festival." ●●●

CHAMPAGNE SUPERNOVA

Network TV Gives The Latest 'Rock Star' Tour Ticket Sales To Celebrate

Following the success of several "American Idol" tours and the "Rock Star: INXS" tour "Rock Star: Supernova" is the latest example of how TV has become the ultimate promoter.

"On-sales are incredibly strong," says Bruce Kapp, VP of Live Nation's touring division and point man on "Rock Star: Supernova." And while he admits that TV promoting careers is in itself nothing new, Kapp asserts, "What is new is how we're using television to sell tickets."

Adam Kornfeld, the Artists Group International agent responsible for the tour, adds, "We put the concerts on sale during the television show, so we were able to promote the tour on network TV, and there is nothing that can create more excitement any quicker than being on network TV. This is already a very successful tour."

"Rock Star: Supernova" drew an audience of 6 million-8 million per show, Kapp says.

"And we were able to do a lot of interactive stuff through our partnerships with [producer] Mark Burnett, CBS and Verizon in terms of messaging. There were probably 600,000-800,000 people a night voting, and they get a message back, 'Wanna buy tickets?' You couldn't ask for a more built-in audience," he says.

The band features Mötley Crüe drummer Tommy Lee, former Metallica bassist Jason Newsted, former Guns N' Roses guitarist Gilby Clarke and newly crowned "Rock Star: Supernova" competition winner Lukas Rossi as vocalist.

The band is now in the studio recording an album set for release Nov. 21 on Epic, and will first showcase their live chops with sellouts Dec. 31 and Jan. 1 at the Joint in Las Vegas. A full-blown arena/theater tour follows, starting Jan. 16 at the Seminole Hard Rock in Hollywood, Fla., and includes some 30 dates. Supporting will be

the Panic Channel and other contestants from the show backed by the House Band (billboard.biz, Aug. 17). International dates, including Australia, are likely.

The band was originally to be billed as Supernova, but issues arose when a California-based punk band first known as Supernova From Cynot3 filed a trademark dispute in June. In a settlement, the new band will be called Rock Star: Supernova. The name change has mattered "not at all," Kapp says. "We were selling tickets before we even had a lead singer," he points out.

And as name changes go, the band could have done worse, Kornfeld says. "Changing the name to Rock Star: Supernova is not such a terrible thing because, if anything, it associates the band with the TV show," he says, "and that's a good thing because of the millions of people around the country who watched the show."

The band's debut single was released this week. "We'll jump-start the [tour] campaign again, taking it from the TV show and putting it on radio and regular television following the single and album releases," Kapp says.

While Live Nation is the primary promoter on the tour, other promoters, including Jam and AEG Live, are promoting isolated dates. "We basically bought the tour and then Carl Stubner, the manager, wanted to do more dates. So we and the agency went out and solicited other dates in markets where we weren't necessarily promoters," Kapp says.

Philadelphia-based facility management firm Global Comcast bought seven dates on the tour. "Based on the risk/reward, it made sense to do this [tour]," global COO John Page says.

Many of the global-promoted dates are in secondary markets like Fargo, N.D.; Des



LUKAS ROSSI, newly crowned singer of Rock Star: Supernova, will soon translate his TV victory into an arena/theater tour.

Moines, Iowa; and Everett, Wash. "Because our buildings are in secondary markets, we need to be aggressive in how we position our promoter relationships and [incentivize] them . . . to do business," Page says.

Kapp says that "Rock Star: Supernova" and tours like "American Idol" and "INXS" before have changed the game in breaking acts, even acts with well-known members. INXS, with "Rock Star"-crowned vocalist J.D. Fortune, grossed

slightly less than \$13 million earlier this year and drew 264,971 to 73 shows at smaller venues in a tour produced by Metropolitan Entertainment.

"The way media is today, with such a shotgun approach, this is a rifle," Kapp says. "You already have your audience, we just figured a way to kind of grab them. One of the reasons it's so successful is it's so easy to target in terms of ticket buyers because they're the ones watching the show." ●●●

The Indies

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Moving On

Don Rose Leaving AAIM Post, Michelle Greene Leaving Applesseed

Don Rose led the American Assn. of Independent Music (AAIM) for more than a year, and didn't even get the opportunity to be voted out of office. Rose will step down from his role as acting president Oct. 1, and make way for Thirsty Ear president Peter Gordon (Billboard, Sept. 30).

A press release from the group stated that Rose declined to move to New York. Rose says he put in a lot of thought about leaving his Boston home, but ultimately could not do it.

"I'll be spiritually connected to the organization probably forever," Rose says. "From the very beginning, I was only the acting president."

From the beginning, Rose disagreed with the AAIM board on whether the group needs to be based in New York. So didn't he—and AAIM—see this coming? "It was sort of implicit from the beginning," he says. "The reality didn't really sink in with anyone, until we get into our second-year budget and realized we had the resources to open the offices."

Rose says he has not decided his next move, and has not been asked to continue with AAIM in any capacity. In his time with AAIM, the trade body grew to more than 200 members, and is often credited for helping indie labels secure a higher royalty rate with iTunes.

Rose, however, says the group's biggest accomplishment is simply putting a face on the independent community. "We unified it to a certain degree," he says. "This is a difficult coalition, but a rewarding one, when people are pulling in the same direction."

Gordon was at Popkomm in Berlin, and unavailable to speak about his plans for AAIM. Founding AAIM member and Beggar's Group CEO Lesley Bleakley recently told Billboard that AAIM would continue its outreach to the indie community, and in coming months should have a total of nine chapter heads in place around the country. The body was also slated to meet with Microsoft the week of Sept. 25 for a Zune presentation.

GREENE VALUE: Not all indie relationships are harmonious. Michele Dominguez Greene recently split from her label, the famed Applesseed Recordings, to go it alone, having to pull her album from the Applesseed release list at the last moment. Perhaps best-known for her role as Abby Perkins on TV series "LA Law," Greene's first album with Applesseed, "Ojo de Tiburon," was a well-regarded mix of folk and Latin traditions. Her politically slanted follow-up, "Luna Roja," delves heavily into immigration issues, and Greene had decided early on to donate any profits from the CD to Amnesty International's Women of Juarez campaign.

She says Applesseed had promised her a publicist who could work the Latin market. When

that didn't happen, Greene feared that the album would miss its intended audience.

"They sent it to four or five publicists, and those people passed," she says. "They told me there were only five good publicists in the country. I didn't fall off a tomato truck yesterday."

Applesseed owner Jim Musselman says he sent the CD to "some of the leading world music publicists," but their rejection didn't reflect his dedication to the project. In fact, Musselman says he persuaded Bruce Springsteen to let Greene tackle his "Across the Border" in Spanish, and he recruited singer/songwriter John Gorka to guest on the album.

Nevertheless, Greene set off to find her own publicist, and offered to pay for PR herself. She says Applesseed's responses to her were few and far between, and she decided to pull the album from the label and go it alone, hoping to have better luck breaching the Latin market herself.

"I was so terrified to pull it from Applesseed,"



MICHELE DOMINGUEZ GREENE, who played Abby Perkins on 'LA Law,' has split with Applesseed and is releasing her new album on her own.

she says. "I paid for all the recording costs, which is why I was in the position to own the copyright. I tried really hard to find a win-win situation and keep the distribution arrangement, but I wasn't getting a response from them."

Musselman says this is the first time in the label's 10-year relationship with Koch Entertainment Distribution that he's had to pull an album. "When you're putting out 10 CDs per year, you have to work them as strongly as possible because it's your survival," he says. "This is something I felt very hurt and frustrated by."

Greene pressed about 2,000 copies, and has sold 500, thus far. She is in the process of talking to labels and looking for other distributors. ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Seymour is our hero.

The Coolest Song in the World this week is "Never Gonna Die" by the Shys, the latest band signed to Seymour Stein's Sire Records.

While Stein is quick to give credit to Craig Winkler, who actually did the signing, the Shys become the latest addition to the most extraordinary track record by any record company executive since the '60s.

Stein's journey began at Billboard when the young Brooklyn boy became a chart compiler at age 16.

From there he went to work with the legendary Syd Nathan at King Records in Cincinnati, and then the most important writer/producers that ever lived, Jerry Leiber and Mike Stoller at their Red Bird Records.

What followed was an early partnership with

yet another legend, Richard Gottehrer; the forming of Sire Productions; and being credited with bringing Fleetwood Mac and the Climax Blues Band to America.

But Stein didn't truly hit his stride until the mid-'70s. How's this for a résumé: the Ramones (I could stop now and his membership in the Rock and Roll Hall of Fame would be justified), Talking Heads, the Dead Boys, Johnny Thunders, Radio Birdman, the Saints, the Pretenders, Richard Hell & the Voidoids, the Cure and the Smiths (OK, nobody's perfect), the Cult, the Flaming Groovies, the Replacements, Primal Scream, Depeche Mode, Ice-T and, oh, yeah, Madonna.

Keep inspiring us, Seymour, you are the best.

See you next week. ...

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 NEVER GONNA DIE Sire	THE SHYS
2 PINK CADILLAC Artist	JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN
3 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) Wicked Cool	THE WOGGLES
4 PUNKROCKER Big Beat	TEDDYBEARS
5 ZENO BEACH Yep Roc	RADIO BIRDMAN
6 DOLLS Columbia	PRIMAL SCREAM
7 HOT GIRLS IN GOOD MOODS Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
8 YOUR LOVE, NOW Slovenly	TH' LOSIN STREAKS
9 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
10 PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL

COOLEST GARAGE ALBUMS

1 LAST MAN STANDING Artist	JERRY LEE LEWIS
2 RIOT CITY BLUES Columbia	PRIMAL SCREAM
3 BROKEN BOY SOLDIERS V2	THE RACONTEURS
4 ROCKFORD Big 3 Records	CHEAP TRICK
5 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
6 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
7 HIGHWAY COMPANION American Recordings	TOM PETTY
8 WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS
9 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
10 ZENO BEACH Yep Roc	RADIO BIRDMAN

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

Retail Track

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Exclusively Yours

How Big-Box Merchants' Value-Added Premiums Affect The Long-Term Physical World

Last week, Don VanCleave, who heads the Coalition of Independent Music Stores, dramatically brought exclusives back into the limelight by pointing out that during the week of Sept. 17 Best Buy featured 15 new releases, each with exclusives available only at that retailer. What's more, all those albums were priced at \$9.99.

VanCleave also said that Best Buy pricing not only defines the marketplace value of a new release, but when coupled with the label's gener-

value-added premium in the form of an interview album given away with the Beatles' "Anthology 1" in 1995.

Soon most major labels were supplying Best Buy with exclusive tracks and other material. "The very first time a label helped Best Buy get an exclusive, the retailers should have revolted and punished the label and artists involved," a head of distribution recently told me. If the other retailers had done so, no other label would have stepped up to the plate, and exclusives wouldn't be an issue now. Instead, well-meaning traditional music retailers asked, "How can you punish the fans of a band by not carrying their music?" But because traditional merchants didn't collectively come together to fight exclusives, now fans can often get all their favorite band's music only at big-box stores.

Don't blame the big boxes though. Best Buy deserves the exclusives because they take risks to develop creative ways to market music. Likewise, Target and Wal-Mart are now challenging the consumer-electronics chain in creatively marketing music. With those types of merchants breathing down Best Buy's neck, sometimes tactical efforts are needed to keep a leader ahead of the field.

Recently, Best Buy created a way to reward label partners that supply it with exclusives. According to sources, the merchant has ascribed certain values to different kinds of exclusives, which can be used as a credit to pay for its marketing programs. Labels get 50 cents a unit for an exclusive download track; \$1 for an exclusive track included on a CD; \$2.50 for a couple of tracks and video material on a DVD.

So if Best Buy orders 30,000 units of an album that comes with an exclusive track on the CD, the label gets a \$30,000 credit toward whatever advertising program it chooses from the merchant's marketing menu to promote that title.

With exclusives now the coin of the realm, all the big boxes, as well as iTunes, are using their clout more aggressively to obtain them, label sources say. That's why more labels are bending and beginning to play the exclusive games. And that's why labels that still resist doling out exclusives should be rewarded by traditional merchants.

I can think of one more reason why big boxes will continue to get exclusives. I used to call it "lazy-man marketing." It's so much easier to go to Best Buy, Wal-Mart and Target to set up a new release and reap the short-term sales success that those merchants can provide than it is to set up an album with the consumer so the entire marketplace can share in the sales. Working to have a healthy account base would mean taking the long-term view of the physical-goods world. Somehow, at this stage of the game, I just don't see that happening.

Best Buy, Target and now Wal-Mart each do a better job advertising music than the majors do.

ous supply of exclusives, only shifts sales to the big boxes rather than generating incremental sales for all merchants. If it continues, some independent stores will not survive, he concluded.

But for VanCleave's appeal to be heard, it would have to fall on the ears of label folks who have a long-term view of the physical-goods world. Even before the possibilities of the digital world were conceived, labels gladly traded short-term sales success for long-term pain every chance they got.

Nowadays, the major labels seem to believe they are thinking long term by embracing the digital world, apparently expecting it to deliver sales salvation through new configurations and business models. Given that view, they appear to be unconcerned anymore with what happens in the physical world.

Back there, big-box merchants are still the dominant force selling CDs even as they themselves prepare for the digital marketplace. But unlike the majors, they seem to realize there will still be business in both physical and digital goods. That already gives them one up on the majors. But truth be told, Best Buy, Target and now Wal-Mart each do a much better job advertising music than the majors do. While the retailers may significantly shift sales away from traditional music merchants, their marketing efforts also alert consumers to new releases, no matter where consumers buy them.

Best Buy initially led the way with exclusives, inventing the concept when it put together a

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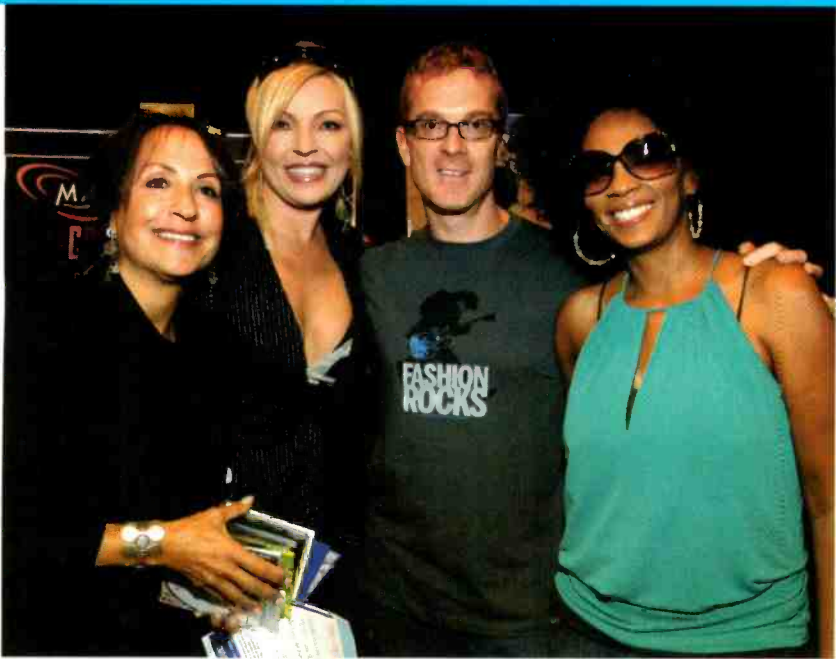


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ABOVE: Taking a break between panel sessions is Billboard's **Michael Paoletta**, who is surrounded by, from left, Leo Burnett's **Bonny Dolan** and artists **Kristine W.** and **Jody Watley**. PHOTO: DENISE TRUSCELLO



ABOVE: Smiles abounded at the opening night party at Tryst, located inside Wynn Las Vegas. Shown, from left, are Eye on Vegas' **Michael Politz**, DJ **Scotty Boy**, Billboard's **Michele Jacangelo**, Tryst's **Cy Waits** and **Jesse Waits**, atp/all things possible's **Janie Hoffman**, Tryst's **Kyle Madden** and Eye on Vegas' **Bryan Bass**. PHOTO: DENISE TRUSCELLO

LUCKY 13

Branding, Radio Provide Food For Thought At Billboard Dance Music Summit

BY MICHAEL PAOLETTA

Las Vegas provided the postcard-perfect setting for the 13th annual Billboard Dance Music Summit, held Sept. 17-20 at the Palms Casino & Resort. Presented by Marian Records, in association with RealDanceFM, this year's conference delivered timely panel discussions by day and über-hot parties by night.

Although a host of topics were discussed, a few remained front and center throughout the four-day confab, including brand marketing (see Making the Brand, page 13); synch licensing (from Hollywood to Madison Avenue) and the current state of dance radio—specifically WKTU New York.

London-based Guy Orndel, who manages the careers of Gabriel & Dresden and others, spoke for many when he said that brand/band partnerships work best when all parts of the deal are kept authentic. To illustrate, he pointed to a recent Vodafone campaign featuring Gabriel & Dresden. "We saw an immediate spike in their music and concert ticket sales," he noted. "It was the type of exposure you hope for when entering into such partnerships."

Videogames, TV commercials, film soundtracks and TV shows also offer exposure and financial gains, noted numerous panelists, including artists Kaskade and Junkie XL, Draft/FCB music producer Gregory Grene and SuzAnn Brantner of 3 Artist Management.

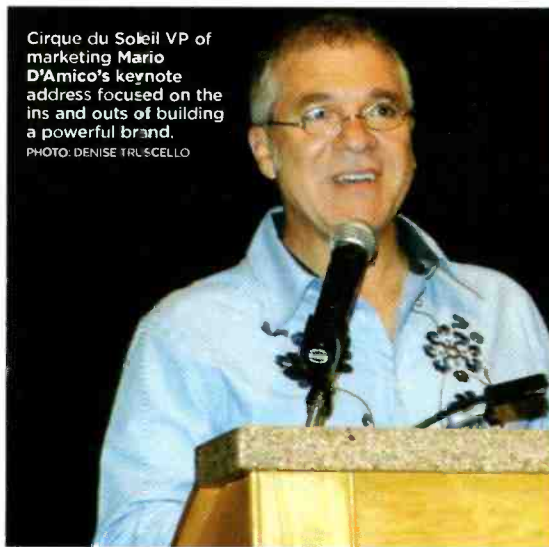
Indeed, for Summit attendees, thinking beyond the dancefloor has become the norm. Singer Jody Watley summed it up best when, during the "Billboard Master Class" panel, she said, "My ears and eyes are open to new methods of getting my music heard."

Midway through the event, news of WKTU's format change (from dance to "Movin' ") was on everyone's mind. According to WKTU PD Jeff Z., who participated on the radio panel, "We were a success to everyone in this room, but not in the New York radio market. 'KTU and dance music were not making money for Clear Channel. To make money, you need ratings. And while we played current dance music, it was the recurrenters that made the station a success."

Pausing for a moment, he added, "If 'KTU abandons the [DJ] mixshows, I'll abandon 'KTU."

For the evening soirees, held in nightclubs along the Strip such as Tryst, Tao, VooDoo Lounge, ghOstbar, Pure and Tangerine, Billboard partnered with the citywide festival Life by Night, which was helmed by Janie Hoffman of atp/all things possible.

An international contingent of guest DJs—including Agostino "Spankox" Carollo (Italy), Ferry Corsten (the Netherlands) and the Loose Cannons (United Kingdom)—were spotlighted alongside Las Vegas DJs like Scotty Boy, Robert Oleysyck and Carlos Sanchez.



Cirque du Soleil VP of marketing **Mario D'Amico's** keynote address focused on the ins and outs of building a powerful brand. PHOTO: DENISE TRUSCELLO



ABOVE: The Los Angeles Chapter of the Recording Academy presented the Summit's closing panel, "Grammy Spotlight—Highlighting Dance Music." Shown, from left, are the Academy's **Lizzy Moore**, DJ/producer **Mike Rizzo**, Beatport.com's **Brad Roulier**, singer **Jes**, the Academy's **Su Oh**, Deet Promotions' **Harry Towers** and E.J./producer **Chris Cox**. PHOTO: DENISE TRUSCELLO

BELOW: Synch licensing was the focus of the "Staying Alive" panel. Panelists included, from left, Draft/FCB's **Gregory Grene** and artists **Junkie XL** and **Kaskade**. PHOTO: CHRISTINA ELLIOTT/WIREIMAGE.COM



ABOVE: Smiling for the camera, from left, are singer **Ozzie**, RealDanceFM president **Douglas Ruffin** and artists **Pepper MaShay** and **Georgie Porgie**. PHOTO: DENISE TRUSCELLO



BELOW: VooDoo Lounge in the Rio Hotel & Casino was DJ central on Sept. 18. Shown in rear, from left, are **Agostino Carollo**, **Ferry Corsten**, DJ **Scotty Boy**, **Lord Fader** of the **Loose Cannons**, **Robert Oleysyck** and **Carlos Sanchez**; in center, from left, are atp/all things possible's **Janie Hoffman**, Billboard's **Tamara Conniff**, DJ **Frankie** and **Joey Mazzola**; in front, from left, are **Kaiser Saucy** of the **Loose Cannons** and **Pauly Freedman**. PHOTO: DENISE TRUSCELLO

For his keynote address, **Eric Hirshberg**, president/chief creative officer of **Deutsch LA**, spoke of the evolving landscape of band/brand partnerships. PHOTO: DENISE TRUSCELLO





ABOVE: Mike Tyson, left, stopped by the Sept. 19 party, at Pure, situated on the terrace of Caesars Palace. To his right are Pure Management Group's Robert Frey and Billboard's Michael Paoletta. PHOTO: DENISE TRUSCELLO



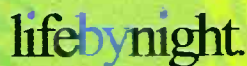
ABOVE: Good times were had by participants on the international panel "Across the Pond." Shown standing, from left, are DJ/producer Agostino Carollo, Music 2 Mix's Eddie Gordon, the Loose Cannons' Kaiser Saucy, Darude and the Loose Cannons' Lord Fader. Kneeling, from left, are Petrol Records' Richard Bridge, BMI's Brandon Bakshi and Audiojelly.com's Ricky Simmonds. PHOTO: CHRISTINA ELLIOTT/WIREIMAGE.COM

BELOW: Marian Records hosted a cocktail party for Billboard DJs and Summit attendees at the Lounge in the Palms Casino & Hotel. Shown, from left, are Marian's Jason Bodley, Steve Clune, Tom Hooven, Adam Scott, John Havens, Karen D'Souza and Ian D'Souza. PHOTO: DENISE TRUSCELLO



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Music Included

Latest MP3 Players Come Equipped With Songs; Labels And Manufacturers Both Benefit

Customers picking up the latest MP3 players this fall are getting much more than just a device. Increasingly, they're getting free music as well.

To set themselves apart from the pack, manufacturers are preloading content into their players to increase sales and familiarity with their products—and the music industry is only too happy to oblige.

Take the Zune from Microsoft, expected this fall. It will contain up to 30 free tracks donated from major and independent label partners.

While the economics of each deal is a bit different, they're basically all quid-pro-quo arrangements in which labels provide the free tracks and reap the promotional rewards in distribution and marketing support.

"It's a direct promotional situation" for labels, Zune head of artist development Richard Winn says. "When you can quantify the real estate to them, then they get interested."

Microsoft is still not discussing the number of Zunes it will ship, but it is expected to be in the millions. Additionally, the company will launch a marketing campaign equal to that of its Xbox 360 launch, estimated at exceeding \$300 million. Winn says that much of its advertising and promotional materials will contain images and music of the artists heard in the Zunes.

The concept is being taken even further with SanDisk's new relationship with Rhapsody. The manufacturer will introduce a line of Sansa digital media players dubbed the "Sansa Rhapsody" containing more than 12

hours of music preloaded into the device, most of it major-label fare. SanDisk, a supplier of flash data storage products, holds the No. 2 position behind the iPod with 18% of the flash-based player market.

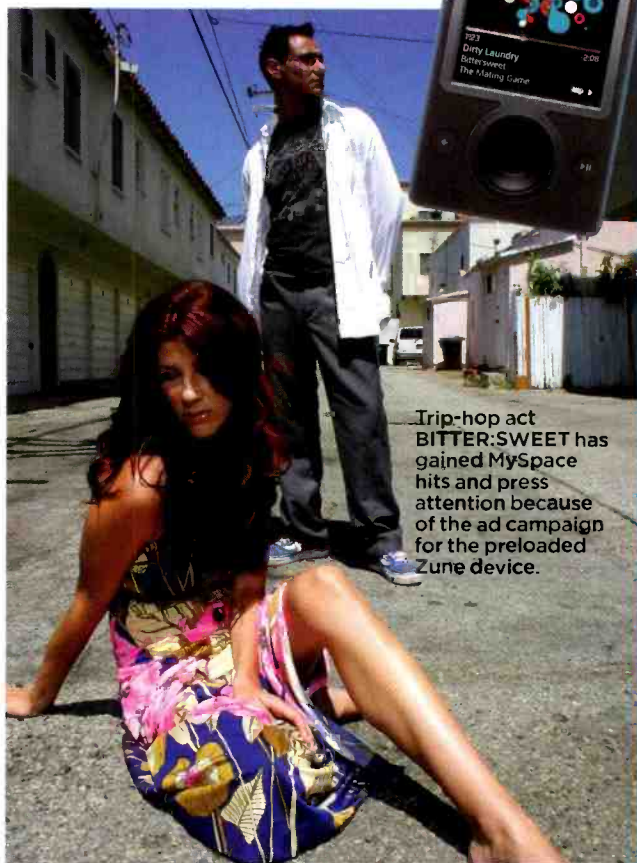
This initiative is a bit different in that the music is subscription-based, meaning that users have to subscribe to Rhapsody and sync their devices, or the preloaded music will stop playing after 30 days. Rhapsody senior VP Dan Sheeran confirmed that doing so required additional permission from labels, but would not discuss the particulars of the deal.

"We've spent a lot of time with the labels over the past month on this," he says. "They can work with Rhapsody to figure out what artist to promote, [and] we're happy to enable them to feed new or catalog music to our subscribers."

Label sources say they see great promotional benefit for giving away music on these devices, so long as it is protected in a secure digital rights management system that prohibits sharing that song for free.

"This represents a great opportunity for us," says Astralwerks GM Errol Kolosine, whose company is contributing music from its artist Hot Chip to Zune. "The music industry has been giving away music samplers for decades. It's like a pusher—we give you the first hit for free."

Interestingly, the concept of preloading came not out of a desire to promote music, but



Trip-hop act BITTER:SWEET has gained MySpace hits and press attention because of the ad campaign for the preloaded Zune device.

rather a more tactical need.

In March, SanDisk (one of the pioneers of the preloading strategy) began distributing the Sansa e200 with about 20 songs embedded. According to Eric Bone, director of product marketing and audio/video for SanDisk, the idea initially came at the request of consumer electronic retail chains seeking a better try-before-you-buy experience. Without content, there is little opportunity to compare user interfaces, say, or screen resolution. "As they put the device out on the shelf displays, if there's no content on it, it's worthless," Bone says.

With 742 Best Buy stores and 632 Circuit City stores nationwide, the music industry saw the advantage of exploiting this need to get its music in front of more eyes and ears. Labels have focused on contributing music by artists that have a new album or tour coinciding with the device's street date.

And manufacturers are planning to increase their retail presence as well. Zune plans to establish a significant in-store experience that includes listen-

ing stations and large displays that incorporate the images and music of the embedded artists.

The biggest wild card, of course, is whether anyone purchasing these devices will actually listen to the preloaded music and subsequently buy more of it. But since the concept is relatively new, there's no data yet that suggests whether preloading music has any affect one way or the other.

For Shana Halligan, one half of trip-hop duo Bitter:Sweet (on the Quango label), the Zune deal has already paid dividends. The player has yet to reach retail shelves, but its promotional artwork features the act's album art in the on-screen display and packaging, which has been picked up in many media reports related to the pending launch. Since then, she says, there has been an uptick in the group's MySpace page hits and press attention.

"There are different levels of success," she says. "Just knowing that there's a possibility that a percentage of the people who bought this thing that ordinarily would never have heard of us might listen to our track, that's successful to me."

BITS & BRIEFS

PIMPED EMAIL'S FORWARD MARCH

Domain name registrar Dotster has unveiled a new e-mail forwarding service designed for musicians called Pimped Email. The service allows musicians to create customized e-mail domain names that feature their band name and register it for permanent use, even if they do not have a Web site of their own. Additionally, fans can create personalized domain names based on their favorite artists, such as name@greendayfan.com, or bands can award fans special e-mail domains. The service costs \$8 per month.

HIP-HOP TRIVIAL PURSUIT

DJ Kid Capri has introduced a mobile videogame called "Hip-

Hop 101." The trivia game features Kid Capri music, graphics and more than 250 questions that test players' knowledge of hip-hop history, artist collaborations and trends. The game is available on Verizon Wireless and Boost Mobile, beginning in October.

DRUMMING OUT DRM

Freeculture.org is hosting a Down With DRM video contest and offering a free portable digital VCR as a prize. Contestants are asked to make an "anti-DRM" video and submit it to the company's site. The top five will be featured on the Defective by Design anti-digital rights management Web site during the week of Oct. 3, when the group will hold a number of DRM protests.

HOT RINGTONES™ OCT 7 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	2	#1 16 WKS	SUPER MARIO BROTHERS THEME KOJI KONDŌ
2	2	10		SEXY LOVE NE-YO
3	7	102		HALLOWEEN JOHN CARPENTER
4	3	29		MS. NEW BOOTY BUBBA SPAROOX FEATURING YING YANG TWINS & MR. COLLIPARK
5	5			FAR AWAY NICKELBACK
6		23		I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO
7		20		RIDIN' RIMS DEM FRANCHIZE BOYZ
8		45		LAFFY TAFFY O4L
9		100		THE PINK PANTHER THEME HENRY MANCINI
10	9	26		WHAT HURTS THE MOST RASCAL FLATTS
11	10	54		MY HUMPS THE BLACK EYED PEAS
12	14	3		LABIOS COMPARTIDOS MANA
13	16	32		BECAUSE I GOT HIGH AFROMAN
14	16	27		BEST FRIEND 50 CENT & OLIVIA
15	15	99		SWEET HOME ALABAMA LYNYRD SKYNYRD
16	12	40		GASOLINA DADDY YANKEE
17	17	14		DOWN RAKIM & KEN-Y
18	23	4		LIPS OF AN ANGEL HINDER
19	20	19		RIDE WIT ME NELLY FEATURING CITY SPUD
20	21	85		CANDY SHOP 50 CENT FEATURING OLIVIA



Hinder makes its first appearance in the chart's top 20 as "Lips of an Angel" jumps 23-18. Up 22%, "Lips" earns the largest percentage gain in the top 20.

LISTEN WHILE YOU SOAK

Like soaking in the hot tub but bummed you can't bring your iPod in the water? SunBrite TV has introduced an all-weather outdoor TV with integrated RadioFM wireless transmitter to keep the entertainment flowing. The transmitter, when attached to the inside cable cover of the spa-ready TV, transmits audio from the TV into the FM radio stereo system installed in the hot tub's built-in speakers. It also streams audio from FM radio stations, cable-based music channels like Music Choice, DVD and CD players, and PCs.

The transmitter sells for \$135, not including the \$2,500 TV LCD screen—or the hot tub.

—Antony Bruno



FOUNDER
TOUCH & GO
RECORDS

Corey Rusk

The founder of Chicago rock indie Touch & Go Records initially never thought his label would survive, but recently celebrated a quarter century in business.

In a constantly evolving business climate, and in an industry known for its sometimes questionable ethics, Chicago's Touch & Go Records has thrived by keeping things simple and upfront.

Handshake deals are favored over lengthy contracts, and few bands in the label's history have ever signed multi-album deals, as founder Corey Rusk opts for an open-door policy over long-term obligations. In return, Touch & Go and its imprint Quarterstick Records keep almost every release in print, and the label splits profits 50/50 with artists, once marketing costs have been recouped.

Only once in the label's history were Rusk's handshake deals called into question as the Butthole Surfers sued—and won—for the rights to their back catalog. The 42-year-old Rusk recently celebrated Touch & Go's 25th anniversary Sept. 8-10 at the Hideout in Chicago. A number of the punk, hardcore and experimental acts that have defined the label were on hand, including Girls Against Boys, !!!, Calexico, Big Black, David Yow's Scratch Acid, and Jon Langford and Sally Timms of the Mekons.

The label, formed when Rusk was 17 and living with his grandmother near Toledo, Ohio, spent the early '80s in Detroit, but has called Chicago home since 1986. It's from the Windy City that Rusk talked to Billboard about the label's growth, and its plan for surviving another 25 years.

Early on you had your own band, the Necros, and then you briefly owned an all-ages club in Detroit, the Graystone. Were you viewing the label as a full-time endeavor?

For the first 15 years we were in existence if at any given point you had asked me if we were still going to be doing this label in two years, I would say probably not. It wasn't because I didn't want to, but it seemed like we were in a magical blip in time, one where there were enough people who wanted to buy the records I wanted to put out. It seemed unreal that this would continue for years and years.

When did the label actually begin to turn a profit?

It was the end of 1986, when we moved to Chicago. I was living in Ohio when I started the label and loading trucks. In Detroit, I was delivering pizzas and running the Graystone. When we moved to Chicago, I never had a part-time job. But we were still barely making ends meet for at least three years.

Touch & Go is just as famous for its handshake deals as it is its bands. Coming off one of your most successful years, and enter-

ing a time when the Internet could make contracts even more complex, are you able to maintain the same DIY ethos that the label was founded on?

Throughout the 25 years there have always been challenges. Ultimately our goal is still the same. Doing the best job for the bands we work with does not mean selling as many records as possible. It means we have to be representing each band in a manner that's acceptable to them. Everyone we work with is different, and every band is going to be OK with you doing different things. One of the reasons we've lasted so long is that we're very conscious of feeling like we work for the band. They don't work for us.

But your policies were challenged once, in 1999 when the Butthole Surfers sued for the rights to their back catalog.

That was one of the worst time periods in the history of the label . . . I was depressed for about a year after that happened, and I kept trying to figure out if I should quit or change the way I do things . . . But I had been in business about 10 years, and that was—and is—

the only time something like that had happened. I just had to stop worrying about it. If things like that happened every year, maybe I would have taken the hint.

How did that change the way you enter a working relationship with your bands?

It didn't . . . One bad incident wasn't going to change everything. If there were regular bad incidents, then that would have meant times were changing, and we would have needed to change—or simply not do what we do anymore.

When the Yeah Yeah Yeahs opted to leave Touch & Go and sign to Interscope, manager Asif Ahmed told Billboard that "the band wanted a comfortable living, and it wasn't really feasible on an indie."

I think he's wrong. In general, the bands that have gone from Touch & Go to a major have not done significantly better . . . But I've realized that when an artist is on an indie label, and they decide they want to go on a major label, that's what they should do. We're capable of selling as many records as

they would on a major label, but the whole process is different. It's a cultural shift in a band's mind, more than it is a reality of how many records they will sell. As an indie label, I've seen labels that will guilt one of their bands into staying with them, but that just means no one will be happy.

How will Touch & Go change in the digital era?

Digital to me is just another format. The only format we were selling when we started were phonograph records. A few years later the Sony Walkmen explosion happened, and then CDs started exploding. Those were really tough times. How many albums do we press on vinyl versus how many do we manufacture on cassette versus how many we press on CD? If you got your numbers wrong, you would sink your profitability. In the last 10 years, as CDs have dominated, we didn't have to worry about overmanufacturing a format. We're entering this period where it's going to keep getting more complex. Every year we will have

to ask ourselves how many CDs to press. Digital sales are growing, but there's a question in how fast.

Does Touch & Go have a plan for selling its own digital downloads?

You'll be able to buy songs and albums digitally off of our Web site. I'm just going to say it's in the near future. I'm afraid if we put a date on it, we'll jinx ourselves.

One indie label head mentioned that he thought the labels of the future would start to resemble management firms, in that they'll have to drive the other revenue streams of an artist's career.

I know some of the majors are getting involved in touring and merchandise and all that. I'm not eager to go there. Right now, I think that this is the transition that will happen: CDs will sell less, and digital sales will sell more. We're prepared for that transition. But if CDs go away, and digital sales go up somewhat, but not enough [to compensate for lower CD sales], then that's when you would start to ask if it makes sense for a label to be involved in other aspects of a band's existence.

If that were to happen, where we were not making enough revenue on digital sales, then that's a drag for us. But I still don't think there's a justification for a label to be sharing in merch or touring revenues. There's no reason for a band to give us that revenue unless we're increasing that revenue.

Marketing the record doesn't boost those other revenue streams?

If I were a band I would argue that the label marketing the record has always contributed to that, and a label has never historically participated in those revenues. So why should it be different just because labels are falling on hard times? . . .



I know some of the majors are getting involved in touring and merchandise and all that. I'm not eager to go there.

DIDDY RETURNS WITH A
NEW ALBUM, AND A
NEW LEASE ON LIFE
FOR HIS BAD BOY LABEL
BY TAMARA CONNIFF
AND BILL WERDE

SEAN COMBS IS BOUNCING AROUND IN HIS UNDERWEAR. IT'S A SWELTERING AUGUST AFTERNOON IN DOWNTOWN LOS ANGELES, AND COMBS IS IN HIS TRAILER ON THE SET OF THE VIDEO SHOOT FOR "COME TO ME," THE DEBUT SINGLE FROM "PRESS PLAY," HIS FIRST ARTIST ALBUM IN FIVE YEARS. HE'S TRYING TO

The Saga Continues

COOL OFF BEFORE HE HEADS OUTSIDE AGAIN. COMBS—AKA PUFF DADDY, P. DIDDY AND NOW JUST PLAIN DIDDY—HAS BEEN DESCRIBED AS ARROGANT, RUTHLESS, CRAZY, TALENTED, OVERHYPED, PHONY AND A GENIUS. AT THIS MOMENT, STANDING IN HIS DRAWERS, FUSSING NERVOUSLY WITH THE STEREO SYSTEM, HE JUST SEEMS HUMBLE.

"I'm so excited about this record," Combs gushes. He pops an unmarked CD of rough mixes into the stereo system but still can't get it to work. Julie Greenwald, president of Atlantic Records Group, who has been one of Combs' biggest champions since he brought himself and his Bad Boy label into the Warner Music Group (WMG) fold last year, jumps up and pokes him in the ribs. "Give me that," she says with a laugh. "What, first time with a stereo?"

Finally the music starts. Combs dances around the trailer, rapping over the tracks. He picks up Greenwald and swirls her around the trailer. "We did it, girl!" Then he pauses. Greenwald sits back down on the couch. "I hope people like it," he says sheepishly. "Do you think they will?"

People may love or hate Combs, but all probably agree on one thing—don't bet against him. "I'm like Las Vegas," he says. "People take their bets, but thankfully, most of the time, the odds are in my favor."

Indeed, when "Press Play" hits stores Oct. 17 it will herald not one comeback for Combs, but two—the return of Diddy as a recording artist as well as a renaissance for Combs' legacy brand, his label Bad Boy Records.

Diddy the artist spent the past year and a half laboring over "Press Play."

"I've become known as an entertainer," Combs says. "That's a good thing and a bad thing. But I'm also an artist. This is my artistic side."

"Press Play" is reflective of where Combs is in his life. He and his longtime girlfriend, Kim Porter, are expecting twins. He dotes on her and drops everything when she calls.

"I can't do a crunk record, and I'm not shooting anybody so I can't do that kind of music," he says. "This is a vulnerable album meant to make you feel good."

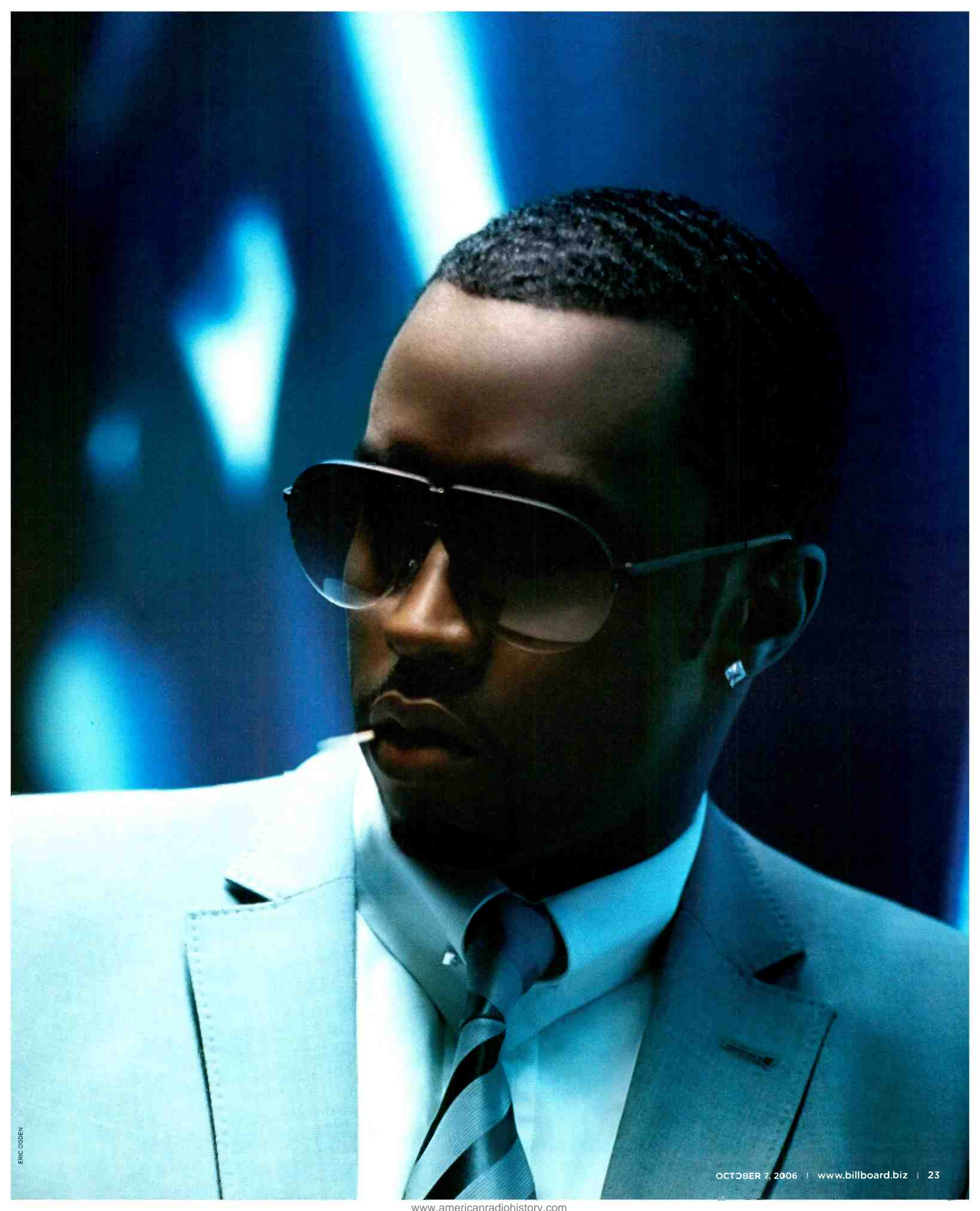
"Press Play" is a fusion of R&B, soul, hip-hop and live instrumentation. Combs calls it "hip-hop soul."

"That's where music is going," Combs says. "It's hop-hop soul. It's musical and has melody. It's

a mix of gutter and sophistication. Like me, I guess."

The album features guest producers and artists including Kanye West, Pharrell, Will.i.am, Mario Winans, Just Blaze, Nicole Scherzinger of the Pussycat Dolls (on first single "Come to Me"), Jack Knight, Christina Aguilera, Big Boi, Ciara, Scar, Timbaland, Twista, Shawna, Nas, Cee-Lo, Mika Lett, Keri, Brandy, Keyshia Cole, Jamie Foxx and Combs' protégé and longtime collaborator Mary J. Blige. "Press Play" actually marks Combs' singing debut, including a duet with Cole, "Last Night."

The album is steeped in dance beats. During the period that Combs worked on it, he traveled the globe, frequenting many dance and techno clubs, often standing next to the likes of such hot shots as Ferry Corsten, who is one of the top 10 DJs in the world, according to fan site thedjlist.com. Tracks such as "Get Off" indulge in deep funk-soul grooves that sound like space-age jazz meeting James



ERIC OGDEN



From left: SEAN 'DIDDY' COMBS on the floor of the New York Stock Exchange; at a launch party for his Unforgivable fragrance; at the 2006 BET Awards at the Shrine Auditorium in Los Angeles; at the NFL 2006 season kickoff in Miami.

Brown on the dancefloor.

"I want people to put this album in, 'press play' and listen to the whole thing in one sitting," Combs says.

Hip-hop's greatest entrepreneur will utilize the power of his various brands to get the word out. His Sean John Fragrances—a division of Estee Lauder launched in February—cologne, Unforgivable, is the top-selling men's fragrance in department stores across the United States. His Sean John clothing lines, launched in '98, totals about \$400 million a year in retail sales, according to a recent New York Times report.

Earlier this year, retail analysts noted that revenue was falling a bit, but the clothing line, too, seems to be on an upswing. "They've come back really strong for the fall, back-to-school season," says Tim Bess, a market analyst for Doneger Group, which tracks and forecasts fashion trends for the retail market.

"The people from Estee Lauder have been so wonderful to sit down with us," Greenwald says. "We know this Christmas, we'll sell a billion bottles of cologne, so let's join forces." Greenwald says plans are in place for a gift-with-purchase campaign over the holiday season and to buy radio to push the cologne as well as his album. Atlantic and Bad Boy are also in talks with Sean John regarding in-store record promotion and product placement.

Finally, Greenwald says Combs' celebrity helps draw interest from fans and big-box retailers alike. "Best Buy and Wal-Mart and Target, all of our retail partners, are doing gigantic promotions," Greenwald says. "He did a sound-check performance for Wal-Mart with a 14-piece band, and now they are giving him great positioning and promotion. Best Buy? He's giving them exclusive music, and they are giving him covers of circulars."

Meanwhile, Combs has embraced MySpace as perhaps no other A-list act has. His 380,000-plus friends are an impressive total. But what's more impressive is the length Combs goes to connect with them. He's taken to updating his surprisingly candid and funny video journal frequently. One day a few weeks ago, he asked MySpace friends to send him their telephone numbers. "People didn't believe it was him when he started calling them," Greenwald says with a laugh.

"There's normal stuff you do with every artist, and then you sprinkle unique strategies on top," Greenwald says. "With Diddy, it's not a sprinkling. It's a hundred things we can do differently."

What may bode best for the new album's chances for success is Combs' legendary work ethic and hunger to succeed.

"There's only so many hours in a day and so much an artist is willing to do. And that's how we determine how far and wide your campaign will be," Greenwald says. "How many hours will they spend on the road? How many days?"

"I've worked with the biggest of the big, but I've never worked with anyone like this before," she continues. "He starts at 7 doing two radio shows. Then it's a press junket. Then he goes to a high school to talk to kids. Two more radio stations, then that night he does a release party, gets on his tour bus, goes to the next market and starts again. No lunch break, no nothing. In London, we had two days in August. The guy worked for 48 hours straight. He's a beast. He's part machine."

BAD BOY FOR LIFE

Combs' determination is perhaps best exemplified by Bad Boy's comeback. It was important to Combs that he re-establish his label before he rebooted his artist career. In 2005, WMG bought Bad Boy out of a 2-year-old distribution pact

with Universal Records, which was scheduled to run through 2006. The Bad Boy/Universal deal yielded only one notable hit, the "Bad Boys II" soundtrack. As part of the deal, WMG took 50% ownership of Bad Boy, which at the time was worth \$30 million, according to sources.

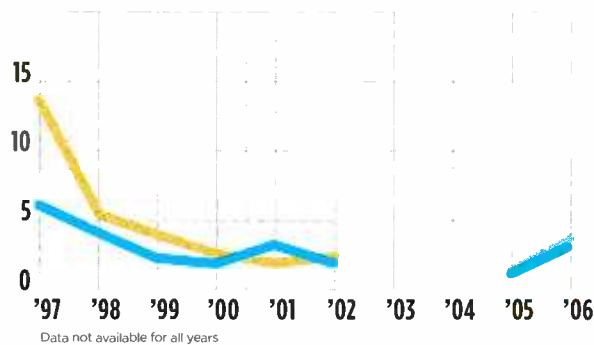
"Bad Boy went through a two-year slump," Combs says. "But things are starting to turn around now. You have to keep focus and appreciate good days. Even when we were down, I always made money for people. That's what I'm good at. But yes, the label wasn't performing. I can admit that."

"Everyone asked why we made the deal," Greenwald says. "It wasn't an investor play. It was Puffy's commitment to the music. It was, 'Hi, we're rebuilding Atlantic and we need some good partners... We spent the last 10 years at Def Jam as his major competitor,'" Greenwald says of her and her boss WMG chairman/CEO

About The Benjamins

2006 Market Share Statistics Show Bad Boy Regaining Some Lost Ground

Market Share (Percent) ■ R&B ■ Hip



of U.S. Recorded Music Lyor Cohen's roles prior to joining WMG. "He was one of the big ones we never got to work with."

Bad Boy hasn't yet returned to its full glory days (see chart)—the label's last platinum act was 112 in 2001—but behind newly developed stars such as Yung Joc ("Goin' Down," which topped Billboard's Hot R&B/Hip-Hop Songs chart for eight weeks this summer) and R&B newcomer Cassie ("Me & You," No. 1 on the chart in August), it is very much on the rise. Yung Joc has been certified gold by the RIAA and Cassie is closing in and just starting to work her second single even while "Me & You" is still a top 25 hit.

With the addition of the newly minted Bad Boy Latino (Christian Daniels) and Bad Boy South (Yung Joc, Boyz N Da Hood), Bad Boy is mounting an across-the-board comeback. "Bad Boy has gone from a boutique label to a true multidimensional label," Combs says. Yung Joc's debut album, "New Joc City," bowed atop the Top R&B/Hip-Hop Albums chart and has shifted 730,000 units to date. Most recently, the Combs-orchestrated girl group Danity Kane—the winner of MTV show "Making the Band 3"—

debuted atop The Billboard 200 at the end of August.

"It does feel like we're heating up, but we don't get overexcited," Bad Boy executive VP Harve Pierre told Billboard earlier this month. "Before Joc, we had a slow-down period where we didn't have too many releases, but right now it's full-steam ahead. You'll see releases nonstop until summer of '07." Those will include Cheri Dennis, 8Ball & MJG and recent signee Elephant Man.

"We just have to keep breaking new artists and keep the momentum going," Pierre says. "We've been working on this for a while, but the Atlantic/Warner Bros. partnership definitely gives us more manpower."

Cassie and Yung Joc are signed to subsidiaries of Bad Boy—NextSelection and Block Entertainment, respectively. "Puff helps groom some of the music and the sound," Bad Boy head of marketing Jason Wiley says. "He still has that vision and that eye to bring the right talent to Bad Boy."

And, of course, the drive to make it succeed. "I have the perfect story for you," Greenwald says when asked about Combs' focus on Bad Boy. "Danity Kane."

"The album went to stores on a Tuesday," Greenwald says. "Wednesday, he calls and he's yelling at me, 'We don't have enough product out there! Oh, my God!' And I'm telling him, 'It's OK, everything is shipping. We'll be at 450,000 units by Friday.'"

Greenwald says Combs proceeded to call every half hour to report that "another person on MySpace" was reporting missing product. Then the calls shifted to Combs wanting to know if the album would debut at No. 1 on the Billboard charts.

"I was like, 'Why are you even asking?' We were up against OutKast that week. [We were going to sell] 175,000-190,000—that's already the win. Well, he just let me have it. He was like, 'What are you doing? You're not hungry!' He hung up on me and then called me back to yell at me some more."

Greenwald says she called an emergency meeting at Atlantic, got Danity Kane back on "TRL" and back on BET. "We got on MySpace, got on YouTube and said, 'Help us get to No. 1.' And it's all because he lit such a fire under my ass."

Danity Kane wound up, of course, debuting at No. 1. The first-week tally? 234,000.

Could the same fate lay in store for "Press Play"? Combs himself downplays the importance of such an accomplishment, at least publicly. He says he expects to work the album like a rock record. This means two years and numerous singles, allowing for a slow build, instead of your average hip-hop album, which usually goes for strong first-week sales and then drops off the radar.

So far, first single "Come to Me" has hit but not set the world on fire. This issue it's No. 30 on The Billboard Hot 100.

"This is a long-term project," he says. "I don't want to get caught up in SoundScan. I've been there. To sell a new vision takes time."

Greenwald says the same thing, that the album, with so many guest stars and marketable songs, should stick around for a while. "So many of my past hip-hop records do the hip-hop drop. I think this album has so many singles on it you'll see real longevity."

But it also sounds like she's learned her lesson about shooting for anything less than No. 1 when it comes to a Combs project.

"We're doing this obviously to come in at the top," she says. "You'll call me next year at this time, and you'll see where we'll be."

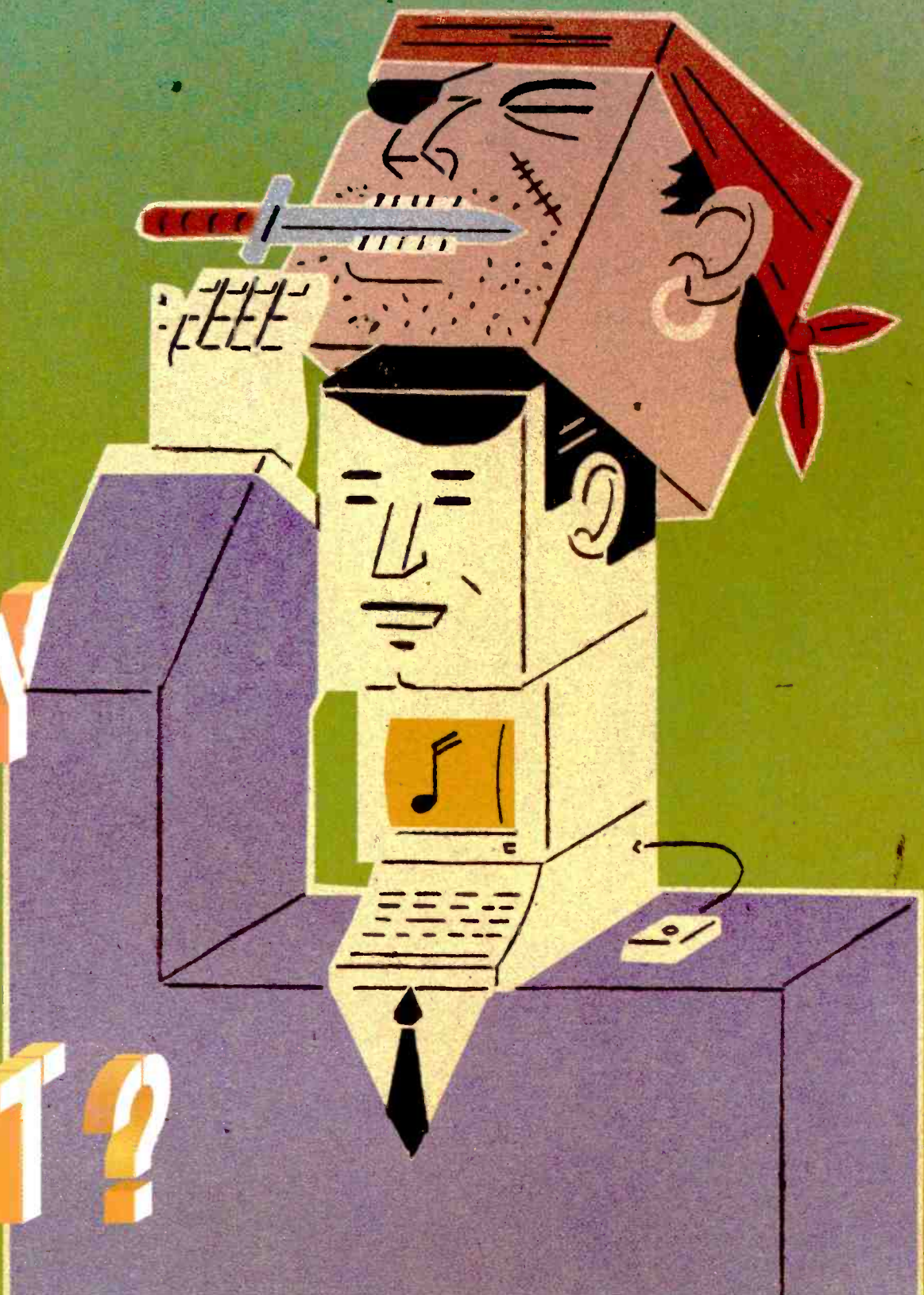
And if it isn't on top, it probably won't be us calling. It'll be Combs.

Additional reporting by Clover Hope.

FROM PIRACY TO PROFIT?

ONE YEAR AFTER IMESH CONVERTED FROM PIRATE NETWORK TO RIAA-ENDORSED PLAYER, P2P PANACEA IS STILL A LONG WAY OFF

BY BRIAN GARRITY
ILLUSTRATION BY DAVID PLUNKERT



Last October iMesh became the first peer-to-peer (P2P) network to attempt an on-the-fly conversion from piracy haven to commercial service.

The idea was simple enough: Cash in on an aggregated 5 million users by moving them over to a new on-demand subscription service that offered a two-month free trial and a competitively priced \$6.95-per-month fee thereafter. To boot, there was one major concession for the entrenched file swapper: Users could still savor “gray matter” content—copyrights not controlled by the major labels—for free.

The fresh start for iMesh came in the wake of the Supreme Court’s ruling on Grokster four months earlier, and it was supposed to usher in a new era of so-called “legal P2P.” In a move away from the old-school file-sharing experience, this next wave of P2P would

feature a mix of reformed file sharing networks and new services with innovative business models for sampling music that didn’t require payment first.

But as the new iMesh approaches its first anniversary, business isn’t exactly booming. And other legal P2Ps are proving slow to get off the ground.

Efforts to create new legal, “free” music networks from scratch have been complicated by the need to first develop copyright-friendly distribution and filtering technologies like Snocap, Napster creator Shawn Fanning’s filtering system that was discussed forever but didn’t go live until 2004.

Labels and service providers also had to hammer out a new licensing model for try-before-you-buy downloads—rights that never existed before. Mashboxx, an advertiser-sponsored

downloadng solution that aims to offer “free” songs to consumers who won’t pay for content, has been in development for over a year, hamstrung by cash issues.

Meanwhile, some leading names in traditional P2P that were expected to follow in iMesh’s footsteps are either still in the throes of litigation with the music business (Morpheus, Limewire) or have folded post-settlement due to a lack of funds (eDonkey). Still others have had their brands gobbled up by other companies targeting the legal P2P business; BearShare was acquired by iMesh in May, while Grokster was snapped up by Mashboxx last September.

But after 12 months of frustration, fresh signs of promise are emerging from the legal P2P space.

iMesh re-launched the BearShare brand

under its copyright-friendly technology platform in August. A post-RIAA-settlement Kazaa is working on launching a legal version of its network. And BitTorrent is making inroads with the film industry, inking a first-of-its-kind movie download deal with Warner Bros. Home Video in May.

Label licensing deals with ad-supported downloading services—upstarts SpiralFrog and QTrax, as well as Mashboxx—are also on the rise. All three companies vow to launch their respective services by year’s end.

“We’re excited to get some of the legal issues behind us and clarify the rules of the game,” EMI VP of business development Ken Parks says of legal P2P. “Now we can focus on building legitimate business models.”

Billboard breaks down the players targeting the P2P space.

P2P NETWORKS

IMESH

Ownership: Private
Management: Robert Summer, CEO. Summer is a former RIAA executive who has also served stints with RCA and Sony Music International.

Licensing deals: All the major labels and leading independents, as well as music publishers

Portability: Yes

Launch date: Oct. 25, 2005

Business model: iMesh offers a three-tiered model—an on-demand subscription service for \$7.95 per month (up from an initial rate of \$6.95), a portable subscription rate of \$14.95 and a download store that sells songs for 99 cents and albums for \$9.99. Users can also continue to trade nonmajor label content free of charge. There are no public figures available for iMesh subscriptions or sales, but Summer acknowledges that the service is still a work in progress. However, he says iMesh has proved that a legal P2P model can at least launch. He also says new improvements, including the addition of subscription portability, MySpace-esque social-networking features and the launch of the BearShare brand in August, should help drive customer conversions. “We’re a first-to-market player experiencing the agony of the process of waiting to offer the values of P2P to the



marketplace,” Summer says. “How quickly the rest of the legal P2P market will grow is subject to the same limitations that were limiting the takeoff opportunity iMesh had.”

BITTORRENT

Ownership: Private

Management: Ashwin Navin, co-founder/president
Licensing deals: Warner Bros. Home Entertainment Group, Koch Entertainment (video content), the Orchard (video content), Hart Sharp Video, Egami Media (a subsidiary of Image Entertainment)

Portability: No

Launch date: Late fall 2006 (estimated)

Business model: BitTorrent, the favored tool of tech-savvy video file swappers, in May became the first operator of a P2P technology to ink a deal with a major movie studio, Warner Bros. The move followed a late-November 2005 agreement between the Motion Picture Assn. of America and BitTorrent in which the latter agreed to rid its search engine of links to pirated content. But the San Francisco-based company—which ultimately wants to pull in a variety of film, TV and music partners for its new commercial service—is yet to announce any licensing deals with the major labels. Company sources say they are hoping to launch with music videos this year and introduce audio downloads in 2007. BitTorrent has been in talks with the RIAA and reps for the major labels about content licenses for months. But given recent

industry division over whether YouTube should first settle with the RIAA before making content available for distribution, that may be an uphill battle.

KAZAA

Ownership: Sharman Networks

Management: Nikki Hemming, CEO

Licensing deals: None

Portability: NA

Launch date: NA

Business model: After settling with the entertainment industry in July for more than \$100 million, Kazaa is in the midst of transitioning its user base from a free P2P network to a commercial service. At the height of its popularity the file-sharing network reportedly claimed as many as 4 million users worldwide. Beginning July 27, new Kazaa users began downloading software with a filtering technology that weeds out copyrighted works from major labels and film studios. Still to be seen is what form a legitimate version of Kazaa will take, and how quickly Sharman Networks can get an offering up and running. Hemming says the company will look to pursue multiple offerings, including a possible subscription service. The company is in negotiations with major labels and publishers about content licenses. RIAA chairman/CEO Mitch Bainwol says, “We’re hopeful that as Kazaa moves into a legitimate model that it’s successful. We’re now in a partnership.”

‘We’re hoping that as Kazaa moves into a legitimate model that it’s successful.’

—MITCH BAINWOL

iMESS: A LEGAL P2P FACES UPHILL BATTLES

Getting Out Of The Gates May Be Tough For Many New Legal Peer-To-Peer Offerings, But Actually, That’s The Easy Part

iMesh has proved that convincing consumers to switch from free to pay is the real challenge. The company declined comment on its subscriber numbers, but one technology dealmaker at a major label says the service has “stumbled out of the gates” in converting its user base into paying customers.

That may be because iMesh is still competing with free.

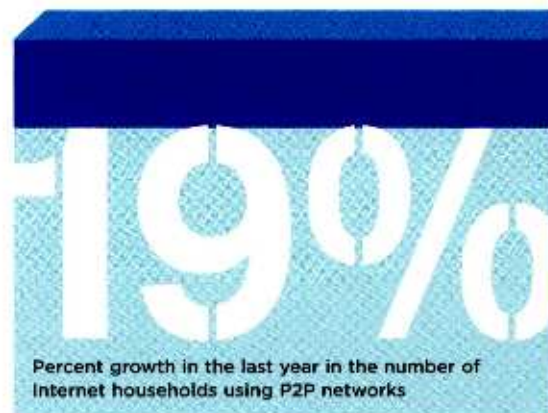
In recognition of the power of the iMesh brand in the P2P community, users are still flocking to the service. The company’s software has been downloaded more than 100 million times in the last year according to CNet’s Download.com. Partially driving that volume is the fact that iMesh forced all its users to upgrade to a new version of its RIAA-sanctioned software. However, based on the decidedly mixed user reviews on Download.com, consumers are taking issue with the reformed iMesh’s for-pay model. Even with the availability of “gray matter” content—copyrights not controlled by the major labels—many of the comments on the service focus on the lack of free content. (iMesh is using content-filtering technology from Audible Magic to keep copyrighted works out of the free area of the site.)

The most recent data from digital research firm NPD backs up the notion that P2P users remain en-

trenched in their unwillingness to pay. The number of Internet households using P2P networks grew 19% in the last year, rising to 7.5 million households in August up from 6.3 million in August 2005. By contrast, the number of Internet households paying for either tethered or a la carte downloads over the same period totaled 4 million, up from 2.1 million in August 2005. Commercial downloading claims a better growth rate than the P2P networks, but in total numbers it’s not much of a comparison. More than 415 million songs were downloaded via P2P in August versus 71 million commercial downloads, NPD reports.

Even as the RIAA is busy shuttering and/or reforming some of the most popular P2P players—iMesh, BearShare, Grokster, eDonkey—consumers are shifting to other applications. NPD reports that Limewire accounted for 64% of all music P2P piracy in August 2006. A pre-relaunch BearShare claimed 10% share, while a presettlement Kazaa and the still-litigating Morpheus each had 4%. All other P2P networks claimed 19% share.

Meanwhile, consumers actually willing to pay for digital music are flocking to better-financed, more heavily marketed digital retailers, primarily Apple Computer’s iTunes.



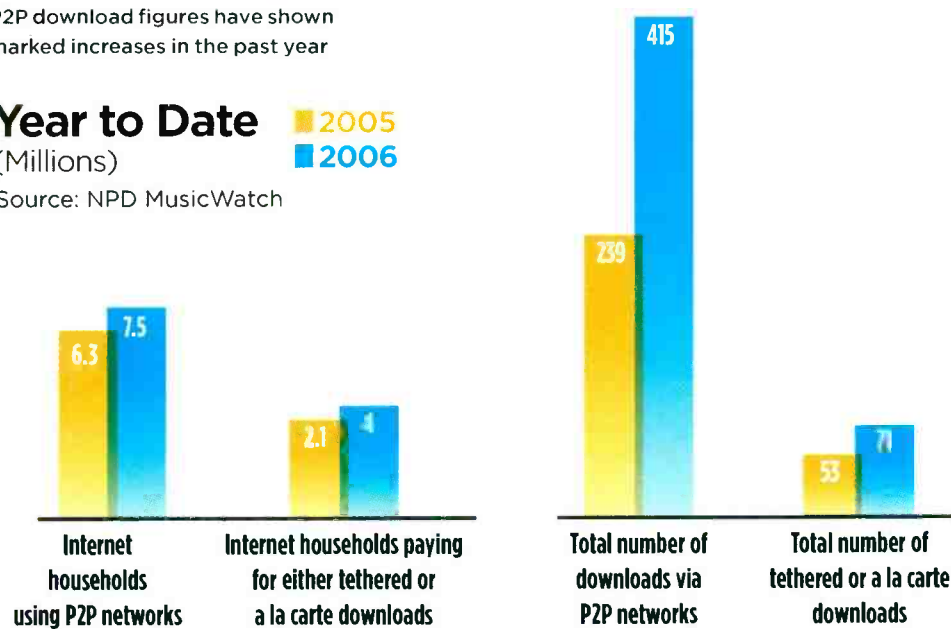
Lack of compatibility with the iPod is emerging as a big headache for the legitimate P2P. iMesh and every legit P2P offering in development is offering tracks protected with Microsoft’s Windows Media Audio digital rights management technology, rather than as open MP3 files. Critics question whether DRM-wrapped files, which don’t work with iPods and often aren’t portable in any form, will be effective at luring payment-averse music fans away from P2P networks that offer unlimited flexibility and no interoperability problems. —BG

P2P Proliferation

P2P download figures have shown marked increases in the past year

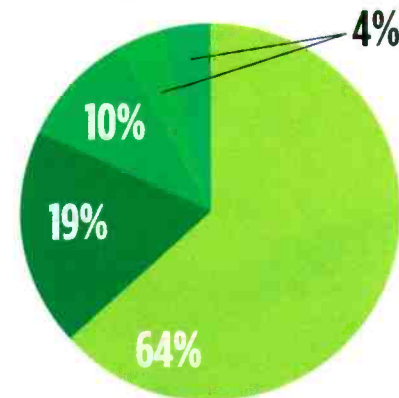
Year to Date
(Millions)

Source: NPD MusicWatch



Digital Sales By Channel

■ Limewire
■ All other P2P networks
■ BearShare (pre-relaunch)
■ Kazaa (presettlement)
■ Morpheus



AD-SUPPORTED SERVICES

SPIRAL FROG

Ownership: Private

Management: Robin Kent (below), CEO. Kent was formerly chief executive of Universal McCann Worldwide. SpiralFrog's board of directors includes former Sony/ATV Music Publishing president Richard Rowe, former RIAA/IFPI chief Jay Berman and Mobile Entertainment Forum-Americas chairman Ralph Simon.

Licensing deals: Universal Music Group, EMI, Koch

Sponsors: Levi's, Aeropostale, Benetton

Portability: Yes

Launch date: December (estimated)

Business model: Users of the service have to watch an ad before every file they download. But they can keep the tracks for up to six months and can transfer them to portable devices, though not the iPod. SpiralFrog uses Microsoft's Windows Media Audio digital rights management technology. "The challenge is to find ways to integrate messaging and content to engage and add value to consumers' lives rather than just add to the message clutter out there," says Andrew McLean, chief client officer/global at Mediaedge:cia, a unit of GroupM, the media investment management arm of WPP Group. Mediaedge:cia is placing ads with SpiralFrog.



MASHBOXX

Ownership: Private

Management: Wayne Rosso (above), founder/chairman. Rosso is the former chief executive of Grokster.

Licensing deals: Universal Music Group, Sony BMG, EMI

Sponsors: NA

Portability: No

Launch date: December (estimated)

Business model: In addition to being available through its own proprietary application, Mashboxx says its protected files will be available as free downloads through "most of the major file-sharing networks"—including a new legit version of Grokster. Users can play full-length tracks up to five times free of charge before they have to buy them. Sampler tracks, which cannot be transferred to a portable device, expire after the fifth play and convert to a 30-second clip. Additional details of the service are still forthcoming. Advertising will not be embedded in

the file but rather on the Mashboxx site. Mashboxx was the hot ad-supported story of a year ago. But it has experienced plenty of growing pains in the last 12 months as it has attempted to get off the ground. In August, chief executive Michael Bebel bolted his post less than a year into his tenure to take the top job at Ruckus, a rival digital entertainment service targeting colleges and universities. Earlier in the year, the company lost its biggest industry champion, former Sony BMG CEO Andrew Lack, when in February he took the role of nonexecutive chairman of the recorded-music joint venture. The company has also seen its business model hindered by the evolution of the major labels' thinking on ad-supported downloads, which is only coming into its own now.

QTRAX

Ownership: Brilliant Technologies

Management: Allan Klepfisz, president/CEO

Licensing deals: Warner Music Group, EMI Music, EMI Music Publishing, TVT, ASCAP

Sponsors: NA

Portability: No

Launch date: December (estimated)

Business model: New York-based Qtrax intends to offer a free sampling tier and premium subscription service when it launches later this year. The ad-financed free tier will allow users to download licensed tracks at no charge, but the PC-tethered files can be played back only five times and require using Microsoft's Windows Media Player. To play a track more than five times, users must upgrade to Qtrax's subscription service. However, the company is looking to create ways to extend the time in which users can interact with the content for free, rewarding more plays based for time spent on the service or for referring music to friends. Users of Qtrax won't have to watch ads when they download files. Instead the company plans to generate advertising through paid search, banners and contextual advertising. The service doesn't intend to offer portability at launch. Klepfisz says he ultimately wants as few restrictions on the content as possible so it mirrors much of the P2P experience. "The closer the model is to current behavior, the more chance there is for success," he says.



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Rob Beckham, Agent, William Morris Agency

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Lupillo Rivera gets a shot on another label



Fearless Foursome
Chuck D backs Crew Grrl Order



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OCTOBER 7, 2006

IMMUSIC

POP BY CLOVER HOPE

JoJo Grows Up

Teen Singer Reinvigorates Blackground As Single Zooms Up The Charts

Teen pop stars arrive by the dozens, but 15-year-old Joanna Levesque (JoJo for short) has all but bypassed the teenie-bop phase, crafting tunes that can dwell comfortably on both the pop and AC charts—her current power ballad hit “Too Little Too Late” is already breaking records and reaching listeners of all ages. With such across-the-board appeal established, Blackground Records is hoping Levesque can invigorate the label and pick up where its flagship artist, the late Aaliyah, left off.

Levesque’s sophomore album, “The High Road,” arrives Oct. 17 via Da Family/Blackground/Universal.

Fueled by 121,000 digital sales, its single “Too Little Too Late” made the biggest jump ever into the top three of The Billboard Hot 100 last week, leaping 66-3 and breaking the record previously held by Mariah Carey’s 2001 hit “Loverboy.”

Levesque attributes the success of the song—written by Billy Steinberg (Madonna’s “Like a Virgin,” Whitney Houston’s “So Emotional”) and produced by Da Family founder/president Vincent Herbert—to its universal draw. Its music video has already been No. 1 on iTunes, Yahoo and AOL. “A lot of people, especially women, can relate to it regardless of age,” Levesque says from her Boston home.

“It’s hard to get over your first heartbreak and that’s what it’s about—moving on,” she says. “Although it’s still a pop song, we added more R&B elements to it with the harmonies and the progressions, but still kept it rock in the hook when it explodes. And there’s some acoustic guitar there as well as some electric.”

Jomo Hankerson, VP/GM of Blackground—which shifted from Virgin to Universal after Aaliyah’s 2001 death—thinks Levesque’s oversized vocals resonate more with young adults. “Her audience is not the 12- to 15-year-olds that you would think,” says Hankerson, whose father, Barry, formed Blackground in the early ’90s. “18 to 25 is her power zone. She has a lot of creative control over her songs and identifies with more serious and mature matters so her listeners respond. It’s very déjà vu-esque in terms of the similarities with Aaliyah.”

At 13, Levesque became the youngest solo artist to top Billboard’s Mainstream Top 40 chart with her 2004 breakout hit “Leave (Get Out),” which led the chart for five weeks and peaked at No. 12 on the Hot 100. Her self-titled debut, “JoJo,” bowed at No. 4 on The Billboard 200 and has sold more than 1.3 million copies in the United States, according to Nielsen SoundScan.



The precocious singer started honing her vocals when she was 2 years old by imitating her mom, a former church soloist, in addition to absorbing such artists as Aretha Franklin, Bob Seger, James Taylor and Joni Mitchell from her parents’ record collection. After moving to California at 11, she dabbled in commercials, TV and professional theater.

While auditioning for “Kids Say the Darndest Things” and “America’s Most Talented Kid,” Levesque met an executive at Da Family who introduced her to Herbert, who has seen her blossom artistically. “Her voice has grown to its real richness,” he says. “Being that she’s 15, you can only go so far [musically], but today’s generation is intelligent—you can’t fool them with these little corny-bop records.”

The assorted pop, hip-hop, R&B and soul flavors of “The High Road” hail from a team of contributors that includes producers Scott Storch (“This Time”) and Bo Dozier (“Anything”) and songwriters Diane Warren (who penned the ballads “Exceptional” and “Note to God”) and Sean Garrett (who wrote the Storch and

Swizz Beatz tracks). Song titles like the Beatz-produced “The Way You Do Me” and “How to Touch a Girl,” which Levesque co-wrote with Steinberg, may sound provocative but Levesque assures the taste is within bounds. “It’s been three years since I was in the studio, and although that may not sound like a long time, with a teenager it really is a big difference,” she says. “I have so much more learning and growing to do so you’re definitely going to hear [that] maturity on this album.”

Branching into film, Levesque recently nabbed roles in this year’s “Aquamarine” and “RV” alongside Robin Williams and plans to delay recording her next album until she turns 18. “I want to be able to have a different outlook next time I go into the studio,” she says. “In between that time, I’d love to do a film or two.”

Blackground, too, is focused on the big picture. “We try not to overexpose her,” Hankerson says. “Creatively, we don’t consider her age in marketing and promotional decisions and the whole direction of her career, but we do [know] that she is young and has a long way to go in this business.”

REUNITED AND IT FEELS SO GOOD

Dr. Dre has produced several tracks for Snoop Dogg's upcoming album, "The Blue Carpet Treatment," due Nov. 21 via Doggystyle/Geffen. The new songs, which include "Imagine," will be the duo's first collaborative effort in roughly five years. "Imagine" finds the two longtime friends and collaborators ruminating about hypothetical situations such as life without hip-hop ("Imagine Russell [Simmons] still struggling/No Def Jam," Dre raps) and if Tupac Shakur never died.

—Clover Hope

ARCHIVES OPEN FOR BUSINESS

Neil Young is finally ready to roll out releases from his long-rumored "Archives Performance" series. First up is "Live at the Fillmore East 1970," due Nov. 14 via Reprise. The album features six selections from Crazy Horse's March 6-7 runs at the New York venue and will also be available in a CD/DVD edition featuring a high-resolution audio mix, photos from the show, Young's hand-written song lyrics and press articles from the era.

—Jonathan Cohen

TRAIL MIX

Texas rock outfit . . . And You Will Know Us by the Trail of Dead will return Nov. 14 with its third Interscope album in four years, "So Divided." The 11-track set includes guest appearances from King Crimson drummer Pat Mastelotto and Dresden Dolls vocalist/pianist Amanda Palmer, plus a cover of Guided by Voices' "Gold Heart Mountain Top Queen Directory."

—Jonathan Cohen

ZOË CALLS CARPENTER

Country veteran Chapin Carpenter has ended her nearly 20-year association with Columbia and signed a new deal with Zoë/Rounder Records. The label is eyeing a March release for her next album, "The Calling," which was co-produced by keyboardist Matt Rollings and will include all original songs.

—Jonathan Cohen

HIP-HOP BY HILLARY CROSLLEY

HIP-HOP'S GREAT WAIT

Lord Willin', The New Clipse Album Will Eventually See The Light Of Day

It's been four years since a debut album full of crack-cocaine tales put the Clipse on the map, and there's no guarantee we'll get our next fix anytime soon. The Virginia hip-hop duo's Neptunes-produced new album, "Hell Hath No Fury," scheduled to drop earlier this summer and then Halloween, has now been pushed back yet again to Dec. 12.

"Be careful what you wish for," the Clipse's Malice says pensively, when talking about the album's mercurial release date.

Bursting onto the scene in 2002 with the Neptunes-produced hit "Grindin'," brothers Pusha T and Malice traded coke rhymes over stripped-down drums. Their subsequent album, "Lord Willin'," has since moved 938,000 units, according to Nielsen SoundScan. But the follow-up was stalled by a bitter legal battle. The Clipse sued Jive Records to break its four-album contract, citing lack of promotion, and hoped to exit the label for Star Trak, the Neptunes' imprint. Zomba chairman/CEO and Jive president Barry Weiss refused to allow the Clipse to split. The contractual struggle was eventually settled with a label distribution deal for the pair's Re-Up Gang Records. But now the duo must reintroduce themselves to hip-hop's fickle market while rekindling the fire their legal woes almost put out.

"It got to the point where we were talking to the lawyers every day," Pusha T says. "It was so stressful, it'd be like, 'I didn't even open my rap book today.'"

"The album's limbo was through no fault of our own," Malice adds. "The battle was between Star Trak and Jive, and we were caught in the middle. And we had to wait until they settled it. And when you're suing somebody, every step of paperwork takes six months. And before you know it, years have gone. Who wants that?"

When the brothers couldn't escape Jive, their relationship with the label turned even more awkward. Rumors have swirled that the album's latest delay was the result of a Pusha T quote on Rolling Stone's Web site that said: "I hate Jive. I hate them motherfuckers. With all my heart and all the passion and my soul I hate these bitches. It's about the lynching of every

staff member up in this motherfucker."

Pusha T says that interview caught him on a bad day. "We'd already fought long and hard for the Halloween date," he says. "We're realists. We know we don't have the easiest radio records. 'Grindin'' took eight months to break. It takes a little more time for the casual listener to get, but our core audience gets it. I don't even want to say anymore because I don't even know when it's coming out. I do know that it'll be out this year.

"And I don't hate every Jive staff member, I love some people up there," Pusha T adds. "I just got a little emotional."

So the future looks bleak for the two dope boys. "Mr. Me Too" fell off Billboard's Hot R&B/Hip-Hop Songs chart recently after 17 weeks.

"I can't say that marketing is Jive's strong point," an irritated Pusha T says. "We have to keep the visibility going, we can't just rely on them. . . . Jive doesn't understand that we need to be hearing mix-tape records, seeing posters, snipes and print ads. We do street hip-hop, and we can't just rely on them because they treat every artist like an R&B act."

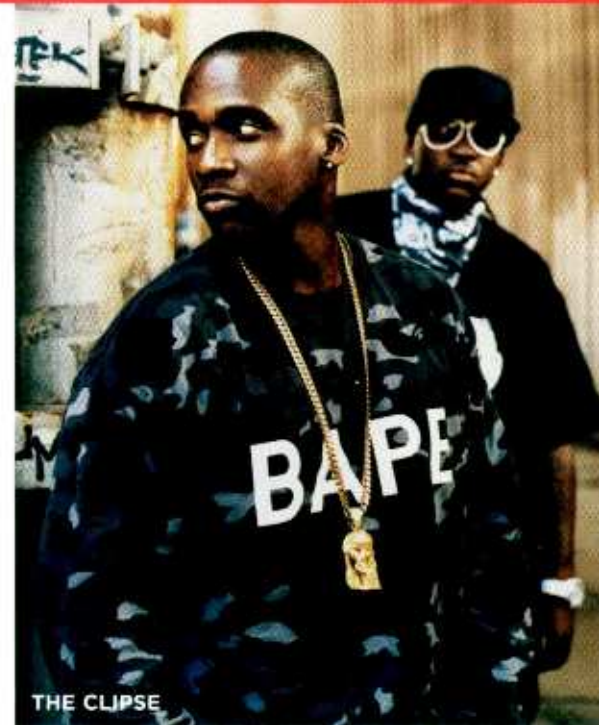
Jive had no official comment at press time.

The brothers have fended for themselves, maintaining their underground hip-hop visibility with two mix tapes (see sidebar). But once "Hell Hath No Fury" finally sees the light, the Clipse will need to turn its in-crowd cred into SoundScan numbers.

Malice and Pusha T say the new album is a departure from their more celebratory early lyrics. "It's a representation of us having our innocence taken by the industry," Malice says. "We're not in that happy and bottle-popping phase anymore, it's definitely darker. It's time to let the demons loose, with all the frustration, aggression and anger."

"They are hardworking, crazy-talented and USDA dope-dealer talkers," Pharrell Williams says. "I took time working on the album, and I painted those beats like an artist."

Unfortunately, if things continue as they have, none of the duo's flawlessly produced songs will ever see



mainstream radio or a Viacom playlist. But their co-manager Tony Draper has a plan.

"We positioned ourselves inside the marketplace with the Ice Cube tour and that was successful," Draper says. He's also in talks to put the MCs on Young Jeezy and Rick Ross' upcoming tour, and he plans to release a DJ Green Lantern/Clipse mix tape comprising album snippets in XXL magazine.

"You've got to make sure your core audience gets serviced," Draper says. "That's what attracts the mainstream audience, and we've got to make sure consumers are aware of the album."

Draper is planning for the future as well. "You can only be an artist for so long," he says. "That's why we've established their label, Re-Up Gang Records, in their prime."

A Re-Up Gang compilation album featuring new artists Ab-Liva and Sandman, as well as solo records from both signees, are projected to drop through the imprint in 2007, distributed via Jive. The Clipse is also shooting a movie musical titled "Hell Hath No Fury" that will also be "dark and demonic" like the new album's material.

Meanwhile, the duo are taking nothing for granted. "If this line of work is what you want to get into, you have to understand the nature of the beast," a weary Malice says. "It turns on its own, and you have to be flexible. One and one doesn't always make two."

Staying In The Mix

How Rappers Use Mix Tapes To Keep Their Name Alive

To combat its frustration with Jive Records and music fans' short-term memories, over the past two years the Clipse has shrewdly pressed and distributed about 100,000 copies of two mix tapes—"We Got It 4 Cheap, Vol. 1" and a "Vol. 2"—through the duo's own record label, Re-Up Gang Records. "We Got It 4 Cheap, Vol. 2" sits at No. 4 on the hottest mix tapes of the year

chart at popular Web site mixunit.com based on traffic.

Both tapes circulated so strongly on the underground hip-hop scene that at a recent Clipse show at New York's S.O.B.'s the act's fans mouthed lyrics from the mix tapes rather than from the pair's first album.

The mix tapes "brought their fans out of the woodwork," says Mike Rios, founder/CEO of Mixunit. "A lot of times hip-hop is based in perception as reality. If you're not hot, then it doesn't matter how talented you are, you don't count. But their fans instantaneously grasped it, and it put them back on the map. The tapes validated them."

Other hip-hoppers have used mix tapes to keep their names hot as well. A few notables:



PHARRELL

After dropping sporadic singles and pushing back his Interscope solo album, "In My Mind," numerous times, Skateboard P dropped "In My Mind (Prequel)

DJ Drama w/Pharrell & BBC to show off his ability to rhyme and hang out with Victoria's Secret models.



BUSTA RHYMES

Taking several years to prepare his first official Interscope release, "The Big Bang," the collaboration king calmed fans

with "New Crack City: Clinton Sparks and Busta Rhymes."



LIL' WAYNE

Wayne bubbled on 2005's "Tha Carter II" with an improved rhyme-style and new swagger, but the mix tape "Dedication #2 (Gangsta Grillz)"

featuring DJ Drama further renewed the hunger.



LLOYD BANKS

Sophomore album "The Rotten Apple" changed release dates twice, and in between Banks dropped "Money in the Bank Pt. 4—DJ

Whoop Kid," keeping his quintessential punchlines and robbery tales fresh in fans' minds.



HILLARY CROSLY hcrosley@billboard.com

They Are Family

Jamaican-Born Sister Act Brick & Lace Break The Urban Music Mold

Outside of Cherish, Nina Sky and the Clipse you just don't see too many family groups in urban music anymore.

But Geffen's out to change that with its new sister act Brick & Lace. The pair, Nylanda and Neilah, hail from Kingston, Jamaica, but don't want to be pigeonholed as either dancehall or straight-laced reggae. No pun intended.

"Brick & Lace is all about feminine strength and the two sides of a woman," Nylanda says. "Her sexy and her tough side, and you bring it out when you need to bring it out."

The pair perform tunes like the album's title song "Love Is Wicked," and they describe their sound as a "fusion between dancehall and R&B and some reggae." They've even got heavy-hitter Akon, who recently jumped into R&B production by remixing India.Arie's "I Am Not My Hair," along with Tony Kelly, Will.i.am, Full Force and Cool N Dre. Akon produced their first street single, "Get That Clear," among others, for the "Love Is Wicked" album.

"'Get That Clear' is just about setting the rules right from the start with guys in the beginning," Nylanda says.

"It's not male-bashing," Neilah adds with a smile.

The girls were signed by Polly Anthony and Ron Fair

and they'll shoot the video for their new single, "Never Never," soon.

BRING THAT BEAT BACK: I've found a new favorite mix tape in the Aphilliates' "Déjà Vu Starring Pharrell" produced by Don Cannon and Ludacris' DJ, Jaycee. Tracks like Ciara and T.I.'s "King and Queen," the hard-to-find Nicole Wray featuring Gillie Tha Kid's "I'll Take Your Man" and Shareefa belting out "I Need a Boss" over Scrappy's "Money in the Bank" is a definite treat from the R&B world. And thankfully, there isn't a whole lot of gruff "it's the Aphilliates!" drops, just a moderate number not enough to overshadow the music. Good job, guys.

HEAL THE WORLD: Fresh from creating Beyoncé's best Sharon Stone impression in "Ring the Alarm," Swizz Beatz is saving the world one superstar at a time. Gathering Sean Paul, Cassidy, Chris Brown, Eve, Bone Thugs-N-Harmony, Floetry, Lyfe Jennings and Mario, Swizz is basically creating 2006's "We Are the World," except it's called "One Day."

"I'm just telling them to do what they'd like to do within the lines of why it's important to express peace," Swizz says. "And it's pulling the best out of everybody." ...

Chad Elliott, VP of Sony Urban Music and Rich Garson, president of Garson Entertainment, tapped Swizz to produce the track. It will air live from the International Peace Day Concert in the Coliseum in Rome on Dec. 9. Eve and Cassidy were in a New York studio recently laying down their verses, while Swizz wrangled a certain celebrity couple during another all-nighter.

"I brought it up to Marc Anthony in the studio at 4 o'clock in the morning and he agreed, and then Jennifer [Lopez] really liked the idea as well," Swizz says.

Meanwhile, Swizz is producing songs for Eve, Bone Thugs-N-Harmony, Cassidy, Anthony, Lopez, Britney Spears, Gwen Stefani, his own album and a posthumous 2Pac album. But his most exciting joint is still Beyoncé's "Ring the Alarm."

"It takes a lot of guts to pull off a song like 'Ring the Alarm' with an artist like Beyoncé," Swizz says. "If you're known for making songs one way and then you come with alarms ringing, and your voice distorted, that's a big risk. But Sean Garrett, who wrote the song with me, and we were like, 'Do it!' The key is elevating. Her last album sold around 317,000. We rang the alarm this time and it was around 541,000." ...

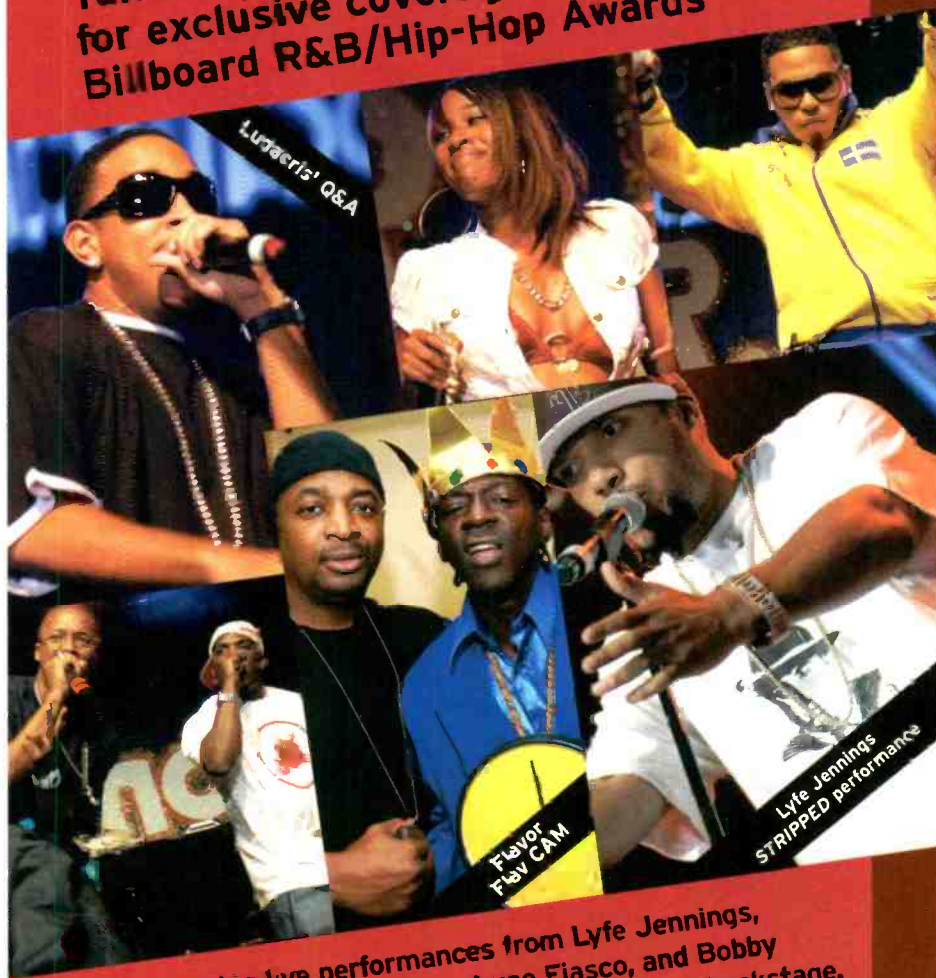
'It's not male-bashing.'

—NEILAH, BRICK & LACE

BRICK & LACE

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Roaring 80s

Summit Of Three Piano Octogenarians
Highlights 49th Monterey Jazz Fest

In the closing moments of the 49th edition of the Monterey Jazz Festival, actor and MJF board member Clint Eastwood soloed on the Jimmy Lyons Stage in the arena and announced, "And now, we've got a little treat for you."

He stood in front of three grand pianos, one of which Oscar Peterson had just vacated after a set that was hampered by his stroke-debilitated left hand. Eastwood helped Peterson back to his seat, then introduced Hank Jones—who had just finished performing an elegant date with singer Roberta Gambarini in another festival venue, Dizzy's Den.

The third piano was reserved for Dave Brubeck, who earlier that mid-September evening had premiered his fine commissioned piece, "Cannery

Row Suite." The surprise gathering of octogenarian pianists not only promised to be a rare summit of jazz titans, but also presaged next year's party, when Monterey will be celebrating its silver anniversary as the longest-running festival in the history of jazz with a host of elders (a few of whom played the first fest) in addition to young upstarts.

Brubeck, exhausted from his performance, was forced to bow out and was momentarily replaced by Eastwood, who played a few bars of the title theme he composed for his film "Mystic River" before bashfully tapping out "Chopsticks" and inviting Jones to "make it into something." At which point Jones zipped into a blues where he and Peterson, in his most vibrant one-handed showing of

the evening, playfully conversed along with Brubeck protégé Glenn Zaleski.

The three-day festival also featured standout performances by an array of vocalists, including Dianne Reeves, who wowed the arena on Saturday, and Kurt Elling, who, as the festival's artist in residence, seemed to show up everywhere and guest with everyone, including an outstanding Friday arena set with the big-swinging Clayton-Hamilton Jazz Orchestra. With relaxed lyricism and fervored saxophone blowing, Charles Lloyd revisited his platinum-selling "Forest Flower—Live at Monterey" album recorded at the same arena stage in 1966. And trumpeter Chris Botti impressed at his Monterey debut with a set of romantic ballads spiked by get-

DIANNE REEVES wows the Monterey Jazz Festival crowd with her standout vocal performance.



down electric jams from his band, featuring pianist Billy Childs, guitarist Mark Whitfield and drummer Billy Kilson.

The best set of the fest, though, was turned in by keyboardist Uri Caine on opening night in Dizzy's Den. He and his Bedrock trio that included bassist Tim Lefebvre and drummer Zach Danziger—all three armed with laptop computers rife with samples and effects—charged, roiled, rocked, swung and grooved with splashes of neon color, shifting tempos and orgasmic improvising. Highlight: a dance-and-crash take on Blood, Sweat & Tears' "Spinning Wheel," after which an angry yell came from the audience:

"Play some jazz!"

In related news, in ramping up for its 50th, MJF general manager Tim Jackson announced the formation of Monterey Jazz Festival Records, a new label that will feature live recordings compiled from the fest's tape archives stored at Stanford University. The first CDs are slated for July 2007 and will be issued in a joint effort with Concord Music Group.

THREE DOT LOUNGE:

Another artist seemingly everywhere at Monterey, drummer Willie Jones III—supporting Hank Jones, Kurt Elling, pianist Taylor Eigsti and trumpeter Roy Hargrove—will release his third

solo album, "Volume III," Nov. 1 on MJ3 Records . . . On Sept. 11, 500-plus people crammed the Canal Room in New York for an all-star benefit to raise funds for music industry vet Tom Terrell (former Verve publicity manager) who is undergoing treatment for prostate cancer. Featured performers included pianist Randy Weston, electric bassist Meshell N'Degeocello, vocalist Angelique Kidjo and saxophonist Greg Osby romping with pianist Kenny Barron on "My Baby Just Cares for Me." Donations can be sent to the Tom Terrell Benefit Fund, c/o Dr. Bevadine Z. Terrell, 1839 Otis St. NE, Washington, D.C. 20018. . . .



6 QUESTIONS with NATALIE COLE

by TAMARA CONNIFF

Eight-time Grammy Award winner Natalie Cole is going back to her roots—to the singer she was before her multiplatinum "Unforgettable" album, which featured her singing with her late father Nat "King" Cole. Verve Records release "Leavin"—which hit stores this week—marks her 20th studio album, unites Cole with producer Dallas Austin and presents an eclectic mix of classic pop, R&B and rock tracks from such artists as Fiona Apple, Aretha Franklin, Kate Bush, Sting and the title track by Shelby Lynne.

You recently did a string of shows at the Viper Room in Los Angeles. What was that experience like?

The Viper Room is a great venue. It will know out any kinks that you might have. It's a great place to showcase. We used it like a dress rehearsal for four nights to showcase the record. With the word getting around, by the third and fourth night it

was packed. We didn't do any advertising. It was mostly friends and industry people. The place only holds 175 people. We had a ball.

What are your touring plans?

We're going to be playing smallish venues, not quite as small as the Viper Room. When my management suggested this kind of strategy, I was cool with it. I started in

clubs. I started in really small, funky places.

How did you choose the songs for this album?

It's a return to my roots from when I first started recording in 1975. I had quite an illustrious career as an R&B/pop singer. Then when I recorded "Unforgettable," it totally changed the landscape of my life for 15 years. I love every minute of it, but now I'm ready do to something else.

How many songs did you listen to before choosing these 12?

I went through 500 songs to pick this mix. I picked a few songs that Dallas looked at me cockeyed, thinking, "How is that going to work?" The Shelby Lynne song was one of them. And, I've been doing Kate Bush's "A Man With the Child in His Eyes" since the 1980s. This is the first time that I've gotten away with recording it. I recorded it when I was on Elektra Rec-

ords, but that record never came out. The version on this record is by far the best.

Are you happy doing your own vocal style again?

It's very liberating. I feel very free. I feel able to really express myself. In these days, the industry is crazy and people have forgotten what melody and a real quality song is. I think choosing songs like this, and going with covers of writers who are so excellent will remind people. Music is an art form. It's a chance to express yourself.

What is your career philosophy?

Every now and again someone comes up who has his or her own style and is fearless. Right now you have to be fearless and hope that somebody gets you. For the most part that's what my career has been. I've chosen to go down roads that no one would even think of—even with the "Unforgettable" record. My own label thought I was crazy. I think it taught the music industry a lesson. . . .



Another Stage

Regional Mexican Icon Lupillo Rivera Starts Fresh On New Label

In just seven years, Lupillo Rivera has gone from local act on a small, family-owned indie, to superstar on a major label, to struggling star on a powerful indie.

Now Rivera prepares for yet another stage—as marquee act on another indie, Vene Music, which released his new studio album, “Entre Copas y Botellas,” Sept. 26 in the United States and Mexico.

Rivera’s hectic journey in such a short lapse of time highlights the increasing versatility demanded of labels and even the most high-profile artists.

With his shaved head, hip look and raw sound, Rivera introduced a new generation of bilingual listeners to traditional banda music and became an icon in the genre. At his height with Sony in 2002, he had four albums in the top 50 of Billboard’s Top Latin Albums chart. Rivera left Sony for Univision Records in 2004, lured in part by the promise of TV campaigns. But sales slipped, and his last Univision recording, 2005’s “El Rey de las Cantinas,” sold a mere 65,000 units, according to Nielsen SoundScan.

His move to Vene may appear risky to some. After all, Univision Music Group commands the highest market share of any Latin label in the United States. But Rivera wanted more attention, and because Vene is owned by the Cisneros Group of companies it also benefits from campaigns on the Univision networks.

“I think too many labels have too many acts right now,” Rivera says. “Vene wants to start having its own artists and they weren’t saturated.”

“We are very focused in having stars from all

genres,” says Jorge Pino, music VP for Venevision International. “Lupillo is our strong calling card into regional Mexican. He is an icon. What are we giving him? A lot of love. A lot of radio, press, TV and tour support.”

Vene has been focused on building its roster since it hired Pino, a veteran executive, last year. The label is associated with stars like Juan Luis Guerra, Jose Feliciano and Andrea Bocelli, but those albums have or will be released via joint ventures with other labels. Rivera is the first bona fide star signed directly to a three-album deal with Vene Music, joining developing acts like Voces del Rancho and pop/rock group Si Señor.

Vene already released an album of Rivera hits earlier this year. The label was able to secure the rights to the songs because, throughout his career, Rivera has never signed a deal that cedes ownership of his master recordings—all his deals are licenses.

“It’s much better for me,” Rivera says. “For example, albums that Sony used to have they returned them back to me. The only way I think I would give away my masters to the label is if it was a joint venture kind of thing. Otherwise, I don’t think I’d do it any other way.”

In addition to changing labels, Rivera has also changed management and strategy. This year, he hosted the Billboard Latin Music Awards and now will host a weekly, bilingual regional Mexican show to be distributed by Radio Syndicate. His new manager, Pete Salgado, who also works with Rivera’s sister, Jenni, is negotiating a national tour for the siblings with a “major”

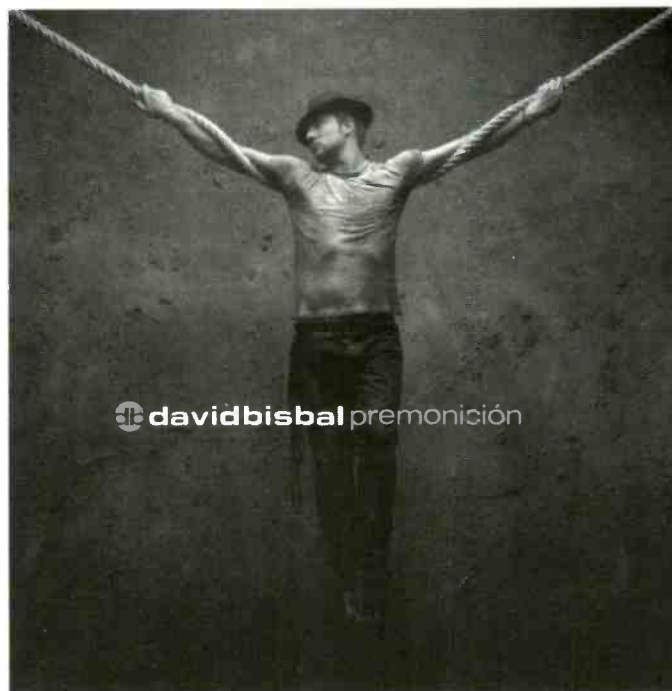
promoter and is aggressively looking for corporate sponsors.

Salgado says the bilingual Rivera siblings are ready to break into mainstream market venues that go beyond the traditional regional Mexican concert and dance circuit.

“There’s this thing called crossover, but there’s no crossover because [Rivera] speaks English and is from California,” Salgado says. “That’s the way with the new Latino act.”



RIVERA



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Beauty And The Beat

Vancouver Duo Delerium And San Francisco Producer Kaskade Get Gorgeous



KASKADEE

A duo from Vancouver finds favor with both 50-year-old architects and raccoon-eyed goth kids. A San Francisco producer/DJ remixes the Pussycat Dolls and Justin Timberlake, but still maintains enough street cred to pack a Kansas City cornfield with screaming fans.

Their X factor is simple—unapologetic beauty. As Delerium, producers Bill Leeb and Rhys Fulber's latest is "Nuages Du Monde" (Net-

werk). Kaskadee, or Ryan Rad-don, released "Love Mysteri-ous" (Ultra) Sept. 26.

Leeb and Fulber had a full-fledged international hit with 2000's "Silence." It was vintage Delerium: a lavishly voiced guest singer—in this case the cream of the crop, Sarah McLachlan—singing woeful lyrics over bass and synths as plush as cashmere and tough as leather. It cracked the Adult Top 40 and Hot 100 Single Sales charts and made a splash at radio.

"Nuages" is packed with similarly gorgeous moments. Metropolitan Opera soprano Isabel Bayrakdarian, trance mainstay Kirsty Hawkshaw and Juno Award-winning Punjabi singer Kiran Ahluwalia lend their unique instruments to the Delerium soundscape, yielding melodic, medieval songs that could have been played at pre-Raphaelite painting sessions. In the '90s, we had the "chant" craze and Enigma, but neither sounded as organic as this.

"We mixed the new album on an analog board versus Pro Tools," Leeb says. "It works well for our kind of music. I've heard a lot of new age albums with that thin sound, but we like it more old school. When the music goes through one of these SSL boards with transistors—we even put it down on two-inch tape—there is a subtle difference. It has its own character."

Leeb and Fulber also collaborate on Frontline Assembly, a popular goth-industrial outfit

with a blistering track on the "Saw" soundtrack. The contrast isn't as stark as it seems—both projects exist in the same fantastical plane, Delerium the hobbit to Frontline's orc.

If Delerium swells, Kaskadee shimmers. "Mysterious," his first effort for new label Ultra after a long relationship with San Fran indie Om, has more to do with languid, guitar-driven folk than dancefloor-conscious beats. Think Nick Drake meets Ananda Project in an abbreviated, pop-friendly format.

"I've really tried with all my albums to reach beyond the DJs. I'm interested in a more common listener," Kaskadee says. "The DJs have always supported me and that's great. But what about the DJ's girlfriend who doesn't want to listen to a 10-minute song? Most of these could

be expressed in five minutes or less, as long as I can convey the idea I'm trying to get across."

The shortened lengths do not cut down on the lushness. First singles "Be Still" and "Stars Align" open into expansive, prairie-sky choruses—just like previous Kaskadee radio hits "Everything" (2005) and "Steppin' Out" (2004). And wearing his DJ hat, the producer evangelizes his melodic gospel through constant touring, with stops ranging from Sydney for 20,000 to the aforementioned cornfield gig in Kansas City.

"I've always been driven by the fans," he says. "There's no way in the underground except touring like this, getting the music out there and playing it for the people who support you."

DENISE TRUSCELLO/WIREIMAGE.COM



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Collective Action

Chuck D Champions All-Woman Rap Quartet Crew Grrl Order

Something is aesthetically off-kilter in the rap game. And Chuck D is determined to balance the creative scales.

"There are too many individuals and not enough groups," declares the Public Enemy frontman during a visit to Billboard's Los Angeles office. "Many of these cats [solo rappers] aren't as good as they think and say they are. You can't keep doing the same thing and expect the genre to stay vibrant."

Chuck D seeks to make good on that declaration—and also raise females' rap profile—with the all-woman rap act Crew Grrl Order. "B Grrl Stance," the quartet's debut on Chuck D's indie label SLAMjamz, is due Nov. 1.

The foursome came together when Lady Payn and drummer/DJ Sammi Grrl (both from Atlanta) and Retina and Ms. Ebonee (both from Charlotte, N.C.) joined forces after stints in separate groups working with Chuck D.

"I told them to convince me," he recalls of their decision. "I can't stand male-designed, cookie-cutter female situations. These ladies can rap, write, produce . . . this group does the whole nine yards."

Also due on the label is the Wu-Tang Clan-vibed HEETmob ("They From Where?"). Representing the group dynamic at SLAMjamz as well: recent releases by virtual rap group the Impossibulls ("Slave Education"), retro hip-hop trio Most Hi-Fi ("Everything's Gonna Be Alright") and rap duo Dirty North ("Conflict Re-Soul'ution").

But rap isn't the only game for 5-year-old SLAMjamz. President Daniel Lugo oversees a label that dabbles in R&B/soul (Kyle Jason aka "the Insane Soul Machine"), rock (the Scallions, 7th Octave), new jazz (Kasuf & the Mazz Movement, PE backing band the BaNned), gospel (the HeavenOcopters) and comedy

(Cory "Zooman" Miller).

Releasing half of its 30 artists through traditional retail and the other half digitally, SLAMjamz is distributed domestically by Haw River, N.C.-based Redeye and globally by Paris-based Nocturne. The label also releases 10 CD/DVD packages a year. Command Films, the label's in-house film company, is headed by David "C-Doc" Snyder, who oversees a team of 15 music producers.

"I'm having the best time," says Chuck D, who likens running SLAMjamz to the pioneering efforts of such labels as Motown, Stax and Def Jam.

"We started small and are working up to what's gold or platinum for us."

In the meantime, what's up with the locomotive that got this whole party started? Public Enemy's latest, "Beats and Places," featuring new and unreleased tracks, streets Nov. 1. Prior to that, PE will embark

on its 55th tour Oct. 1-14 in Europe and the United Kingdom. Chuck and crew are already gearing up for the venerable act's 20th anniversary next year. Coming next spring/summer: a new album with the intriguing—and extra-long—title, "How Do You Sell Soul to a Souless People Who Sold Their Soul?"

IN THE MIX: "Dreamgirls" alumnus Sheryl Lee Ralph will join sisters in song—Natalie Cole, Stephanie Mills, Vivian Green and others—for her 16th annual HIV/AIDS benefit concert, Divas . . . Simply Singing! The Oct. 7 affair will be staged at the Wilshire Ebell Theatre in Los Angeles. Offering added support: singer Rahsaan Patterson and saxophonist Jimmy Sommers . . . The Fox network will broadcast the 38th NAACP Image Awards live from the Shrine Auditorium in Los Angeles on March 2, 2007.

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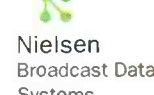
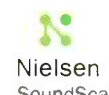
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ROCK BY JONATHAN COHEN

The Thrill Of Victory

Sports-Branding Placements Boost Robert Randolph's New Set

Most bands fear the worst when their albums get bumped back from original release dates. But for Robert Randolph & the Family Band, the two-week delay of their sophomore Warner Bros. set, "Colorblind," has proved quite fortuitous.

The set was originally due Sept. 26, but the label moved it to Oct. 10 to build momentum via a high-profile, season-long placement for album track "Thrill of It" as the opening song for ABC's new "Saturday Night Football" series.

"Thrill" is included in a montage featuring performance footage from the Pontiac Garage stage in New York's Times Square and will alternate each week on "Saturday Night Football" with a clip featuring OK Go's "Invincible."

"It is a thrill for these kids to play in prime time, under the lights, on network television, and the song delivers that message," says "Saturday Night Football" coordinating producer Bill Bonnell, who was blown away by the Family Band after seeing it live.

Another "Colorblind" song, "Ain't Nothing Wrong With That," was utilized in a two-week

NBC-branding campaign earlier this month, while "Thrill of It" can also be found in the EA videogame "NBA Live '07." A proper video for the track was completed the weekend of Sept. 22 and quickly added into medium rotation on VH1.

"We were rushing" to finish "Colorblind" on time, Randolph says. "Luckily, the label said, 'Wait a minute. There's a lot going on here. We want to make sure we have that thing pumping right before the record comes out.'"

Warner Bros. extended the sports theme by booking Randolph for an ESPN.com chat in early September, appearances on ESPN and Fox Sports Radio during the week of release and a Sept. 28 performance on "Best Damn Sports Show Period." The group will also perform at a NASCAR/Busch banquet in December. "I'm one of the biggest sports fans there is," Randolph says with a chuckle. "That's all I watch."

As it turns out, the Family Band's relentlessly upbeat blend of R&B, soul and rock is a perfect fit for sports branding. On "Colorblind," the band snagged guest spots from Eric Clapton, Dave Matthews and Leela James, as well as contribu-

tions from producer Mark Batson and gospel songwriter Tommy Sims. The set is the follow-up to 2003's "Unclassified," which debuted at No. 4 on Billboard's Heatseekers chart and has sold 227,000 copies in the United States, according to Nielsen SoundScan.

"I could sit down and do 10 songs with the band in probably a week or two, which is actually what we did," Randolph says of his modus operandi in the studio. "But we came back another three months later, and I said, 'I've got something better.' And someone would say, 'No, you don't.' 'Yes, I do.' 'Well, let's hear it.' We were looking for something else—something that wasn't in us before."

While the Family Band is known for its jaw-dropping onstage virtuosity, the act intentionally reined in its jammy tendencies in the studio. "We didn't want to go into any long jams, because we know when we play the song live, it's going to be longer," Randolph says. "If you watch Prince, any song he records could be nine minutes at a show and even more crazy."

Having supported the Black Crowes and Dave Matthews Band in recent months, Randolph and

RANDOLPH



company will embark on a headlining tour Oct. 7 in Utica, N.Y.

According to Warner Bros. marketing director Marc Friedberger, the challenge now is to spur curious viewers to experience more of what Randolph has to offer. "For those watching the band on ABC or hearing them on the radio, we want to make sure we give them multiple impressions and let people know that's Robert Randolph," he says. "He's an amazing performer with more great songs." ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

BADLY DRAWN BOY



Born In Europe

Badly Drawn Plans And Simple Twists Of Fate

Damon Gough has admitted hitting an artistic "wall" while recording his fifth album as Badly Drawn Boy, "Born in the U.K." (EMI).

In summer 2005, the singer/songwriter abandoned sessions with producer Stephen Street (the Smiths, Blur, Kaiser Chiefs), declaring himself unhappy with the results. He eventually returned to the studio in January with producer

Nick Franglen (from XL-signed U.K. dance act Lemon Jelly) to record new material, which became "Born in the U.K."

Gough signed to EMI in 2005 after four albums with U.K. independent label XL, including his Mercury Music Prize-winning debut "The Hour of Bewilderbeast" (2000).

EMI will release "Born in the U.K." internationally Oct. 16. It appears on Astralwerks Oct. 17

in the United States. "This is a record that's taken a lot of work on his part," London-based EMI Records managing director Terry Felgate says. "We're very excited about the results. These are some of the best songs he's written."

Gough begins a seven-date club tour booked by Little Big Man Oct. 10 in Boston, ahead of larger U.K. shows Oct. 25-Nov. 5 through London-based X-Ray Touring. Felgate says heftier

touring is planned for 2007.

Gough is published by Badly Drawn Boy Music/Diesel 2 Publishing/Kojam Music/Kobalt Music Publishing (U.S.); and Badly Drawn Boy Music/Big Life Music (U.K./international).

—Steve Adams

STILL SIMPLE: Nine months after quitting the music industry to work in a video store, Irish singer/songwriter Simple Kid got his mojo back.

The folksy trance-pop of Cork-born, London-based Ciaran McFeely's debut "Simple Kid 1" (2003) on U.K. independent 2m Recordings drew comparisons to Beck. It also shipped 2,500 in Ireland, 20,000 in the United Kingdom and 20,000 in the United States through Vector Records, McFeely's co-manager Mick Paterson says.

Business and management problems following 2m's 2004 closure prompted McFeely's "retirement," but he has returned reinvigorated with a riot of well-absorbed pop influences on "Simple Kid 2." The album is on London-based startup Country Gentleman Recordings, co-owned by McFeely, Paterson and co-manager Rob Holden. Distributor RGM issued the album Sept. 29 in Ireland, ahead of an

Oct. 23 U.K. release through Universal Music. Paterson says U.S. and European licensing deals are pending.

The first single from the album was September's vinyl and digital release "Serotonin"/"Ballad of Elton John." Paterson says releasing the six-minute-long "Serotonin" was "a conscious decision not to put ourselves under pressure at radio, but to reintroduce Simple Kid to the support and good will built up with the first album."

U.K. and Irish shows run through Nov. 5. Simple Kid is booked by MCD and published by Sony/ATV Music Publishing.

—Nick Kelly

PULSE QUICKENS: Antonio Carmona "has been central to the pulse of Spanish pop for more than 20 years," Universal Music Publishing Spain managing director Daniela Bosé says.

Carmona, the key voice of flamenco-pop in Spain during the 1990s as singer with Ketama, looks set to retain that position with the Oct. 1 release of his solo debut "Vengo Venenoso" (Surco/Universal Music), six weeks after signing a long-term deal with Bosé's company. Ketama shipped 1.4 million

albums globally between 1985 and its breakup in 2003, according to Universal Music. The trio signed to Polydor in 1990 after three albums for Spanish independent Nuevos Medios. Through Ketama, Bosé says, "Spain developed flamenco-pop, flamenco-salsa and combinations with African music, such as [Ketama's] 1994 album with Mali's Toumani Doube, 'Songhai 2.'"

Universal Music plans a pre-Christmas rollout for "Vengo Venenoso" in key continental European territories, Latin America and U.S. Latin markets.

Bosé says the personal involvement of Miami-based Universal Music Latin America/Iberia Peninsula chairman Jesús López led multi-Grammy Award-winning producer Gustavo Santaolalla and Colombian international star Juanes to work on the album. Juanes guests on "Vengo Venenoso" along with Warner Music Spain artist Alejandro Sanz and Universal's Spanish female rapper La Mala Rodríguez.

Carmona is booked through Imagina Producciones in Madrid; live dates have not yet been scheduled.

—Howell Llewellyn

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



EVANESCENCE

The Open Door

Producer: *Dave Fortman*

Wind-up

Release Date: Oct. 3
With Evanescence's second album, we

learn that singer/pianist Amy Lee was as much a part of the six-times-platinum sound of 2003's "Fallen" as now-departed guitarist and songwriting partner Ben Moody. We also learn that Lee is no woman to scorn. "The Open Door" is full of blistering attacks on those who have betrayed her, a list that starts with Moody but doubtlessly includes ex-boyfriend Shaun Morgan of Seether, the impetus for first single "Call Me When You're Sober." Fortunately, Lee and company—including former Cold guitarist Terry Balsamo, who suffered a stroke while making the album—have translated her heartache into another successful set of melodramatic goth/industrial anthems with touches of prog and even classical (Mozart's "Requiem") in "Lacrymosa." Those who embraced "Fallen" will doubtlessly fall even harder into "The Open Door."—GG



GEORGE STRAIT

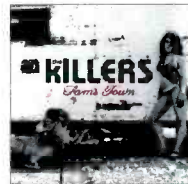
It Just Comes Natural

Producer: *Tony Brown*
MCA Nashville

Release Date: Oct. 3
George Strait has been in a zone for 20 years, rarely

experimenting with a formula that has yielded scores of hits. He slams a homer here with "Give It Away," a leavin' song that would've worked in any decade. If

anything Strait is more stone country than ever, with George Jones-esque jewels like "She Told Me So" and the tasty Guy Clark shuffle "Texas Cookin'." The Cowboy has developed a slight vocal catch that lends weight to warm ballads like "Better Rain" and "I Ain't Her Cowboy Anymore." Strait's delivery is smooth as silk on the perceptive "He Must Have Really Hurt You Bad," and "What Say" is a neo-classic slow waltz. Generous at 15 cuts, the record wraps with the stirring "Come On Joe," a fitting cap for one of his—and this year's—best.—RW



THE KILLERS

Sam's Town

Producers: *Flood, Alan Moulder*

Island Def Jam

Release Date: Oct. 3
Sometimes more is better—and that's

certainly the case with "Sam's Town," a lollapalooza of cinematic soundscapes that dashes any fears, or dare we say expectations, of a sophomore slump. The Las Vegas quartet still proudly wears its British New Wave influences on its sleeve. But they're presented in a manner that's stylistically undated and given their own character by Brandon Flowers' keening vocals and the interplay between his keyboards and Dave Keuning's versatile guitar work. Produced by Flood and Alan Moulder, "Sam's Town" is a sophisticated sonic metropolis whose best songs—the title track, "Bling (Confession of a King)," "Uncle Jonny," "Bones" and the single "When You Were Young"—are powerful modern rock anthems that may someday yield their particular influences on younger bands.—GG

SINGLES



BOWLING FOR SOUP

High School Never Ends (3:28)

Producers: *Russ-T, Jaret Reddick, Adam Schlesinger*

Writers: *J. Reddick, A. Schlesinger*

Publishers: *various*
Jive

Frat band Bowling for Soup, which hit party pay dirt with 2004's "1985," returns with another madcap anthem about how the same petty rules that made high school miserable for most carry on in the real world. Set to a frantic beat and sing-songy rhymes, Soup's lyric is utterly cunning, while being frighteningly spot-on: "Reese Witherspoon, she's the prom queen/Bill Gates, captain of the chess team/Jack Black, the clown/Brad Pitt, the quarterback/Still care about your hair or the car you drive/Doesn't matter if you're 16 or 35." Set somewhere between Simple Plan and Toni Basil's "Mickey," this song is as catchy as it is universal, to both top 40 kids and all of us who once were.—CT



KT TUNSTALL

Other Side of the World (3:36)

Producers: *Steve Osborne, Martin Terefe, Andy Green*

Writers: *Tunstall, Terefe*

Publishers: *Sony/ATV UK*
Relentless: *Virgin*

Scottish songstress KT Tunstall, who first charmed us with her smoky voice, edgy guitar riffs and novel blend of alt-rock and blues, surprises fans with a softer side. Latest single "Other Side of the World" is a beautifully crafted ballad that truly demonstrates her multidimensional talent. Influenced by the challenges of long-distance relationships, the heartfelt track is a natural for radio, with a reflective lyric tied to an effortless hook and sympathetic production. A fine piece of modern melodic pop that serves as a calling card for her trademark singer/songwriter skills, the song, starting at triple-A, should shoot up the charts while firing up her fan base.—KT

ROCK

BECK

The Information

Producer: *Nigel Godrich*
Interscope

Release Date: Oct. 3

▶ With a blank album package practically begging for audience participation, Beck himself sounds a bit distant on "The Information." Be it the primal guitars and alone-in-the-desert frustration of "Nausea" or the breezy "No Complaints," where Beck sings in a daze that he's "aimless" and "out of patience," this latest collaboration with Nigel Godrich offers perhaps the bleakest peek into Beck's worldview to date. "The Information" is bouncier than "Sea Change" and more unpredictable than "Guero," as Godrich and Beck play with out-of-this-world electronics one moment (the title track) and fashion a hip-hop rhythm out of what sounds like an earthquake in the world's largest kitchen the next ("1000 BPM"). Yet for all the headphone-worthy sounds, the pace seldom rises above a back-porch feel and, at times, the stickers meant for customizing the cover seem like more fun than the music.—TM

THE DECEMBERISTS

The Crane Wife

Producers: *Chris Walla, Tucker Martine*
Capitol

Release Date: Oct. 3

▶ The Decemberists' major-label debut doesn't dare shy away from a good, hearty concept, both instrumentally and thematically. Colin Meloy's astute tongue continues to deliver great rhyming schemes via twisting tales about a magical crane, murder and sweethearts. But the group abandons some acoustic sounds in favor of electric guitars, keys and effects, the (literal) piracy of their first two efforts and the grand pop of "Picaresque" only barely heard. The set kicks off with the wonderful, circular melody of "The Crane Wife 3" and veers off into the proggy guitar and keyboards of "The Island, Come and See, the Landlord's Daughter, You'll Not Feel the Drowning." "When the War Came" is a

particularly rocking effort, but is followed by the simple "Shankill Butchers" and blissful groans of accord on "Summer-song." Another extraordinary Decemberists album.—KH

TREY ANASTASIO

Bar 17

Producers: *Bryce Goggin, Trey Anastasio*
Rubber Jungle Records

Release Date: Oct. 3

★ Phish's former frontman has struggled to define his voice as a solo artist, bouncing between projects at a dizzying rate. This effort, made over the course of two long years, suffers a grab-bag-like fate as a result, veering from classically influenced, string-anchored ballads (title track) to stoner-blues rockers ("Mud City") to reggae-tinged slow-burners ("What's Done") and everything in between for a sprawling 70-plus minutes. There's no shortage of musical clichés, especially on the uptempo numbers, and Anastasio's frail voice remains a general liability. But give the man a lot of credit for pushing himself in new directions, something he failed to do on last year's pedestrian "Shine." The ambition demonstrated on several tracks is promising, and the unexpectedly gentle "Let Me Lie" is one of his finest post-Phish efforts.—SV

THE DEARS

Gang of Losers

Producers: *The Dears*
Arts & Crafts

Release Date: Oct. 3

★ "Why can't everyone live out happily ever after," Dears singer Murray Lightburn laments on the emotionally charged "Bandwagoneers" from the group's new "Gang of Losers." This sentiment is felt throughout each track on the set, as Lightburn's Morrissey-tinged croon narrates struggles with everything from love and war to social stigmas and race. The sound here moves from jaunty, hook-laden choruses ("Ticket to Immortality") to stripped-down ballads ("There Goes My Outfit") and jazzy, horn-inflected grooves ("Find Our Way to Freedom"). The overall tone of the album isn't entirely dark and hopeless, although Light-

burn fails to leave us with any specific resolve, instead content for some questions to remain unanswered. We're OK with it, too, as long as the Dears keep making music like this.—JM

R&B

MONICA

The Makings of Me

Producers: *various*
J Records

Release Date: Oct. 3

▶ Monica's seasoned pipes have always set her a cut above peers who get by on dance routines and/or barely there vocals. While "The Makings of Me" has its needless trend-chasing moments, her rich voice and prime subject matter are the main draw. The Swizz Beatz-produced "Raw" expertly blends her rolling alto with a spicy drum-driven beat, and the catchy piano melody of "Why Her" sounds a lot like Mariah Carey's "We Belong Together" (both were produced by Jermaine Dupri). Basic ballads like "My Everything" and "Getaway" find Monica in true vocalist form, but her street twang and rapping persona walk a thin line between natural ("Sideline Ho") and forced ("Gotta Move"). Also avoidable is the finger-snapping single "Everytime Tha Beat Drop," thankfully the only song of its kind here. Monica is good enough without the fluff.—CH

GLADYS KNIGHT

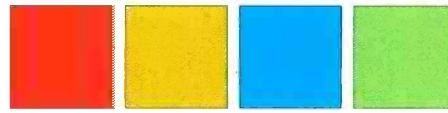
Before Me

Producers: *Tommy LiPuma, Phil Ramone*
Verve

Release Date: Oct. 3

▶ Knight tries the classic-voice-sings-classic-songs approach on "Before Me," reinterpreting songs by other icons whose talent influenced and inspired her own esteemed career. Tommy LiPuma and Phil Ramone's production, coupled with Knight's soulful vocals, lovingly reinvigorate songs initially associated with Billie Holiday, Lena Horne and others. Among the best—Knight's quietly riveting turn on Duke Ellington's "Come Sunday," the Gershwin standard "But Not for Me" and "Since continued on >>p38

REVIEWS



SINGLES

from >>p37

I Fell for You," which stands up to the 1963 hit by Lenny Welch. The project, however, exudes a sense of safeness. Rather than listening to another version of "Good Morning Heartache" or "God Bless the Child," one comes away wondering what Knight could do with less-covered tunes. That quibble aside, there's still no denying her rich, powerful voice, which just gets better with time.—GM

ROBIN THICKE The Evolution of Robin Thicke

Producers: various
Star Trak/Interscope
Release Date: Oct. 3
Off the bat, Thicke has drawn comparisons to Justin Timberlake, making it hard for him to slice his own niche. Both are soulful, blue-eyed crooners with pleasant falsettos, but with very distinct musical approaches. Thicke's sophomore effort is, like his 2003 debut "Beautiful World," a soul-driven session that highly contrasts Timberlake's pop-centric style. Though "Evolution" courts the mainstream via droning lead single "Wanna Love You Girl" featuring Pharrell Williams and the Lil' Wayne-featured "All Night Long," it is propelled chiefly by smoky jazz-club grooves ("Complicated"), achingly tender ballads ("I Need Love") and funky numbers ("Cocaine"), none of which are really radio-friendly. One could argue the album is too soul-drenched, as chunky instrumentation and dawdling ballads drag out the 16-track disc. But in small doses, "Evolution" is well worth the weight.—CH

ELECTRONIC

CLARK
Body Riddle
Producer: Chris Clark
Warp

Release Date: Oct. 3
Chris Clark's 2001 debut, "Clarence Park," distilled all the electronica goodness passed down from Warp forefathers Aphex Twin, Boards of Canada and Squarepusher into a mighty tasty techno tour de force. Although 2003's "Empty the Bones of You" failed to satisfy as much as its predecessor, "Body Riddle" returns with just the right recipe. "Ted" sounds like a disco hit from the 30th century, while Radiohead would kill for weirdo collage pieces like "Night Knuckles." Elsewhere, "Herzog" conjures the hippest NASA highlight reel ever, and closer "The Autumnal Crush" beams its melody through a gauntlet of digital noise and skittering beats. The opening salvo of "Herr Barr" and "Frau Barr" are Clark par excellence, as tweaked-out drum breaks and retro synth leads mutate into maudlin, string-tinged soundscapes with the power to hypnotize.—JC

VARIOUS ARTISTS

ESL Remixed
Producers: various
ESL Music
Release Date: Oct. 3
Thievery Corporation is one of the most unheralded yet consistent groups in electronic music, and its label, ESL, releases fresh, fun and relatively kitsch-free lounge music that adults can buy with their heads held high. "ESL Remixed" is a great primer for the uninitiated, showcasing the best work from the label's best artists in the hands of capable remixers. Every lounge construct gets its due, from jazzy '40s scat (Ursula 1000's "Boop") to funky '60s horns (Thunderball's "Stereo Tonic") to '70s disco flutes (Ocote Soul Sounds'

"Tamarindio"). "The Heart's a Lonely Hunter," sung by none other than David Byrne, and remixed by Grammy Award-winning house legend Louie Vega, is the collection's only full vocal, but that doesn't make it any less palatable. The ultimate apartment-party soundtrack.—KM

WORLD

RODRIGO Y GABRIELA

Rodrigo y Gabriela
Producers: John Leckie, Rodrigo y Gabriela
ATO
Release Date: Oct. 3
Just when you think fretboard pyrotechnics are a thing of the past, an acoustic-guitar duo revives the genre with raw energy and endless élan. Mexican-born Rodrigo y Gabriela morph Latin styles and heavy metal into a wild fusion that sounds like the virtuoso work of a headbanging flamenco dancer. On groove-shifting originals like "Diablo Rojo" and "Satori," Rodrigo Sanchez shows off maniacal scale runs while Gabriela Quintero adds thunderous percussion by drumming on the guitar's body. "Ixtapa," a dreamy world-metal ballad, features gypsy violinist Roby Lakatos. The inventive duo, whose career took off in Dublin after busking through Europe, wrap "Stairway to Heaven" in four minutes and follow up with a brain-melting take of Metallica's "Orion." One of the best guitar albums in ages; one of the best discs this year.—SP



ADDITIONAL REVIEWS:

- Jerry Lee Lewis, "Last Man Standing" (Artists First)
- Amos Lee, "Supply and Demand" (Blue Note)
- Roger Joseph Manning Jr., "The Land of Pure Imagination" (Cordless Recordings)

POP

AEROSMITH Devil's Got a New Disguise (3:48)

Producer: not listed
Writers: S. Tyler, J. Perry, Warren
Publisher: not listed
Columbia

"The Very Best of Aerosmith." Now there's a lofty template, huh? This new track from the upcoming collection stands notably tall among the enduring band's redwood-high stack of hits. Lead Steven Tyler growls and teases with signature vim as he revels in the charms of a woman named Kay: "The girl's so witchin', my backbone's twitchin'/Cause down in Hell's kitchen, the devil's got a new disguise." Bandmates Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer stir up a gallon of instrumental sweat alongside, making this a promising new performance vehicle for Aerosmith, which just launched a gargantuan North American tour with Mötley Crüe. These guys know how to punch hits home, thematically, melodically and with irresistible attitude. Thirty years in, Aerosmith maintains a devil of a hip factor.—CT

JEWEL Good Day (3:46)

Producers: Rob Cavallo, Jewel
Writer: J. Kilcher, G. Wells, K. DioGuardi
Publishers: various
Atlantic

The second single from Jewel's effervescent "Goodbye Alice in Wonderland" shows yet another side of the versatile folk/pop/rocker, with an autobiographical yet identifiable lyric about searching out the positive in our daily lives. "Good Day" opens with a feather-light vocal musing of dissatisfaction ("It's nice to see people can be/More messed up than me") before Jewel decides at the chorus, "It's gonna be alright/No matter what they say/It's gonna be a good day," with melodic guns blazing. The song is accompanied by a clever "Wizard of Oz"-esque black-and-white-to-color videoclip (thanks, YouTube) that could help bring mass-appeal triumph to this track. Meanwhile, clubs are having their own party with new mixes of CD track "Only One

Too." On both accounts, Jewel remains in peak form.—CT

R&B

DONELL JONES Oh Na Na (4:05)

Producers: The Underdogs
Writers: A. Dixon, H. Mason Jr., S. Russell, Tank, D. Thomas
Publishers: various
LaFace

"Oh Na Na" is another buttery smooth groove by one of R&B's most consistent vocalists. This baby-making slow jam—the third single from Donell Jones' recent "Journey of a Gemini"—should be popular with the urban contemporary crowd. Aside from a few indigestible lyrics ("Girl I can't wait to taste your hypnotic"), the singer takes a pleasant spin on a clichéd subject—pleasing a woman—by molding his cavernous vocals well with the rhythm. Yes, any R&B crooner could make "Oh Na Na" hum, but Jones does it oh so well.—CH

JOHNTA AUSTIN Turn It Up (3:46)

Producers: Jermaine Dupri, No I.D.
Writers: J. Dupri, J. Austin, B. Bramlett, L. Russell, J. Harris III, T. Lewis
Publishers: various
So So Def/Virgin

Having co-written songs for Mary J. Blige ("Be Without You"), Mariah Carey ("We Belong Together") and Tyrese ("Sweet Lady"), among others, Johnata Austin already proved he's adept with a pen. Though his voice is not as exceptional as some, he finds ways to make it sound good while his lyric does much of the talking. The silky Jermaine Dupri-helmed single "Turn It Up," from Austin's debut album, "Ocean Drive," finds him paying homage to the sensual music of artists like R. Kelly ("bump and grind to R. Kelly's") and Usher ("I know you need it nice and slow"), while weaving his harmonic Atlanta twang (including a swiftly delivered rap verse) between the song's clean chords. Though not a clear-cut hit, "Turn It Up" should turn heads.—CH

ROCK

ROCK STAR: SUPERNOVA It's All Love (3:17)

Producer: Butch Walker
Writers: G. Clarke, B. Walker
Publishers: Sonotrok/EMI Blackwood/Duckpond Epic

Seconds after announcing Lukas Rossi as the victor on the second season of CBS' wildly entertaining "Rock Star: Supernova" reality pageant, the supergroup's first single is out for public consumption. Viewers already recognize that the band is designed to reach the masses and its first single, while convincingly gritty, is also melodic and mainstream enough to appeal to the harder side of adult top 40 as well as rock formats. These days, radio seldom has the courage to break new acts without other media staging the groundwork. "Rock Star: Supernova" was a top 10 TV show and the "judges" already have a dedicated fan base, so millions have bought in. Album due Nov. 21.—CT

UNDEROATH In Regards to Myself (3:24)

Producers: Matt Goldman, Adam Dutkiewicz, Underoath
Writer: Underoath
Publisher: Warner/Chappell Tooth & Nail

A crimp was put in the glory of Underoath's No. 2 debut on The Billboard 200 this summer when the band pulled out of the Vans Warped tour due to personnel issues. Now it's refocusing on promoting latest album "Define the Great Line," with the release of second single "In Regards to Myself." Coincidentally (or maybe not), the song is one of the more chaotic and dischordant on the record, and some of its lyric could have come straight out of Underoath's recent drama: "Get it off your chest," singer Spencer Chamberlain shouts. "There's gotta be some stable ground/We have to walk on." This track is high-quality, but it sounds like a lot of other metal-core out there. Underoath followers will just be grateful for a sign that the band remains intact.—CLT

FOR THE RECORD
David Foster's sister, Jaymes, was not involved in the production of Josh Groban's single "You Are Loved (Don't Give Up)," as referenced in the Sept. 30 issue.

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Jonathan Cohen, Gary Graff, Katie Hasty, Clover Hope, Todd Martens, Kerri Mason, Jill Menze, Gail Mitchell, Sven Philipp, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Susan Visakowitz, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

THE BEST OF KINKY FRIEDMAN

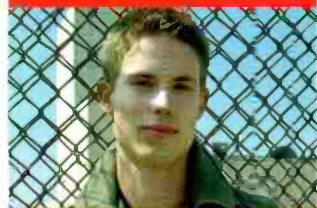


SOLD AMERICAN

>> Longtime recording artist, author and Texas gubernatorial candidate Kinky Friedman lands his first Billboard chart appearance with a No. 15 bow on Top Comedy Albums for his *Sloout* compilation. On billboard.biz, you'll also find "A Chorus Line" debuting at No. 11 on Top Cast Albums, as that show returns to Broadway.

GUNS BLAZING

>> At 131 weeks and counting, Guns N' Roses' "Greatest Hits" (No. 83) is The Billboard 200's longest-charting album since Norah Jones' "Come Away With Me" ended its 148-week tenure in January 2005.



NEW FRONTIER

>> Jonny Lang, who chalked up three No. 1s on Top Blues Albums, reaches a new audience and a new chart to lead with "Turn Around." With 19,000 sold, it enters Top Christian Albums at No. 1, and starts at No. 46 on The Billboard 200.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Timberlake Halts Chart Churn, Withstands Aiken

If even for a week, Justin Timberlake stops the merry-go-round that has been spinning at No. 1 on The Billboard 200.

But, like recent chart-topper Beyoncé, his second-week decline reminds me of another Disneyland ride, Splash Mountain.

It is not unusual to see albums that start with large numbers experience second-week swoons in the range of 50%-60%, with rock and rap artists often seeing even greater evaporation. Even so, last issue's 70% drop by Beyoncé, a week after "B'Day" opened at 541,000, turned industry heads, because she gets prime exposure from multiple radio formats, with other media platforms elevating her celebrity.

A week later, Timberlake sees a similarly steep decline of 68% from his 684,000-unit start (217,000 copies), despite strong media exposure in his album's second sales week, including the first interview slot and closing performance on the Sept. 19 airing of "The Tonight Show With Jay Leno."

I'm not ready to sound a voice of gloom, especially since the arrival of those two albums sparked a rare two-week streak in which album sales beat those of the comparable 2005 frames. But, with so much riding on the army of

star releases reaching stores during the last four months of this year, these steep second-week plunges by a pair of artists who possess absolute star power add caution to any projection about how the holiday-selling season might play out.

CAVEAT: This is a tough admission for a magazine that takes great pride in its 66-year tradition of leading music charts, but the sales lists in the issue are, in effect, a first draft.

A system failure at a significant chain made it impossible for that account to report its data to Nielsen SoundScan in time to meet Billboard's deadline.

A statement to SoundScan subscribers says "Sales have been extrapolated for this missing retailer and are reflected in [this week's charts]. Because this extrapolation is based on the overall composition of chain strata sales, and cannot account for the specific title assortment at a particular retailer, please be advised that there may be anomalies in the data."

At press time, that retailer was expected to provide data for the week that ended Sept. 24 by Sept. 29. SoundScan will then reprocess its charts and its market reports, at which point all affected lists will be updated on Billboard Information Network, billboard.com and bill-

board.biz. The last-week ranks on next issue's chart will reflect the revised ranking, as will be the case with prior-week numbers in that issue's Market Watch.

Although we don't expect the reprocessing will shuffle the order of the top five titles on The Billboard 200, some of the new entries on this issue's album charts could move to higher ranks.

ON A CAROUSEL: Despite its second-week cooling, Justin Timberlake's "FutureSex/LoveSounds" does fend off an assault by "American Idol" finalist Clay Aiken.

This marks the first time in seven weeks that the No. 1 title is not a new entry. No album has held No. 1 for two straight weeks since multi-artist hits set "Now 22" did so in the issues of July 29 and Aug. 5.

Dixie Chicks were the last act before

Timberlake to hold court for two straight weeks, with "Taking the Long Way" ruling in the issues of June 10 and 17. Rasca Flatts' "Me and My Gang" is the only album of 2006 to lead for more than two consecutive frames, posting its third and last in the issue dated May 6.

Aiken's "A Thousand Different Ways" moves 205,000 copies, about 32% less than second album "Merry Christmas With Love" sold the week it bowed at No. 4 two years ago.

As Timberlake did, Aiken remained busy during his album's second sales week, including Sept. 27 appearances on "Larry King Live" and "Jimmy Kimmel Live."

The second of five new entries in the top 10 belongs to the solo bow by Black Eyed Peas member Fergie, who opens at No. 3 with 142,000 copies for "The Dutchess."

Considering that her group's last two albums sold a combined 7 million copies, according to SoundScan, and that Fergie's No. 1 Billboard Hot 100 single "London Bridge" has sold 859,000 digital downloads in nine weeks, with Nielsen BDS tracking 479 million audience impressions to date, I had imagined her album easily starting north of 200,000.



AIKEN

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>The "American Idol" franchise earns its 99th No. 1, thanks to the chart-topping debut of Clay Aiken's "A Thousand Different Ways" (RCA) on Top Internet Albums, and Chart Beat looks at who might be the lucky Idol to collect the TV series' 100th No. 1.

>>Fred Bronson also reports on the simultaneous returns of Miki Howard and the Whispers on Top R&B/Hip-Hop Albums and Aaron Neville and Julio Iglesias on The Billboard 200. Plus, Fred sees how Justin Timberlake's "SexyBack" stacks up against the other No. 1 singles of 2006.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,682,000	64,000	10,179,000
Last Week	10,056,000	59,000	12,197,000
Change	-3.7%	8.5%	-16.5%
This Week Last Year	9,843,000	78,000	6,752,000
Change	-1.6%	-17.9%	50.8%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	404,484,000	383,267,000	-5.2%
Digital Tracks	237,278,000	408,457,000	72.1%
Store Singles	4,039,000	2,910,000	-28.0%
Total	645,801,000	794,634,000	23.0%
Albums w/TEA*	428,211,800	424,112,700	-1.0%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'05	404.5 million
'06	383.3 million

SALES BY ALBUM FORMAT

CD	391,492,000	359,781,000	-8.1%
Digital	10,175,000	21,920,000	115.4%
Cassette	1,987,000	899,000	-54.8%
Other	830,000	667,000	-19.6%

For week ending Sept. 24, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	250,816,000	234,782,000	-6.4%
Catalog	153,668,000	148,484,000	-3.4%
Deep Catalog	104,085,000	104,363,000	0.3%

CURRENT ALBUM SALES

'05	250.8 million
'06	234.8 million

CATALOG ALBUM SALES

'05	153.7 million
'06	148.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

OCT 7 2006 THE Billboard 200

Main Billboard 200 chart table with columns for this week, last week, weeks on chart, artist, title, cert, peak position, and album art. Top entry: Justin Timberlake - FutureSex/LoveSounds (#1).

The Black Eyed Peas' first—and only—album makes a royal debut with 142,000 after playing "Letterman" and "Today."

With 85,000 units, Diana Krall (No. 7) lands her seventh No. 1 or Top Jazz Album, the most for any woman.

At No. 18, Elton John bows with his 42nd chart entry. It's the sequel to his '75 "Captain Fantastic" album.

The covers set is his highest-charting album ever, and his first for the new Burgundy record label.

Yet another covers set, yet another chart feat. It's the legend's best rank since 1994's "Crazy" (No. 30).

Continuation of the Billboard 200 chart table, showing entries from rank 51 to 100. Top entry in this section: Kidz Bop Kids - Kidz Bop 10 (#51).

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding positions in the chart, such as MARY J. BLIGE at 100 and ALY & AJ at 151.

POP 100

Table with 5 columns: This Week, Last Week, Weeks On Chart, Title, Artist (Imprint / Promotion Label). Top entries include Sexyback, London Bridge, Too Little Too Late, Lips of an Angel, How to Save a Life, Buttons, Chasing Cars, Far Away, Money Maker, I Write Sins Not Tragedies, Chain Hang Low, Ain't No Other Man, Crazy, (When You Gonna) Give It Up to Me, Promiscuous, Over My Head (Cable Car), Call Me When You're Sober, My Love, Sexy Love, U and Dat, Pullin' Me Back, Show Stopper, Me & U, Gallery, Waiting on the World to Change, Do It to It, Maneater, Hate Me, Move Along, Right Where You Want Me, That Girl, Ring the Alarm, Get Up, I Know You See It, What Hurts the Most, Chemicals React, Come to Me, Dani California, Shoulder Lean, Unfaithful, Here It Goes Again, Snap Yo Fingers, I Can't Hate You Anymore, When You Were Young, It's Goin' Down, Remember the Name, Bossy, About Us, Want to Sugarland, Say Goodbye.

Table with 5 columns: This Week, Last Week, Weeks On Chart, Title, Artist (Imprint / Promotion Label). Top entries include Fergalicious, Tell Me Baby, Come Back to Me, StreetCorner Symphony, Miracle, Call on Me, Before He Cheats, Where'd You Go, I Loved Her First, Life is a Highway, Hurt, Deja Vu, Steady as She Goes, Suddenly I See, Crazy Bitch, Face Down, The Riddle, Put Your Records on, Chicken Noodle Soup, The Kill (Bury Me), Love Me or Hate Me (F**K YOU!!!!), A Public Affair, Vans, Tim McGraw, Superman, Nothing Left to Lose, Leave the Pieces, Would You Go with Me, Here (In Your Arms), Not Ready to Make Nice, You Save Me, Welcome to the Black Parade, It Ends Tonight, We Ride, Miss Murder, Through Glass, My Wish, Smack That, Gimme That, Show Me the Money, Nothing in This World, Breathe (2 AM), So What, Brand New Girlfriend, Rockstar, Animal I Have Become, All I Need, Walk Away (Remember Me), Once in a Lifetime, The Diary of Jane.

POP 100 AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks On Chart, Title, Artist (Imprint / Promotion Label). Top entries include Sexyback, Buttons, Far Away, Too Little Too Late, London Bridge, I Write Sins Not Tragedies, (When You Gonna) Give It Up to Me, Ain't No Other Man, Promiscuous, My Love, Lips of an Angel, Sexy Love, Over My Head (Cable Car), U and Dat, Crazy, Me & U, Pullin' Me Back, Chasing Cars, Call Me When You're Sober, Hate Me, Move Along, Maneater.

Table with 5 columns: This Week, Last Week, Weeks On Chart, Title, Artist (Imprint / Promotion Label). Top entries include Show Stopper, Get Up, How to Save a Life, Unfaithful, Chain Hang Low, I Can't Hate You Anymore, What Hurts the Most, Money Maker, Miracle, Right Where You Want Me, Hurt, Smack That, Where'd You Go, Superman, Snap Yo Fingers, About Us, Bossy, Tu Amor, I Know You See It, Dani California, So What, We Ride, It's Goin' Down, Say Goodbye, Come to Me.

HOT SINGLES SALES

Table with 5 columns: This Week, Last Week, Weeks On Chart, Title, Artist (Imprint / Promotion Label). Top entries include Call on Me, Do I Make You Proud/Takin' It to the Streets, Somewhere Over the Rainbow/My Destiny, Deja Vu, Chain Hang Low, London Bridge, Sexyback, Shut Me Up, Come to Me, Me & U, Put 'em Up Knuck BUCK, Why Can't It Just Be Christmas?, She Bi, Get Together, Chicken Noodle Soup, Rock Star, It's Okay (One Blood), Im Coming Over, Do It to It, Buttons, Every Day is Exactly the Same, Until the End of Time, Do or Die, Down Home Girl, It's Goin' Down.

HITPREDICTOR

Table with 5 columns: Artist (Title/Label) (Score), Chart Rank. Includes POP 100 AIRPLAY, ADULT TOP 40, and ADULT CONTEMPORARY sections with various artist titles and scores.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Steve Hegwood, P Stew, Brown, Jay Stevens, Victor Starr, Neke Howse, Eric Mychaels, DJ Fontz, Paris Brown, Pezo Aaron Maxwell, Mike Street, Reggie Baker, Tony Quartarone, Mannie Mena, Rio Bior, Ms Kitty, Lisa Ivery, Al Irvin, Sam Nelson, Jimmy Dortine, DJ Controller, Myronda Reuben, Stu, Ron Shepard, Casual, Mickey Johnson, Lil Homie, Tony Fields, Derrick Baker, Shelby Rushin, Big Ant, DJ Illie III, Ron Thomas, Michael Soul, Kenya White, Carl Connors, Ralph Meachum, Jerry Smokin' B, Ramona Debreaux, Brian Paiz, G-Wiz, Jammin Jay, Keith Landecker, Magic Gruther, Mara Melendez, Coka-Lani Kimbrough, Tim Snell, TuTu, Bo Money, Jeff Nice, Michael Long, Reggie Rouse, Tosha Love, Terence Brown, Killa Groove, J Dot, Yonnie "The Rude Boy", Terry Base, Chris Connors, Shaneek Mincie, Brian Anthony, Jeff Anderson, Mike Tech, Joe Booker, Joe Ratliff, Mo Better, Devin Steele, Genean Gordon, Pat Money, Brian Douglas, Terri Avery, Deon Cole, Jack Spade, Cy Young, Shawn Alexander, John Dimick, E-Bro, Helen Little, Nadine Santos, Ed Lover, Colby Colb, Sarah O'Connor, DJ Buck, Jinny Relyea, Tariq Spence, Andre Marcel, Tonya Byrd, Geronimo, Reggie Hawkins, Chris Reynolds,



Thea Mitchem, Kashon Powell, Mychal Maguire, Spank Buddah, Al Fuentes, Jay Allen, Bam, Elroy Smith, Tiffany Green, Chuck Atkins, Dwight Stone, Andre Carson, Myron Fears, Bailey Coleman, Brian Wallace, Brian McCaine, John Candelaria, Skip Cheatham, Gary Saunders, Bink, Terri Thomas, Angela Watson, Terry Monday, J - Tweezy, Super Mike, D Rock, Kwasi Kwa, Stan Brantsen, Doc Wynter, Al Weeden, Quinn Echols, Rob Neal, Spud, Pat King, Marsha Meadows, Tony Gray, Ken Johnson, Nate Bell, Mary Catherine Sneed, Gary Chandler, KJ Holiday, Kris Kelley, Kim James, Ron Atkins, DJ Boogie, Kode Red, Kim Johnson, Talus Knight, Phillip March, Big Greg, JD Kunes, Tony Johnson, Tim Girton, Charlie Mack, Rocky Love, Doc Love, Brant Johnson, Jay Hicks, J Alexander, Atlantic Elite DJ's, Affiliates, Big Dog Pitbulls, Bum Squad, Core DJ's, Da Union, Heavy Hitters, Hitmen DJ's, Legion of Doom, Murda Maims, Rap Attack, Shadyville DJ's, Smash Squad, Soul Selectors, Super Friend, TJ's DJ's, Turn Table Assassins, Violator All Star DJ's, Beat Junkies, Global Mixx, Pirate DJ's, Dana Hall, The programming staffs of BET, MTV/MTV2, VH1 and Fuse

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Billboard R&B/Hip Hop Label Of The Year: Atlantic Records



OCT 7 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	2	6	#1 NI UNA SOLA PALABRA	Paulina Rubio	1
2	2	1	10	LABIOS COMPARTIDOS	Mana	1
3	5	5	13	PAM PAM	Wisín & Yandel	3
4	3	3	10	TENGO UN AMOR	Toby Love Featuring Rakim & Ken-Y	3
5	4	4	17	MAS ALLA DEL SOL	Joan Sebastian	3
6	8	-	-	NOCHE DE ENTIERRO (NUESTRO AMOR)	Los Benjamins Feat. Wisín & Yandel, Daddy Yankee, Hector "El Father" Bambino & Zion	6
7	6	6	49	DOWN	Rakim & Ken-Y	1
8	12	9	3	ALIADO DEL TIEMPO	Mariano Barba	6
9	7	7	11	DE RODILLAS TE PIDO	Alegres De La Sierra	7
10	13	16	-	LOS INFIELES	Aventura	10
11	9	8	11	TE MANDO FLORES	Fonseca	8
12	10	15	-	ANTES DE QUE TE VAYAS	Marco Antonio Solís	10
13	30	31	3	GREATEST GAINER SIGO CON ELLA	Obie Bermudez	13
14	14	12	9	EL TELEFONO	Wisín & Yandel & Hector "El Father" Bambino	12
15	15	23	10	SALIO EL SOL	Don Omar	13
16	11	10	27	HIPS DONT LIE	Shakira Featuring Wyclef Jean	1
17	18	11	25	CAILE	Tito El Bambino	2
18	21	29	-	TU PEOR ERROR	La 5A Estacion	18
19	27	21	4	QUIEN ME IBA A DECIR	David Bisbal	19
20	17	28	7	(WHEN YOU GONNA) GIVE IT UP TO ME	Sean Paul Featuring Keyshia Cole	13
21	24	19	4	A TI	Ricardo Arjona	14
22	28	22	12	QUE PRECIO TIENE EL CIELO	Marc Anthony	44
23	25	20	15	DETALLES	Yahir	78
24	16	17	9	FLOW NATURAL	Tito El Bambino Featuring Beenie Man & Ines	16
25	23	18	15	NO, NO, NO	Thalia Featuring Anthony "Romeo" Santos	4

Rubio's 30,000 is her best week since "Border Girl" (2002) and is her second No. 1 debut on Top Latin Albums. Enters The Billboard 200 at No. 25.

Aventura scores its fourth consecutive top 10 on this chart.

Duo's sophomore set bows at No. 26 on Top Latin Albums and at No. 35 on Heatseekers.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
1	1	1	1	#1 PAULINA RUBIO	Ananda	1
2	1	1	1	MANA	Amar Es Combatir	1
3	3	2	2	TEGO CALDERON	The Underdog / El Subestimado	2
4	4	3	19	DON OMAR	King Of Kings	2
5	5	5	5	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	2
6	-	-	-	N.O.R.E.	N.O.R.E. Y La Familia... Ya Tu Sabe	2
7	6	6	45	WISIN & YANDEL	Pa'l Mundo	1
8	12	12	74	GREATEST GAINER AVENTURA	God's Project	5
9	8	4	4	JAVIER SOLIS	La Historia De Javier Solis	4
10	7	15	7	REGGAETON NINOS	Ninos Vol. 2	7
11	9	7	1	MARC ANTHONY	Sigo Siendo Yo	2
12	1	8	6	CONJUNTO PRIMAVERA	Para Ti...Nuestra Historia	6
13	NEW	-	-	MONCHY & ALEXANDRA	Exitos	13
14	10	10	6	LOS BUKIS	30 Recuerdos	6
15	11	11	41	CALLE 13	Calle 13	1
16	9	9	41	DADDY YANKEE	Barrio Fino: En Directo	1
17	21	23	11	RBD	Nuestro Amor	1
18	17	14	8	LOS TIGRES DEL NORTE	La Banda Del Carro Rojo	8
19	19	-	-	JENNI RIVERA	Besos Y Copas Desde Hollywood	19
20	15	13	27	VARIOUS ARTISTS	NOW Latino	1
21	22	16	16	PEPE AGUILAR	Enamorado	16
22	20	18	25	JUAN GABRIEL	La Historia Del Divo	4
23	6	25	10	MACH & DADDY	Desde Abajo	16
24	25	9	13	VARIOUS ARTISTS	Hector "El Father" Bambino Present: Los Rompe Discotecas	1
25	18	-	-	LOS RIELEROS DEL NORTE	Para Ti...Nuestra Historia	1



Strength At The Top

ULTRA-LUXURY PROPERTIES RESIST REALTY SLOWDOWN

BY CATHERINE APPELFELD OLSON

For those wondering what effect the real estate slowdown is having on high-end housing in the nation's entertainment capitals, consider the remark of one Los Angeles real estate agent. ■ "In our area, the higher-priced homes are actually selling quicker than the \$900,000-\$1.1 million range," says Steve Clark, a realtor with Sotheby's in Los Angeles. "The ultra elite don't care if the interest rate has gone up a couple of points. Those things don't affect them as much." ■ Although rational sales of previously owned homes this summer fell to their slowest pace in two years—with sales down 11% and inventory up 40%—sellers of luxury homes generally don't yet feel pressure to reduce prices.

In New York, ultra-luxe homes—\$20 million and up—are still moving, but properties in the \$8 million-\$15 million range "are in a bit of a standstill," says Linda Stein, an agent with Prudential Douglas Elliman who formerly managed the Ramones and was married to Sire Records founder Seymour Stein. "Sellers are not reducing their prices, and buyers are not coming up with these enormous amounts of money."

Of course there are exceptions: Fifth Avenue because of its proximity to Central Park or Further Lane in Amagansett because of its unmatched ocean vistas. "The cream always rises to the top," Stein says.

Also rising are the number of hotels that are converting floors to luxury condos. Buyers looking for the allure of a private residence in one of Manhattan's poshest hotel addresses today can select among the Plaza, the St. Regis, the Stanhope and the Surrey Hotel, among others.

MIAMI HEAT, NASHVILLE SOUND

"The wealthy are still buying" in Miami, notes Yolande Citro, an agent with Triangle Properties, who signed several recent contracts of \$10 million-plus for properties in the area's extremely exclusive Star Island and Indian Creek Island. "In the lower market, yes, there has been a change. But we are just not feeling it so much in the high-end market."

In Nashville, where music culture mingles with Midwestern lifestyle, prices are holding firm as well. "Things might be sitting a little bit longer, but prices are not coming down and buyers realize that," says Cindy Jasper,

an agent with Realty Executives. At press time there were 250 homes in the \$1 million-plus range for sale in Nashville. During the past year, 268 in that price range were sold, and "I'd expect we'll sell a very similar amount in the coming year," Jasper says.

No matter which city they want to hang their hat in, performers and industry executives often have a more specific wish list than other buyers with the same size wallet.

For one thing, they tend to house hunt under unique time constraints. Agents often find themselves previewing properties with business managers before getting the client to the site. In other cases, when the right property is presented to the right buyer, deals can close at warp speed.

"These people are often on the road," Clark says. "They don't have the time and energy to deal with general contractors. The closer the house is to moving in and bringing in their gear, the happier they are."

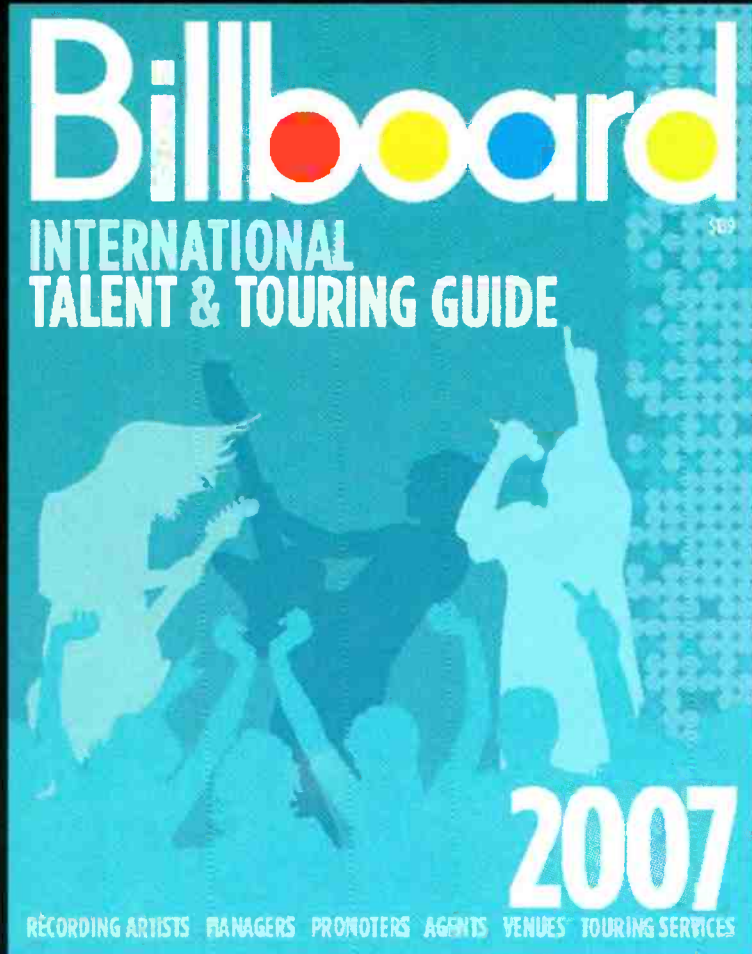
One of Clark's current clients, the music director for jazz crooner Michael Bublé, flew to L.A. from Osaka, Japan, to see a home. Clark showed him the house, he purchased it a few hours later and then hopped on a plane the next morning.

Not surprisingly, privacy and security remain tantamount for many entertainers. But some realtors also note an increased demand for on-site recording studios. Working from home, it seems, has never been more fashionable.

"I just took a client out who was willing to pay up **continued on >>p60**

ABOVE:
The Manhattan home
of Sting and Trudi
Styler was previously
owned by Billy Joel.

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A7TT12V

from >>p59

to \$1.8 million, but the house has to have a recording studio," Clark says of a professional guitarist he's working with. "We saw some beautiful houses, but unless there is a space [on the property] away from the home where he can do his work, he doesn't want it."

Clark, a former professional drummer who played with bands including Vast and Memento, can relate to the specific needs of a musician. "I don't think these specific requests make them more difficult clients," he says. "This is what we do, matching people to the right home."

The name Music City has taken on new meaning thanks to the dramatic rise of home-based studios in Nashville. "In-home recording studios are a huge thing here, especially if they have their own exterior entrance," Jasper says. "Even in neighborhoods with homes under the \$1 million range you still run into a lot of studios. Everyone here is in the music business."

A case in point is the home of songwriter Keith Follese, who has penned hits for Faith Hill, Martina McBride and Tim McGraw, among others. Jasper is currently listing the property. In a gated community just outside the city limits, it boasts a state-of-the-art lower-level studio.

"Keith's home literally has one of the best studios in all of Nashville, and everyone knows that," Jasper says. The \$2.65 million listing price does not include the pro equipment, but Follese is willing to take offers on the equipment from the buyer, she notes.

children. The average civilian thinks rock stars just become millionaires," Stein says. "They don't realize how exhausting traveling and performing is."

Also clear is the fact that house-hopping entertainers love to buy each other's homes. Gwen Stefani and Gavin Rossdale recently laid down \$15 million for the 9,500-square-foot former Beverly Hills digs of Jennifer Lopez, while Sting and Styler's Manhattan residence formerly belonged to Billy Joel.

"Having a home that belonged to someone famous is definitely a plus," Jasper says. "I've listed a lot of homes owned by Titans [the city's professional football team], too. You usually get a bit more for the home when it's owned by an entertainer."

"People want to be in a famous person's home," Jasper continues. "In the case of Keith Follese, they would want his karma to rub off on them."

And in these days of rampant paparazzi, privacy has never been more important. "Years ago when you were on your way to the Bel-Air Hotel you made a right at Dean Martin's house," Stein recalls. "But it's not that way anymore. With most people it's location, location, location. With entertainers it's also discretion, discretion, discretion."

Indeed, although waterfront condominiums beckon some buyers in Miami, those seeking a greater level of privacy are more likely to go for a house in a gated community. "They prefer homes because they want the privacy," Citro



The Nashville home of songwriter Keith Follese contains a state-of-the-art recording studio on its lower level.

The home studio trend is less prevalent in Manhattan, where 80% of the properties are co-ops. Co-op boards are likely to exclude work-at-home musicians.

"There have been times when I have shown [co-op boards] rehearsal space leases of artists just to prove that they don't write music or record at home," Stein says.

So what amenities do these clients seek in the Big Apple?

Lots of light, private elevators and a small lobby. "They want as little traffic in the lobby as possible so people can come in and out without a big fuss," Stein says.

"They're not different from other people with brains and money," she says of the many artists she has worked with, including current clients Sting and Trudi Styler.

"But entertainers devote their lives to the public as an audience, and they have earned the right for privacy regarding their homes and their

says. "They don't want to be in a building where they have to share an elevator. A home makes it much more private."

The warm-weather environs of Miami, Los Angeles and Nashville also have seen a surge in the importance of outdoor living spaces. "They definitely want large properties where they can entertain," Citro says. "They want a private beach, lush tropical landscaping and a very high gate. They come here to relax, to entertain family and friends in any way they wish, and they like to 'hide' behind their property."

Clark agrees: "Entertaining is very important in Southern California, so there is a real emphasis on indoor/outdoor living. These clients want a great room where you can open a wall of French doors and be able to socialize both inside and out."

Miami Heat

Lifestyle And Climate Lure Buyers Among Entertainment Elite

Waterfront property is in abundance for luxury buyers in Miami.

Boating along the intercoastal waterway. Lounging on a private beach. Dining on international cuisine. Dancing until sunrise. It's no wonder Miami has become one of the country's premier playgrounds for the rich and famous. ■ While recording artists like Gloria Estefan, Julio Iglesias and Jennifer Lopez have been fixtures in Miami for years, they now have to share sun and surf with a growing number of music industry executives and artists. ■ Miami today boasts a thriving rap scene, a vibrant pop and Latin music business, and of late has hosted a revolving door of hit artists thanks to producer and native son Scott Storch.

So enthralled is Storch with his southeastern haven that he recently convinced Brooke Hogan, daughter of the famous wrestler and the first signee to his new label, to take up digs in Miami.

Celebrities who call Miami home thrive on the laid-back lifestyle and ability to mingle with ease among their peers.

"People just walk out on Ocean Drive, and they are comfortable here," says Yolande Citro, a realtor with Triangle Properties who has worked with Lopez, Cheyenne, Al Pacino and Tim Allen.

Miami also generally still offers the opportunity to own a slice of sunshine for less than its West Coast counterpart.

"Miami is beautiful, and it's still less expensive than New York and Los Angeles," Citro says. "Here you can still get a house on the water and have some money in your pocket. I worked with

clients once who had a boat in Los Angeles they never got to use."

The area's abundance of waterfront property—along the seven-mile stretch of Miami Beach and in neighboring Cocoa Beach, Key Biscayne, Star Island, La Gorce Island and the ultra luxe Indian Creek Island—has kept the recent real estate downturn largely at bay.

Luxury homes aren't selling as quickly as they were a year ago, but prices remain just as strong as owners bide their time.

"Last year every time you turned around someone was making \$1 million," says Esther Percal of EWM Realtors, who counts Lenny Kravitz and Cher as clients. "Right now in the ultra high-end market, people are just playing the game. If you bought a home for \$500,000 and now it's worth \$3 million, or paid \$2 million and now it's worth \$10 million, what's the rush?"

In fact, home prices in Miami rose 4% during the past year, according to the Florida Assn. of Realtors, and 60 homes priced for more than \$5 million sold during 2005, according to a report by RealEstateJournal.com.

"Properties may be sitting a little longer, but the prices are not going down," Brigitte de Langeron of Fortune International Realty notes. "In fact, they are going up."

They are going up, literally, as several new luxury hotel/condominium complexes rise on Miami Beach for occupancy in the coming year.

One such hot spot is a new Ritz-Carlton Club and Residences, complete with three oceanfront residential towers, that will grace the former grounds of Seville Hotel. With prices in the range of \$1,000 per square foot, the 14,000-square-foot penthouse is up for grabs, says de Langeron, whose Fortune International is one of the property's developers.

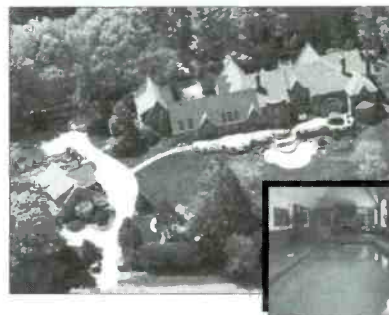
—Catherine Applefeld Olson

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Mileposts

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BIRTHS Girl, Rose, born Oct. 25, 2005, in China, welcomed by Margot and Sean Parlakian in August 2006. Father is senior director of collections at the Harry Fox Agency.

DEATHS Melvin Abraham Klein, 55, was killed in an automobile accident Sept. 19 in Malibu, Calif.

Klein was CFO at Island Records, Def American Records, Miramax Films and Interscope Records and had held senior management positions at numerous entertainment companies. He had been working as a consultant for various ventures at the time of his death.

Klein is survived by his wife, Diana, and two daughters, Alexandra and Samantha.

The family has requested that a donation be made to the City of Hope in lieu of flowers.

There will not be a formal funeral. There will be an informal memorial service at 4 p.m. Sept. 30 at Malibu Seafood, located at 25653 Pacific Coast Highway in Malibu.

Jordan-Mimi Trepel, 98, died Sept. 18 after a short illness.

Trepel, a pioneer in the recording industry, was born in 1908 in

Brooklyn. She began her working career as a drama coach and, at an early age, began working in radio. She was, for a number of years, a broadcast announcer on classical music radio in New York. She left broadcasting to work at London Records, where she rose to become a corporate officer running the label's copyright, publishing and foreign distribution divisions. She worked with artists from Joan Sutherland to the Rolling Stones.

At a time when few women entered positions of responsibility in the recording business, Trepel represented the company around the world, including in Japan and at the annual recording industry meeting in Cannes. She was a mentor and an inspiration, not only during her career, but after she retired, when she co-wrote and performed in classical music entertainments in Manhattan, and when, at the age of 78, she graduated with a Bachelor of Arts from Fordham University. Her long list of survivors includes her brother Richard Trepel; nephews Michael Rubenstein, Jeffrey Trepel, Lawrence Trepel and Scott Trepel; her niece Jane Neckers; and by numerous grandnieces.

FOR THE RECORD

In the Sept. 30 issue, the Jimmie Maddin obit was not written by Geoff Mayfield. It was provided by Maddin's family.

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Emmylou Harris was honored with Leadership Music's Dale Franklin Award at a Sept. 19 gala in Nashville. Elvis Costello hosted the all-star tribute, which featured performances by Dave Matthews, Steve Earle and Allison Moorer, Patty Griffin, Gillian Welch and David Rawlings, Rodney Crowell, Costello, Harris and others. From left are Matthews, Harris and Costello. PHOTO: COURTESY OF CURTIS HILBUN



Van Morrison made his first appearance in Phoenix since 1974, playing to more than 10,000 fans Sept. 13 at Cricket Pavilion. The City of Phoenix also declared the date to be Van Morrison Day. From left are vice mayor of Phoenix Claude Mattox, Morrison and Live Nation Southwest president Danny Zelisko. PHOTO: COURTESY OF TIM HACKER



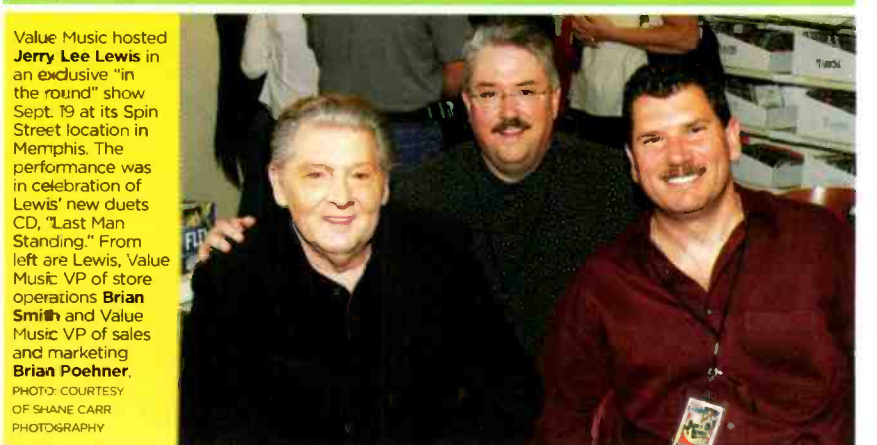
BILLBOARD UNDERGROUND: Cass Dillon's *Something to Live For* played the exclusive Core Club Sept. 19 as part of TCC Billboard Underground.

ABOVE: Pictured, from left, are band members Mitch Allan and Jordan Plosky, Core Club CEO Jenny Saunders and the band's Cass Dillon, Justin Knox and Jaco Caraco. PHOTO: COURTESY OF JEMAL. COUNTESS/WIREIMAGE.COM

BELOW: Cass Dillon's *Something to Live For* rocks out at the Core Club. PHOTO: COURTESY OF JEMAL. COUNTESS/WIREIMAGE.COM



Panelists share a moment at the "Tracks of Gold, Tracks of Whack—Digital (Shop) Marketing" session Sept. 21 at Berlin's annual PopKomm confab. From left are Cooking Vinyl managing director Martin Goldschmidt, Billboard global news editor and panel moderator Lars Brandle, eMusic Europe president Steve McCauley, Yahoo Music Europe managing director Shannon Ferguson, Zebralution founder/CEO Kurt Thelen, 7Digital CEO Ben Drury and AOL Germany director of entertainment and e-commerce Bors Rogosch. PHOTO: JOERN GEIPEL



Value Music hosted Jerry Lee Lewis in an exclusive "in the round" show Sept. 19 at its Spin Street location in Memphis. The performance was in celebration of Lewis' new duets CD, "Last Man Standing." From left are Lewis, Value Music VP of store operations Brian Smith and Value Music VP of sales and marketing Brian Poehner. PHOTO: COURTESY OF SHANE CARR PHOTOGRAPHY



Denise Rich and Ryan Cabrera mingle at an end-of-summer barbecue that Rich and 785 Records hosted Sept. 14 at Rich's New York home. PHOTO: COURTESY OF ALBERT FERREIRA/STARTRAKS PHOTO



Lou Reed, left, and SGB Productions owner/CEO Steve Gumble attended the 13th annual Telluride Blues & Brews Festival, held Sept. 15-17 at Colorado's Telluride Town Park. PHOTO: COURTESY OF BARRY BRECHSEIN



BMG CONVENTION: ABOVE: Natasha, J Mcss and Raheem DeVaughn were among the Zomba artists who performed at Bertelsmann Music Group's 2006 convention, held Sept. 18 at the Nokia Theatre in New York's Times Square. From left are BMG U.S. chairman/CEO Clive Davis, Zomba Label Group president/CEC Barry Weiss, Zomba Label Group senior VP of A&R Mark Pitzis, Natasha, BMG U.S. president/COO Charles Goldstuck and Zomba Label Group executive VP/GM Tom Carrabba. PHOTO: COURTESY OF LARRY BUSACCA

BELOW: Performances by Kasabian, Landon Pigg, Paula DeAnda, Maric Vazquez and Monica were highlights of the BMG convention. From left are RCA Records senior VP of artist development and creative services Hugh Surratt, RCA Records executive VP/GM Richard Sanders, J/Arista executive VP/GM Tom Corson, BMG U.S. chairman/CEO Clive Davis, BMG U.S. president/COO Charles Goldstuck, BMG U.S. executive VP of business and legal affairs Julie Swidler and RCA Music Group executive VP of promotion Richard Palmese. PHOTO: COURTESY OF LARRY BUSACCA



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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BRANDS AND BANDS UNITE

During his keynote address at the third annual Music Upfront, held Sept. 26 at B.B. King Blues Club & Grill in New York, Mark-Hans Richer told a story of how he once approached Ice T at a party. "I told him that 'Power' and 'The Iceberg' were two of my favorite albums," the director of marketing for the Pontiac division of General Motors recalled. "He looked at me with cocked eyebrows and must have thought, 'You are the 5,001 white guy to tell me this.'" Seconds later, Ice T was "telling me how to make better GM cars."

With the ice broken between guest speaker and audience, Richer reminded everyone that the 80-year-old Pontiac brand has been incorporating music into its ads since the late '60s when it featured Paul Revere & the Raiders in a spot. More recently, the brand has worked with Kasabian, P.O.D., OK Go, Ludacris and others.

In the last year, Richer noted that the average age of the Pontiac shopper dropped 13 years, making Pontiac "one of the highest-rated brands among Generation Y—and music played a role in that."

When partnering brand and band, Richer posed a couple of questions: Can brands make music better? Can we be more than a dollar sign for the music industry? To both, he answered "yes."

Richer stressed the importance of forming strong relationships when entering into band/brand partnerships. "It's not about us sucking off your cool or you sucking off our money," Richer said. "People are getting paid, but neither one of us is getting played."

A panel discussion, "A View From the Top"—moderated by Billboard executive editor/associate publisher Tamara Conniff—brought together top music, advertising and branding execs. Grey Worldwide senior VP/director of music Josh Rabinowitz believes brands, not labels, will one day create hits, while Leo Burnett director of music Ira Antelis is anticipating the day when brands sign artists directly.

Alliance president/CEO Jarrod Moses, meanwhile, expressed concern about the brand marketing landscape becoming too commoditized and homogenized. "Too many people are not willing to take risks with that which is new," he said. "Evaluating data and research will only make this worse."

Throughout the daylong event, execs from Island Def Jam, Wind-up, Aware, Atlantic and Virgin delivered their "upfronts," which included live sets from Lady Sovereign, Stefy,



RABINOWITZ, left, and CONNIF

Mat Kearney, Baye and Angela Via, respectively.

Following her 11 a.m. performance, Lady Sov chuckled and said, "This is the first time I've performed sober in a long time." Track loves when artists keep it beyond real.

Sponsored by music network Fuse, the Music Upfront was presented by Billboard and Adweek, in association with Advertising Week 2006.

DON'T STOP THE MUSIC

Sure, the CW network didn't renew her self-titled show, but rapper Eve remains busy preparing her next album, "Here I Am" (Aftermath/Interscope). Swizz Beatz will executive-produce the set, while Timbaland, Dr. Dre and others have been tapped to produce tracks on the "feel good" collection, which is due early next year. On the Pharrell-produced "All Night Long," Eve (gasp!) sings.

"I don't consider myself a singer," Eve tells Track. "But the way Pharrell set it up, especially the way he arranges the vocals [to] go along with the melody, made me want to get out of my comfort zone."

When not recording, Eve spends time reading scripts for her production company, Shape Shifters. She is also re-launching her Fetish clothing line in 2007 with a more "Eve-esque" feeling.

WYCLEF SIGNS EPIC DEAL

Track hears that Wyclef Jean has signed to Epic, the label behind his chart-topping collaboration with Shakira, "Hips Don't Lie." Jean has previously recorded for Columbia, J and, most recently, Koch. No word on the Fugees' long-in-the-works reunion album, which was supposed to be out last holiday season.

HALSTON, GUCCI, FIORUCCI

When songwriter Denise Rich decided on a "Disco and Diamonds" theme for her G&P Foundation charity event Oct. 4 (at Capitale in New York), she wasn't kidding. In other words, those drooling over the swag in the online auction (charitybuzz.com) had best put their money where their mouth is. Up for bid is a one-of-a-kind diamond, sapphire and ruby necklace by Loree Rodkin, who has designed jewelry for Madonna, Mary J. Blige, Cher and others. Also included in the auction is a diamond-encrusted Raymond Weil watch. Of course, those who prefer "disco" to "diamonds" can bid on a Fender Stratocaster guitar autographed by Nile Rodgers. By the way, Kimora Lee Simmons is hosting the Disco and Diamonds gala, which will feature performances by disco divas Gloria Gaynor and Sister Sledge.



LADY SOVEREIGN

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Sony BMG Music Entertainment's Commercial Music Group names **Danny Wynn** executive VP and **Stacey Bain** executive VP of finance and operations. Wynn was senior VP of business and legal affairs at Sony BMG Music Entertainment, and Bain was senior VP.

Rust Records in Nashville taps **Kevin Mason** as VP/GM. He leaves his post as PD at **Rubber City Radio** country WQMX Akron, Ohio, on Oct. 13.

Universal Music Group International in London promotes **Ed Scott** to director of international promotions and names **Golda Raphael** marketing manager of audiovisual. Scott was manager, and Raphael was sales, rights and publicity supervisor at **Warner Bros.**

Koch Records in New York appoints **Paul Grosso** to senior director of creative services, **Andrew Kelley** to art director, **Leonardo A. Harris** to graphic designer, **Christian Mariano** to product manager, **Bryce Butler** to marketing coordinator, **Veronica Villarreal** to director of marketing and business and **Erin O'Donnell** to marketing coordinator of the label's dance roster.

RCA Music Group promotes **Michael Williams** to senior VP of rhythm-crossover promotion. He was VP.

The Firm in Los Angeles promotes **Deb Klein** to GM of its label, **Firm Music**, and names **Wendy Ellis** head of radio promotions, marketing and tour marketing for the label and the Firm's client roster. Klein will continue to manage some acts. Ellis was marketing director at **KXXR-FM Minneapolis**.

PUBLISHING: **EMI Music Publishing** in New York appoints **Keith D'Arcy** to senior VP of music resources and development. He was VP of music licensing and integrated marketing at **Sony BMG Music Entertainment**.



TOURING: **Fleming Artists** in Ann Arbor, Mich., promotes **Adam Bauer** to VP. He was an agent.

DISTRIBUTION: **Navarre Corp.** in Minneapolis appoints **Jeff Allen** to VP of business affairs and **Dale Libby** to VP of sales, both for **Navarre Entertainment Media**. Allen was VP of operations and finance at **Sony Music**, and Libby was senior VP of sales at **Sony Music Nashville**.

RELATED FIELDS: **Codeblack Entertainment** in Los Angeles names **Komeka Freeman** VP of worldwide sales and marketing. She was director of sales and retail marketing at **Urban Works**.

Send submissions to exec@billboard.com.

GOODWORKS

RAISING FUNDS, LOOKING FOR CURES

The T.J. Martell Foundation's 31st annual Awards Gala touches down Oct. 10 at the Marriott Marquis in New York. This year's fund-raiser will honor former President Bill Clinton (humanitarian of the year) and music industry veteran Clarence Avant (artistic achievement). In addition to presenting Clinton with his award, Sheryl Crow will perform. The event's silent auction includes one-of-a-kind experiences with Clive Davis, Hilary Duff and the Yankees. For more info and to purchase tickets, log on to tjmartellfoundation.org.



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